Researching Trusts & Foundations

Be prepared!

Researching trusts and foundations can be a long and involved process. But there's no question that the more time you devote to research the more likely you are to identify a source that will support your cause.

Below is a way of systematically approaching this search.

1. Identifying a Trust prospect

There are three main ways to secure prospects:

- **Approach an agency:** many countries have agencies designed to help grant seekers. In the UK there is the Charity Advice Bureau network; in the US there are the Foundation Centre offices.
- **Use a reference book:** there are a number of catalogues available which list trusts, their interests, and funding cycle. (But beware, this information is often out of date.)
- **Consult a database:** the best known one is the US Foundation Center's database but you may need the paper directories for follow up. In the UK, Trustfunding.org.uk is widely used.

2. First Contact

You should always check any information you get from an agency or reference book. Write to the trust and ask them to send you:

- details of any current giving programme
- details of the trustee meeting cycle
- an annual report or list of previous grant recipients

3. Check it Out

Often there is a marked difference between the *published* grant giving policy and the *informal* policy. The best way to find this out is to contact a previous recipient and ask them for any informal information they can give you on the trust or its policies.

Other grant seekers are often willing to share this information.

4. Maintain an Information System

The process of collecting information on potential sources is often one of deciding to exclude trusts from your prospect list. For example, you might begin with a list of 100 potential trusts and then narrow it down to 10. You shouldn't throw away the information you've collected on the other trusts. Instead maintain files on key trusts. Such a system has a number of advantages:

- it will serve as a useful database for other projects that come up
- it will allow you to plot changes in policy
- you can share this database with others

Sources of information

USA

The best source of information on US foundations is The Foundation Center, 79 Fifth Avenue, New York, NY10003. (212 620 4230). There are also branches elsewhere.

The Center publishes a number of online resources and you can secure specialist data on specific fields of interest such as:

- arts, culture and the humanities
- children and youth
- public health and diseases
- community development
- minorities
- etc.

All of these services cost money: get a catalogue for details of current charges. You can also access their web site for information at: http://www.fdncenter.org.

UK

The most comprehensive publication on UK foundations is:

The Directory of Grant Making Trusts: This publication has been around longer than most, but in recent years has been subject to a series of 'makeovers'. The most recent repackaging structures the directory into three volumes – 'the Register of Trusts' the 'Indexes' and 'Spotlight on Major Trusts'. 3,500 trusts are listed in total, including 1,500 new ones.

Together they disburse over £1 billion. In the past DGMT was updated every two years and although filled with information, was sometimes out of date and uncritical of trust policy. Responding to a significant loss of market share at the hands of the Directory of Social Change (see below), the revamped version promises to be a significant improvement.

There is also separate, 'Directory of Smaller Grant Making Trusts'.

Both of these directories are available online.

The most useful publications and online resources are those published by The Directory of Social Change, 24 Stephenson Way, Back Lane, London, NW1 2DP. Tel: 020 7209 5151 and Fax: 020 7209 5049 www.dsc.org. These are structured like the Foundation Centre's and include:

A Guide to the Major Trusts: Volume 1 has details of the largest 300 grant giving trusts. Volume 2 covers a further 700 trusts.

- Guides to Local Trusts in London
- Guides to Local Trusts in the North
- Guides to Local Trusts in the South
- Guides to Local Trusts in the Midlands
- Grants for Individuals in Need
- Education Grants Directory
- Arts Funding Guide
- The Environmental Funding Guide
- Central Government Grants Guide

All of these publications are updated regularly and modestly priced.

Useful UK web addresses

Subject	Address
UK Fundraising	www.fundraising.co.uk
Charities Aid Foundation	www.charitynet.org
Charity Commission	www.charity-commission.gov.uk

European Trust Grants

The European Foundation Centre

Established in 1990, The European Foundation Centre is based at 51, Rue de la Concorde, B-1050 Brussels, Belgium. Tel: 00 32 2 512 89 38. Fax: 00 32 2 512 32 65.

The European Foundation Centre provides newsletters and reports on the activities of foundations and corporate funders, on funding trends and on the programmes of the European Institutions as they relate to funding in Europe.

Tax Breaks and Giving Patterns

Interphil publishes a useful guide to the nature and scale of giving in the OECD. It surveys the tax and fiscal treatment of charities and charitable contributions in fifteen OECD countries. Information on each country is provided in concise, question and answer form. The volume is intended to provide the voluntary sector, corporate contributions staff, trust and foundation administrators, government officials and charities with in- depth information that would be useful in grantmaking or grantseeking across national boundaries.

