

**Volume 13
Number 2
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Grassroots Fundraising

In This Issue:

**Special Events,
Part 1**

**How to Create
an Ad Journal,
Part 2**

**Fundraising
Appeals**

Readers Write

Journal

Writer's Guidelines

The Grassroots Fundraising Journal is happy to consider articles for publication. Please submit copy typed, double-spaced. If computer-generated, please submit highest quality printing possible (no dot matrix print-outs, please). Please do not submit material typed in all capital letters.

Articles will be considered for publication during the nine months following submission. When an article is accepted, you will be notified in which issue of the Journal it will appear. The Journal provides three copies of published material to the author and pays \$75 per article after publication.

If you want unpublished articles returned, please provide a self-addressed envelope with adequate postage.

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October issue: August 1
December issue: October 1

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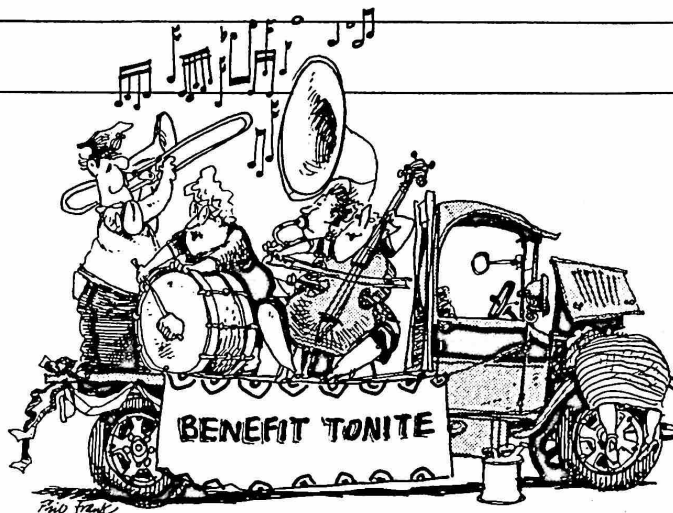
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Special Events

Part I: Are They Right for You?

by Kim Klein

Special events are social gatherings of many sorts that expand the reputation of the organization, giving those attending an amusing, interesting, or moving time, and that may make money for the organization sponsoring the event. The variety of special events is practically limitless, as are the possibilities for money earned or lost, amount of work put in, number of people participating, and so on.

Special events should have two goals:

- To raise the visibility of the organization
- To bring in (new) money.

Enhancing visibility raises the overall profile of the organization in the community. Visibility is the cumulative effect of publicity and word-of-mouth reporting. Events are excellent publicity-generating tools because they give the media a “hook” around which to focus attention on the group. A newspaper or radio station may be interested in discussing the actual event—an auction, self-defense class, or musical event—and will mention the sponsoring group’s name. They may or may not want to do a longer profile of the sponsoring nonprofit, but the group’s name is nevertheless advertised, thus raising visibility.

With each successive event, and in combination with other fundraising and organizing efforts, the organization will become known to more and more people. Eventually the organization will become known to all who should know about it.

The visibility of your group can be assessed by asking this question: Of all the people who should know about

you, what percentage do? This percentage is called your “visibility quotient.”

Raising money is a secondary goal for a special event because there are many faster and easier ways to raise money than this one. An organization that simply needs money (perhaps from being in a cash flow bind, or hav-

*Special events should
raise the visibility of
the organization.*

ing an unexpected expense) will find that the slowest ways to raise that money are by writing a proposal or having an event. On the other hand, an organization that wants to raise its profile, bring in new people, and perhaps make some money immediately will find a special event an ideal strategy. In many cases special events can lose money or barely break even and still be successful because of the publicity and visibility they produced.

Types of People Who Attend Special Events

Two categories of people attend events: those who come because of the event itself and those who come both for the event and to support your group. In the first category are people who would come to a particular event no matter who sponsored it. These people attend

*[This article is excerpted from the Third Edition of Fundraising for Social Change by Kim Klein,
just published by Chardon Press.]*

flea markets, dances, movie benefits, decorator showcases, auctions, and the like. Many times these people will not even know the name of the group sponsoring the event.

In a similar vein are small businesses or corporations that will buy ads in an adbook, donate raffle prizes, buy tables at luncheons, or even underwrite an event, but would not give the organization money under any other circumstance. They want to take advantage of advertis-

*Appropriateness is a
major factor.*

ing inexpensively to a specific audience and the resulting good will. Raising money from a person or a business who would not give you money otherwise is a smart use of an event, even if these are one-time donors. For organizations in rural communities or serving a very small constituency, unable to build a large base of donors, events that draw strangers will be imperative.