Resources on International Philanthropy

The phrase "international philanthropy" is open to several interpretations. Before beginning your search, you should have a clear idea of what aspect of international philanthropy you are interested in: a global view of philanthropy, US based foundations that have grant programmes in foreign countries, foreign based foundations that have grant programmes outside their countries, or multinational corporations that have foundations or giving programmes in the US or elsewhere.

The Proposal Structure

The Essential Skill

Discrimination

If you want to communicate with a Foundation or Trust, at some point you're going to have to put your scheme down on paper.

In many ways this might seem unfair: it discriminates against people without writing skills and those with writing difficulties. But that's the way things are.

So being able to write a good proposal is an *essential* skill in good fundraising.

Before You Start

Ground rules

A good proposal has to follow certain ground rules. These are simple and all designed to help you communicate your idea to the funder.

Rule One: write your proposal in simple, straightforward easy-to-read language: avoid jargon; explain professional or technical terms; don't use acronyms; and write in short – 15-17 word – sentences. This makes the text easier and quicker to read. Remember how busy many funders are- make it easy for them.

Rule Two: use an easily reproducible font. Using a clear font makes it easier to photocopy. A good laser or inkjet printer produces excellent results. And if you're sending it electronically use a common font. The funder's printer may not have your font and produce it in some weird alternative.

Rule Three: lay it out in a simple and easy-to-follow format. The seven-step format that follows is logical and makes sense to the reader. It's based on research into how readers like to receive and process information.

Rule Four: follow orders. If they tell you to use an application form, use it. If they say they want information in a certain way, give them it in that way.

Try to understand *why* they want the information like that, rather than reacting against it.

Rule Five: avoid over the top packaging: don't have it comb-bound or anything similar – it looks flash and may make it hard to copy. Likewise with using colour inks, or including photographs in the text – they photocopy badly.

Rule Six: make sure the proposal is neat – no coffee stains, drips of midnight oil, obviously changed text, cut and pasted bits. They make you look like a messy and untogether organisation.

Rule Seven: have it proofed. So many proposals contain appalling spelling, typographical and even adding up mistakes. Have someone outside the organisation check it for such bloopers.

Don't Do

A proposal is not the place to offer a broad and wide-ranging philosophical introduction to your area of work or the brilliant ontological or teleological ideas underpinning it. So pause if you find yourself outlining how your work fits into the development of community health services or anti-sexist girls' work or whatever over the last 25 years.

But equally, don't imagine that funders are at the leading edge of knowledge about your topic. If they don't know what performance art is or reparation in the juvenile justice system, try to explain it in a simple paragraph. Then refer to more detailed information in, perhaps, your annual report or another document.

Finally, don't write proposals instead of writing a forward plan. The process of planning should be a separate one from the process of fundraising. If you plan as a *function* of fundraising the result is likely to be that your plans are money led and ill thought out.

Advantage of a Structure

Forms or not

A number of funders now use application forms. If you are asked to use a form, then do so. You may find the boxes irritating and the questions silly or hard to answer. But the funder has generally constructed it like that for a reason. Try to get inside their head and see what they're getting at.

But the great majority of funders still don't use forms. And there is general agreement on a model that constitutes a good structure in these circumstances.

This is based around a seven-part system. Using the system has a number of benefits:

- it's logical
- it's easy to write
- it's easy to read
- it ensures all of the information is present
- it forces you to exclude irrelevant information

Proposal Structure

The summary is outlined below:

1. Summary (10%)

The summary is a clear and concise statement of the main ideas in the rest of the proposal. It ensures that trustees receive an accurate outline of your project and avoids a "Chinese Whispers" situation.

2. Introduction (20%)

The introduction provides the background to your organisation – your aims and track record. This is the stage to show that you are a credible body worth supporting.

3. Problem Statement (30%)

The starting point for your scheme should be "What is the problem or issue that we're trying to tackle?" You're seeking money not for its own sake, but to solve that problem. You'll have to show how you know that this is a problem, how big a problem it is, where it occurs, etc.

4. Solution (25%)

Having told the funder what you think the problem is, you now have to tell them how you plan to tackle it.

This section is in two parts. The *objectives* are the specific measurable outcomes you want to achieve. These are separate from the *methods* you will use – the actual work to be carried out.

5. Evaluation (5%)

Unless you can demonstrate that your programme is a guaranteed sure- fire winner, you should show that you plan to evaluate the scheme – how you will ascertain whether the project has been a success or not.

There are a number of ways to do this including asking an external/objective body to help.

6. Budget (5%)

A good budget will complement 1-5. It will show that you've carefully considered all the work involved and resources needed, and costed them accurately. If you *undercost,* your proposal will lose even more credibility than if you *overcost.*

7. Future Funding (5%)

Some schemes will have a fixed life, but the great majority have to continue beyond the period of the initial application.

Summary

Elements

Every proposal should begin with a summary. This may sometimes be the same as the covering letter, but usually it is separate. The summary is important because:

- it encapsulates the key ideas
- it will colour everything else that the funder reads

A number of bodies, in fact, use the summary to make general decisions:

'possible' or 'under no circumstances.' You *only* have the rest of your proposal read if you get into the 'possible' category.

A good summary will contain the following elements:

- a statement of who exactly is applying for funds
- the issue or problem your proposal will tackle
- how this fits with the aims of the funder
- broadly how you mean to tackle this issue

- how much the proposal will cost overall and the money or resources you already have committed from others

Make sure the summary is reasonably short – a maximum of 3-4 paragraphs.

Messages

A good summary will send some key messages:

- we know what your aims and priorities are
- we are an organised agency
- we have a track record
- we know how to tackle this programme
- we know how much it will cost and how much we need from you

Introduction

Importance

The next stage of the proposal is the introduction. This section provides you with an opportunity to layout some of the background to your work. Above all, it is the opportunity to highlight the fact that your organisation is a respectable and appropriate agency to tackle the issue.

An introduction contains:

- your 'opening line': a phrase that answers the 5W questions – who you are, what you are, where you operate, when you were established, and why you do what you do
- an indication of your achievements or track record
- mention of your board or staff members with particular expertise
- a brief outline of your more general activities
- an indication of how you came to have an interest/expertise in the area you plan to tackle
- an outline of how you are currently supported

Remember, there's no need to go over the top on this. Much of this information may well be available in your annual report or other information that you attach.

Credibility

The key issue in the introduction is to establish your *credibility*. And specifically your credibility to carry out the work you're seeking funds for.

If you're a small local organisation, no matter how good your local credentials are, it will be difficult to convince someone to support your national ambitions. Likewise, if you're an art gallery, a funder might look twice at your ambitions to be a theatre provider.

Be aware of such potential criticisms – and work hard to ensure your marks of credibility are congruent with the work you want to do.

Problem Statement; needs and propositions

'What we need is…'

Many proposal writers find it easiest to move from the introduction straight into their request – for a van or a salary or a building.

But that's not the logical way to progress from the donor/funders point of view. Instead you should focus on the problem or need you're planning to tackle. it's the difference between what "they" – your clients – need and what "we" – your organisation – requires to help them meet their needs.

Problem statements come in two main types – *needs problems* and *proposition problems*.

Need or proposition?

A proposition problem is a description of an issue or cause for concern that occurs in a number of communities of interest including yours. By you tackling your localised instance of this issue, there are implications for the other communities. Typically, proposition problems are used for innovative, research or demonstration projects.

A needs problem is also a description of a localised situation. But in this case, the wider implications are not relevant, and your chief concern is to tackle this issue in your community of interest. Typically, needs assessments are used in presenting service projects or those that involve establishing a level of provision equal to that elsewhere.

Distinguishing problems and needs

You may well find that these categories overlap to some extent. But the differences can have an important impact on how you structure your programme of activity.

For example, let's look at different ways in which arts projects might approach the issue of drug abuse among young people in Maryhill.

The proposition approach might say:

> Drug abuse is extremely prevalent among young working class people in the UK's major cities with almost 1 in 30 "seriously" or "very seriously" involved. (Source: Govt statistics 2014.)
>
> This problem is even more acute in the Maryhill district of Glasgow where a local study on reasons for drug abuse was carried out in early 2013 by the Council on Addictions. This study indicated that as many as one person in fifteen aged 14-18 is taking drugs more than once a week. While "unemployment" was cited in this study as the major cause "boredom" and "lack of something to do" were mentioned by 20% of those taking part.
>
> The result of this high drug involvement, according to the Chief Constable for Strathclyde, is that crime locally is 35% higher than elsewhere in the city – especially burglary, mugging and shoplifting.

By involving these young people most at risk in creative activities on a regular basis, Maryhill Community Arts plans to reduce the incidence of drug related crime. This programme, if successful, would be applicable to other inner city areas suffering similar problems.