The second group of people are both interested in the event and believe in your group's work. They may not have heard of your organization before learning of this event or they may already know of your organization and want to support it while getting something important to them. For example, women wanting to take a self-defense class may choose one sponsored by the local rape relief program rather than a commercial gym in order to support the program. After the classes, some of the participants may want to join the program as volunteers and paying members. People who buy all their holiday presents at a crafts fair put on by a local publicly supported radio or television station, or enter marathons sponsored by groups they believe in are good prospects for follow-up direct mail.

There are also people who appreciate your organization but can't afford or don't want to give more than a small amount. For them, buying a \$1 raffle ticket or attending a \$4 movie is a perfect way to show their support.

Choosing a Fundraising Event

Several criteria should be considered in choosing a fundraising event, including the appropriateness of the event, the image reflected on the organization by the event, the amount of volunteer energy required, the amount of front money needed, the repeatability and the timing of the event, and how the event fits into the overall fundraising plan.

Appropriateness of the Event

Appropriateness is a major factor that, if overlooked, can have damaging results. To decide if an event is appro-

priate, ask yourself, "If people knew nothing about our organization except that it had sponsored this event, what would their thoughts of our group be like?" If you think the answer is "neutral or good," then the event is appropriate. If you think that you would have to explain more about the group or counter what the event implies about it, you should think again.

Examples of inappropriate events abound. In the extreme, if you are the symphony you don't sponsor a pie-eating contest; if you run an alcohol recovery program you don't have a beer bash. Often, however, the question of appropriateness is more subtle than in those examples.

Image of the Organization

Insofar as possible, the special event should be in keeping with the image of the organization or should promote the image the organization wishes to project. Although considerations of appropriateness sometimes include those of image, image is also a distinct issue. Many events that are appropriate for a group do not necessarily promote a positive image of it. For example, a library would choose a book sale over a garage sale, even though both are appropriate. An environmental organization would raffle a white-water rafting trip rather than a weekend at Disneyland. An organization promoting awareness of the problem of high blood pressure might choose to hold a health fair rather than a dance.

Energy of Volunteers

Looking at the volunteer energy required involves several considerations. How many people are required to put on this event? What would these volunteers be doing if they were not working on this event? Do you have enough volunteers who have the time required to

*Consider whether the event
can be repeated annually.*

produce this event—not only to manage the event on the day of its occurrence but to be attentive to all the details that must be carried out beforehand?

Volunteer time is a resource to be cultivated, guided, and used appropriately. For example, don't use someone with connections to possible large donors to sell raffle tickets at a shopping mall on Saturday afternoon. Similarly, a friendly, outgoing person who loves to talk on the phone should be the phone-a-thon coordinator or the solicitor of auction items and not be asked to bake brownies for the food booth at the county fair. Obviously, what the volunteer wants to do should be of primary concern. People generally like to do what they are good at and be involved where they can be most useful.

Front Money

Most special events require that some money be

spent before there is assurance that any money will be raised. The front money needed for an event should be an amount your organization could afford to lose if the event had to be cancelled. This money should already be available—you should not, for example, use funds from advance ticket sales to rent the hall. If the event is cancelled many people will want their money back. Events that require a lot of front money can create a cash flow problem in the organization if the need for this money is not taken into account.

Repeatability

You need to consider whether the event can be repeated annually. The best event is one that becomes a tradition in your community, so that every year people look forward to the event that your group sponsors. Using this criterion can save you from discarding an event simply because the turnout was small the first time you did it. Perhaps you got too little publicity, and only a handful of people came; if each of those people had a great time and you heard them saying things like, "I wish I had brought Juan," or "I wish Alice had known about this," then it may be worth having the event again next year. To decide if an event is repeatable, evaluate whether the same number of people working the same number of hours would raise more money producing this event again.

Timing

Find out what else is happening in your community at the time you want to hold your event. You don't want to conflict with the major fundraising event of a similar organization, nor do you want to be the tenth dance or auction in a row. If you are appealing to a particular constituency, you need to think of their timing. Farmers are mostly unavailable during planting and harvest; Jews will not appreciate being invited to a buffet on Yom Kippur; gay men and lesbians won't come to something scheduled during the Gay and Lesbian Pride Parade, and so on.