The *needs approach* might say:

> Maryhill is a deprived estate in Glasgow. According to the report '**Inequalities**' (HMSO 2013) it was ranked 10 in 400 in terms of urban deprivation.
>
> Among the indicators used to illustrate this deprivation are:
> - low levels of educational achievement
> - high unemployment
> - high levels of illness
> - high incidence of family breakdown
> - increasing drug abuse among young people
>
> Maryhill Community Arts has been working alongside local residents' groups for almost ten years to tackle some of these issues. Most of our work to date has concentrated on work with families and children under 12, emphasising the educational possibilities of creative writing and play. In a recent series of meetings attended by local residents, it was decided that greater emphasis should be placed on work with young people especially on work which reduced crimes which are especially prevalent – specifically mugging, burglary and shoplifting.
>
> Our proposal is to develop work with young people specifically in the 14-18 age group to provide a more rounded community approach.

Why us?

The problem/need statement should have a logical connection to the overall aims and work of your organisation.

If, for example, you had been an elitist symphony orchestra and then decided to start up a community programme, I would, as a funder, want to know why. If I thought it was because I'd recently set up an £1 1million community music programme, I'd probably be suspicious that you were chasing cash. Likewise, if you had been an arts centre operating in a single locality for ten years, I'd want to know why you suddenly wanted to start running training seminars in screen printing up and down the country.

If the problem or need is not one that you're currently involved in, you must show how you've come to develop an interest. For example, it would be reasonable for a project originally set up to do drama workshops on a housing estate to come back and say they felt there was a need for music workshops too, if they could show they wanted to produce a musical.

Problems are not provision problems

Many fundseekers, partly because they're so engrossed in their own work, make the assumption that lack of provision is itself a problem.

Sometimes, this can be true. The Arts Council has a statutory duty to provide theatre opportunities. And the Sports Council has a similar duty on sports. But lack of something needn't necessarily be a problem or need. Make sure, when documenting a problem, that you don't lose sight of what you're trying to do.

These kinds of problems tend to be poor fundraising problems. They can seem very abstract or even simply self-serving. "We want an arts centre because we want an arts centre and think it would be good for the town."

People problems

It's much better to express your problem as a people problem – that is in terms of the needs of a group of people – your constituency or clients.

Let's look at the difference between provision problems and people problems in a particular case.

> Oxford needs a multi-purpose arts centre. In this centre a range of activities could take place – from dance classes to theatre performances, amateur and professional.

That's a provision problem.

> Oxford's 250,000 inhabitants currently have no centrally accessible place where they can join in a range of arts activities. The result is that many families are unable to take part in joint activities, and that individuals interested in both seeing the RSC in performance and going to a pottery workshop are unable to do so.

That's a people problem.

Concrete not abstract

The chief weakness of the arts centre example is the way it expresses everything in abstract terms. The concrete is always more powerful.

Contrast, for example,

> The result of the lack of an arts centre is that many people have to use widely separated facilities.

and

> Almost 30% of those interviewed in a needs survey complained that they have to use facilities up to 30 minutes drive apart. One family, in fact, had to drop a child at dance class at 6.00pm, an older child at drama workshop at 6.45pm, and then go onto the cinema, leaving 30 minutes before the end of the film in order to collect the younger child.

The bad effects

It may not always be clear to a funder what the bad effects are. For example,

> Many theatre companies are unable to perform in Oxford because of the lack of suitable premises.

What's the bad effect here? It could be several:

As a result:

- school students are unable to see Shakespeare texts [bad educational effect]
- amateur companies are unable to see and learn from high quality performance [bad community effect]
- foreign tourists have to go to Stratford to see theatre [bad economic effect]

Remember that you have to match your effect to your likely source of funding. The tourist board would almost certainly be interested in the economic effect; the education authority might be interested in the first; and a trust like Carnegie might be interested in the second. But it's unlikely any one funder would be interested in them all.

Document the problem

It is important you document the problem – show some evidence for its scale. It's not enough simply to suggest that you as an organisation know that it is a problem. Your opinion is much more powerful if reinforced by concrete evidence.

There are a number of ways to do this:

- surveys
- outside expert opinion
- published data
- community support

You may well want to run your own survey and this can be as elaborate or simple as you care to make it. Alternatively a sympathetic market research firm – or local college – may be able to help. But don't assume you have to do any of these things. There is a huge amount of published data on attitudes, opinions and habits. Look through this first to establish if someone else has produced the supporting information you need.

Community support can help build a case. For example, if you felt that "young people having nothing to do" was a problem the bad effects might be "increased vandalism" and "concern from older residents about going out at night." You could contact your local community police officer for figures or support on the former, and your local home help team or Age Concern branch for information on the latter.

Urgency

Your cause like many other causes needs money. But one key factor you have to communicate is the urgency of your need.

This is not an invitation to hype up how European civilization will collapse unless you are sent some money for your new seating system. On the other hand, there is always pressure on available funds and if your cause is not seen as a priority you may well lose out.

Manageable scale

You may be trying to tackle a very big problem, and if so you should show whether you're going to deal with all or part of it.

For example, written below is a good problem statement, but the scale is mind-boggling:

> Over the last five years, according to the government report **'Inequalities in Culture'** – ACE 2013 – working class people have participated less in arts activities.
>
> This national problem is reflected in the Cowley area of Oxford, which scored third out of 125 in a survey of culture deprivation. Local people are concerned at this situation and at a recent series of four public meetings almost 1,000 people – out of a population of 12,000 – turned up to ask for positive action to be taken to improve cultural facilities substantially.

This is a well documented, but big, problem. If you simply went from this into saying:

> and so we think it would be good to set up a one-person community arts project.

– then a potential funder might say "Hang on, isn't this too small a solution to match the problem?"

Instead, it might be better to continue the logic above with:

> The largest single factor influencing low participation in cultural activities, according to 'Bad Deal' published by Birmingham University Department of Leisure and Tourism 2013, is cost.

This could lead to a reasonable proposal to establish a community arts programme with the aim of involving people in low cost arts activities.

Manageable scale demonstrates two important things:

- that you understand the problem and have thought it through:
- this means you are aiming to tackle something of reasonable proportions.
- **that the problem is expressed as solvable:** this means the funder feels that their contribution is worthwhile.

Solution — Programme and methods

Two parts

This section is actually two directly linked, but distinct, aspects of the same issue. Up until now, you have summarised the nature of the task you're going to tackle.

You now need to suggest two things:

- *what* you're going to do about it and
- *how* you're going to do it

Objectives

The 'what' is usually expressed in the form of objectives. Objectives are outputs not inputs. That is, they are records of what is to be achieved not how it is to be achieved.

An objective has a number of criteria. It should tell:

- who
- will do what
- to whom
- by when
- and what will tell us it has been achieved

It's probably easiest to express this in an example – see next page.

RSC Education Department

According to the latest Department of Education and Science statistics, Shakespeare's work is only seen by 20% of young people aged 10-15 more than once a year. Moreover, many English teachers profess to feeling "unconfident" about teaching Shakespeare's work according to the English Teacher's Association in their study 'Learning to Live' (2014). **[Problem.]**

Our aim is to develop a programme of contact with teachers to improve their understanding of Shakespeare's work and period. **[Overall Programme.]**

- who
- when

Through this programme the RSC Education Department plans to enable 250 teachers each year for three years to have the skills and confidence to stage a work by Shakespeare at their school. **[Objective.]**

- what will have been achieved
- whom

The way we plan to do this is through:

- running a summer school
- placing directors-in-residence with schools
- producing educational packs
- devising a model project in Birmingham and publicising it
- arranging ten secondments to the RSC from schools nationally. **[Methods.]**

According to the most recent statistics produced by the Arts and Libraries Department, 20% of adults in Depriville have no opportunity to take part in creative activities. An informal survey conducted at a recent series of meetings suggested that among women this figure was perhaps 40%. **[Problem.]**

By the end of 2015, 5% of women in the town will have taken part in one or more creative event organised by the community arts team**.** **[Objectives.]**

Outputs and Inputs

One of the biggest problems people have in writing objectives is that they tend to mix up outputs and inputs.

So to say "to organise a series of 20 women-only arts workshops," is not an objective – it's an input. A perfectly laudable one, and it probably has an objective hidden in there somewhere, but it's still not an objective. For example, the objective might be:

> to increase the participation of women in creative activities run by Depriville Community Arts Workshops from 20% to 80%.

Good Sounds

Objectives can sound grand, but mean very little. For example:

> The objectives of the music festival are three fold:
>
> - to develop an increased awareness of the importance of contemporary music among young people
> - to expose the public of Depriville to a range of music from 14th Century to 18th Century
> - to foster community spirit through bringing people together in a cultural activity.

In the example above, the objectives are in fact a mixture of vague aims and methods by which to deal with the issue.

A good example for the festival might be:

> In Depriville there is little opportunity for people to hear classical music on a regular basis. Only two major orchestras have visited in the last five years. A number of smaller orchestras visit 2-3 times a year. This is despite the popularity of classical music. On each occasion an average 85% of the tickets have been sold. And the two major local record stores report that classical recordings constitute about 17% of their total sales of CDs. **[Problem.]**
>
> We plan to increase the opportunities to hear and appreciate classical music. The objectives are:
>
> - to involve 8,000 people in listening to live music they previously have only heard recorded
> - to ensure 20% of young people under school age attend at least one event
> - to increase the level of ticket sales to 90%. **[Objectives.]**

Having successfully completed outlining their objectives, the organisers of the festival can now move on to how they plan to achieve them.

For example:

> Our plans for the festival currently include:
>
> - the promotion of 20 different concerts over a six week period in four separate venues
> - participation by two major orchestras, the Boston Symphony and the Orchestre du Cacophonique, Paris
> - a programme of ten different chamber concerts
> - events staged specifically in schools to reach young people. **[Methods.]**

Writing objectives is not easy. But it does provide you with a mechanism for ensuring that you don't confuse them with aims and methods.

Innovation

This kind of approach is manageable when you're working on a programme where the work is well established. But it is notoriously difficult when the programme is completely new. For example:

> Over the last two years, two of the major venues exhibiting new paintings in Bristol have closed down. This means that many young artists are unable to show their work in an effective and accessible venue. (In fact, the waiting list at the two remaining galleries is now almost 18 months, and Professor W.H. Smith of Bristol School of Art says up to 50% of his students "will have to exhibit outside the town.") **[Problem.]**
>
> There are no appropriate buildings available to rent or buy at an affordable rate, and so we propose to try and create a temporary venue – partly to create exhibition space and partly to arouse interest in the topic.
>
> Our proposal is to create a mobile space that can be transported to various parts of the town.
>
> A feasibility study was carried out on this by the university and a number of options were looked at: marquees, caravans, hot air balloons, inflatables and buses. The feasibility study – enclosed – came down firmly in favour of a bus.
>
> We have approached the local transport authority and they have agreed to donate a bus, provided we can pay for conversion. **[Programme & Method.]**

Budget

Get it right

You can have an extremely well argued scheme and powerful supporting statistical data, but still lose out with a poor budget.

There are a number of common failings in budgeting. But far and away the most common is failing to add it up properly.

Common failings

There are three other common failings in budgets: underbidding; overbidding; incongruence. These were detailed in the earlier section on budgeting.

"Double it, they'll halve it anyway"

You'll often hear people say, cynically, "Double the amount you ask for, they'll halve it anyway." And it is the case that some inept funders dodge the issue of funding by only offering to meet part of the cost of any proposal.

But does this mean you should double it? Our advice is don't. First of all, if you have genuinely calculated the cost of the proposal, it should be

evident the scale of resources you need. So if you simply double it, the incongruence will be apparent. You should be able to defend your budget to the last penny.

Offered less money

The key issue here really has to do with you establishing the integrity of your organisation and its ability to budget. If you're offered less money you only have a limited number of options:

- negotiate: when a funder offers you money they're basically saying "We like this proposal and want to support it." Certainly on some occasions it's appropriate to go back to ask for an increase on the offer.
- rearrange the proposal: if you're sure that you can only get 'x' amount of money you have to revise the scope of the original proposal to fall in line with the money available.
- go elsewhere for money: it could be that by securing some of the money – ideally 51% – you are able to go to another source. A sympathetic funder who can't manage the whole amount may well be able to suggest another source.

Show all your assets

Often the most substantial contributions to projects are not in cash terms. Simply because an asset or gift isn't paid for doesn't mean that it's worth nothing.

Make sure that you put a value on and record all contributions:

- free time from professionals like your accountant
- discounts on equipment or services
- gifts in kind of materials, e.g. a filing cabinet

Be careful, though, you must clearly distinguish between actual cash and 'value' contributions. Some things may not have an exact financial value. For example, volunteer time is difficult to cost. But you can still record it as hours and then work out an approximate value.

Whacko Arts Project Budget

In addition to the above contribution, we also have substantial contributions from our volunteers staffing the box office:

20 volunteers x 5 hours per week x 50 weeks pa = 5,000 hours

This contribution allows us to dispense with the equivalent of two part time box office supervisors. At current rates, this amounts to almost £28,000 pa.

Contents

A good budget contains the following elements:

- a clear statement of all the money you need and what you need it for
- a clear statement of who else is definitely committed to giving you money and how much
- if appropriate, a statement of other sources you've applied to and the status of your application – being considered, agreed, etc.
- a statement of other non-money support you've received, with an indication of its value
- accounts that add up
- allowance for issues such as depreciation, inflation, salary increases, etc. if covering more than one year

Who else?

Often you'll be sending an application to several sources to complete your funding package. For example, you might be looking for money for a youth arts project and have 50% committed from ACE. So you write to both Gulbenkian and Carnegie to ask for what is essentially the same contribution.

Should you tell Carnegie that you're also applying to Gulbenkian and vice versa? There isn't really a definite right answer to this. It's worth indicating that you are looking to other sources, without necessarily quoting specifics.

Evaluation

Why Evaluate?

Evaluation serves a number of important purposes:

- it shows that you are serious about your work
- it shows you are concerned to ensure that the money you raise is spent wisely

So a sound evaluation structure is an essential feature of a good proposal – and even of any good plan.

What is evaluation?

"What is evaluation?" is a thorny question and whole books have been written on the topic. For our purposes, we can define it as "The process of establishing whether the plans originally set out were successful and why."

There are several issues here.

- The process: it is very rare to be able to claim any activity was absolutely successful. So evaluation will have to be a continuous process of assessment and a record of how close to success you came.
- The plans: evaluation can only take place against a background of what you intended to achieve. It's not enough to say "We plan to run a festival." An evaluation would then have to define what was meant by a festival and whether two tombola stalls and a performance by the local Irish dancers was acceptable.

So your plans – what we earlier called your programme and methods – have to be specific. They should include measurable objectives.

And why?

In many ways the most interesting part of evaluation is the "why?" Let's assume that your objectives are to:

- involve 2,000 people in attending a local community festival
- have 15 local organisations running stalls

On the day, only 1,500 people participate and there are 13 stalls. Have you failed? In one sense, yes. But if you can establish why there was a shortfall in numbers, e.g. the local football team was playing at home and that was a big draw, that is useful to know and allows you to plan to avoid clashes next time.

How to evaluate

There are a number of strategies you can use to evaluate.

- **Experts:** a common way is to arrange for an expert to evaluate your work. This person agrees to study your work and report to you, and perhaps the funders, on your success

For some projects, you might need more than one. For example, a hospital arts project which aimed:

> - to improve the well being of patients in hospital by reducing stays by 5%
>
> and
>
> - to have 10% of patients hospitalised for 10 days or more actively involved in one or more creative activities

Such a project might well want to have a clinician and an arts specialist carrying out an evaluation. Think how much more impressive this project would sound if it could say:

This project will be evaluated by two prominent figures:

> Sir L.V.R. Rosis, FRCP, Chief Consultant at Barts Hospital will evaluate the impact on patient well being.
>
> Ms Anne Dullard, Deputy Director of Central Regional Arts Council will evaluate the degree of participation in the creative programme.

- **Statistical:** usually it's better if you can actually collect statistical evidence. For example, Treeshire Theatre might ask for a grant on the following basis:

Many adults in Treeshire do not visit live theatre. In fact, only 10% of adults have visited more than once in the last five years. The result is two fold:

- the theatre itself is in danger of closing through lack of revenue
- those adults are denied the opportunity to experience high quality theatre.

A market research survey carried out for us by Treeshire University among a sample of 1,000 non-attenders suggested the following reasons as the three main factors:

- the high cost of bringing whole families
- the lack of adequate parking
- uncertainty about what the programme was.

As a result of this analysis, we plan to:

- increase our average attendance to 85%
- make sure at least 10% of any house is composed of families.

The programme and methods we plan to use are:

Overall to make it easier for families and especially those with cars to participate. Specifically, we will:

- undertake to provide 100 extra parking places
- adopt a discount deal for one or more adults with one or more children of 50% reduction
- place 100,000 leaflets in supermarkets and doctors' surgeries to attract attention.

To do this, we need £80,000 to be spent as detailed below.

To evaluate our success, we will run this scheme for six months, using students from the university to conduct a survey of one attendee in ten at each performance – they will be supervised by Professor A. Mathematician, Head of Statistics at the university.

Future Funding

What happens at the end?

Funders are always concerned to know what will happen at the end of their committed contributions.

- will you come back and ask for more?
- will the programme come to an end?
- will someone else pick up the bill?

These are reasonable questions. No less so since the appalling havoc the Manpower Services Commission wreaked in the 1980s by funding topics and schemes and then dropping them

You should indicate to your potential funder:

- that you've thought about the question of what happens
- that you have some – at least outline – plans

If you do plan to come back to the same funder, say so. If you have a number of options, indicate that.

Remember the idea of congruence we raised earlier. If you're saying that your plan has, for example, national significance, then it would be appropriate to expect in this section some mention of how you're planning to approach and secure national funding once this money has run out. Likewise, if you're proposing a pilot scheme with localised implications, you should indicate how you plan to disseminate the ideas about your proposal and seek funds at a local level.

How Else Can =mc Help?

We'd love to keep in touch

We want to make sure we can keep in touch and help you as you develop your career and your ambitions for your organisation. Over the next few pages you'll find all the ways in which to do this.

About =mc

=mc was established in 1988. Since then we've grown to become the leading management and fundraising consultancy and training organisation in the UK working exclusively for ethically-driven organisations – charities, fairtrade agencies, NGOs and socially aware businesses. We have a strong commitment to the arts and cultural sector.

In the UK we have offices in London. We have partners in USA, Japan, Singapore, Kenya and Australia. Our own team of consultants and trainers work to achieve our mission to 'transform the performance of ethically-driven organisations worldwide.' We work exclusively with such agencies to bring them the specialist expertise and focus that they need.

National Arts Fundraising School

=mc runs the internationally-renowned National Arts Fundraising School – an intensive week-long training course for anyone responsible for raising money for the arts and culture sector. The School will help you gain an increased understanding of:

- Writing a Case for Support and Fundraising Strategy
- Each of the main sources of philanthropic income, including Trusts and Foundations, Individual Giving, Corporate Giving, Major Gifts, Legacies and Digital Fundraising
- Making the Ask and Pitching for Support

As well as receiving training from some of the country's top fundraisers, you will also learn from your colleagues, benefiting from the wide-range of experiences in the room.

This is the only course to offer a money-back guarantee – if within the 12 months following the School you have not raised a sum equal to the fee, we will refund your fee in its entirety.

For more information and to book your place, visit nationalartsfundraisingschool.com

You can also follow @mcNAFS on Twitter and find us on Facebook (@thenationalartsfundraisingschool) to stay up to speed with the latest updates.

Fundraising consultancy with =mc

As well as the training provided at the School, we can also help you with more detailed and intensive help through fundraising consultancy.

We can help in a number of ways:

- developing an integrated strategy
- creating a powerful case for support
- building an individual supporter base
- setting up a major gifts programme
- preparing for a corporate sponsorship pitch
- establishing a legacy programme
- putting together a capital campaign
- researching prospects – in the UK or internationally

Whatever your fundraising needs, =**mc**'s team of consultants and trainers can help. We've helped some of the largest (and smallest) organisations to raise sums from £250k to $500m. They include: Royal Shakespeare Company, Tate Gallery, Science Museum, V & A, National Museum of Scotland, Paisley City of Culture 21 bid, Edinburgh Festival, Edinburgh Festival Fringe, Manchester Festival, Eureka … as well as many hundreds of other smaller organisations from Poetry London to Great North Run Culture.

To find out more, visit the fundraising pages on our website at http://www.managementcentre.co.uk/fundraising-consultancy or email Bernard Ross, Director on b.ross@managementcentre.co.uk

What else can =mc help with?

As well as fundraising consultancy, we can help you in a number of other ways:

- **management consultancy:** Our three core specialisms are innovation, change and strategy. And we have specific experience in a number of areas from earned income/social enterprise to business planning and organisational reviews.

  Visit the management consultancy webpages at www.managementcentre.co.uk/management-consultancy

- **learning & development:** Our experienced L&D consultants can help assess your current training needs and deliver programmes in-house at your organisation. We currently offer 27 tailorable training programmes across leadership & management, project management & strategy, change, working with others, developing teams, personal effectiveness, and fundraising.

Visit the learning and development webpages at
http://www.managementcentre.co.uk/learning-development

How to find out more

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Twitter: follow @MgmtCentre

Facebook: search @managementcentreuk and like the page to stay up to date with the latest insights from our consultants. You can also fid out about trends, events, and even jobs available here.

=mc|Thinking: sign up to receive your free monthly enewsletter with blogs, downloads and case studies relevant to the sector. Sign up at www.managementcentre.co.uk/newsletter

The Emcees Arts & Culture Awards for Excellence in Fundraising

We set up these annual awards to celebrate the outstanding effort and achievements of fundraisers across the sector. Nominations are now open for the 2017 Awards, visit http://www.nationalartsfundraisingschool.com/the-emcees/ for details.

And finally, we genuinely love to stay in touch and hear how you're doing – but this is only possible if you keep us up to date with any change in email address. To update your contact details with us, email Anna Esslemont on a.esslemont@managementcentre.co.uk or call us on 020 7978 1516.