The Big Picture

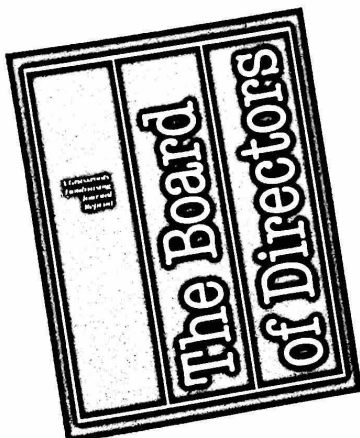
The final consideration is the place of the event in your overall fundraising picture. If you find that the same people attend all your organization's events as well as give money by mail, you are "eating your own tail" and need to rethink how you are using events. If you cannot seem to get publicity for your events, or you are unable to find an event that reaches new constituencies, then maybe mounting special events is not the right approach. In other words, if your events do not increase the visibility of the organization—and therefore carry the prospect of ultimately getting more donors—they may not have a place in your fundraising plan. ■

Next Issue: *Part 2, How to Plan a Special Event.*

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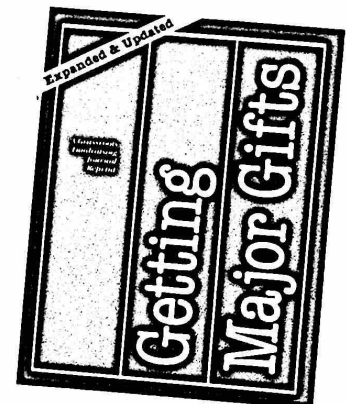
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Use Order Form

How to Create an Ad Journal

Part 2: Planning and Production

by Stephanie Roth

Part 1 in the February, 1994 issue of the Journal addressed the issues you need to consider in deciding whether to produce an Ad Journal as one of your fundraising strategies, either in conjunction with an event or on its own. This article lays out the three main phases in the production of an Ad Journal: Planning, Ad Sales and Production.

Planning

1. Determine your fundraising goal. How much money do you want to make from the Ad Journal? If you have produced a journal for your organization in the past, use that experience as a starting point for estimating an achievable goal. Assuming that factors such as the state of the economy in your community, public awareness of your organization, and competition from other nonprofits haven't changed dramatically since your last Ad Journal, you can assume that for the same amount of effort and time, you will raise more and more money every year.

If this is your first Ad Journal, your fundraising goal will be made based on the lists of potential advertisers you can generate: Are they strong prospects? Do they know about your organization? Do they support similar kinds of organizations?

Most Ad Journals are produced as program books for events, where advertising covers the costs of production and, with luck, contributes to the income of the event above and beyond the costs of producing the journal.

2. Develop a budget. Complete a detailed income and expense projection.

Expenses will include:

■ Design and layout—A designer will create designs for how the Ad Journal will look for you to review.

Then, either working on a desktop publishing program or on physical "boards," will lay out each page ready for printing. You may find a volunteer within your organization to design the journal, but be cautioned that this requires special skills and should be done by someone with experience.

■ Typesetting (or desktop publishing)—Your designer may also take care of this step, or you may need to find an additional person to typeset the non-ad copy.

■ Printing—There are two types of materials to be printed:

Materials used to solicit ads, such as a letter, reply form, and other information about your organization.

Most Ad Journals are program books for events.

The journal itself. Printing costs will depend on the total number of pages of the journal, the quality of the paper you use, and whether or not you are using photographs. Printing is easily 60–70% of the entire cost of producing the journal. Arrange to pay this expense after the Ad Journal is finished and you will have relatively small up-front costs in producing a journal.

■ Postage—Include costs of sending out the journal to your advertisers when it is completed, as well as the cost of sending solicitation letters.

■ Phone—Be sure to figure in this expense if solicitations are to be made to businesses outside of your local calling area.

■ Staff time—This is separate from the people you hire for the technical aspects of producing the journal,

and includes any staff that are used for getting materials together, soliciting ads, and working with the designer and printer.

Income will come from ad sales. In order to do a projection of income, you need to set prices for the ads and decide on the number of pages your Ad Journal will have. If this is your first Ad Journal, see if you can find out what other organizations in your community charge for ads. An example of a price range used by a mid-sized nonprofit organization in New York City for an Ad Journal with pages measuring 8½" by 11" was:

- One-line greeting (or listing of name)—\$50
- Eighth page (or business-card size)—\$100
- Quarter page—\$175
- Half page—\$325
- Full page—\$600
- Inside front & back covers—\$700

The prices for ads should be set so as to give an incentive to place larger ads. For example, a half-page ad should cost less than twice the amount of a quarter-page ad.

3. Develop prospect lists. If possible, try to identify prospects at all levels of ad sizes, assuming that, like any gift-range chart, most ads will be an eighth of a page, and few will be a full page. As discussed in Part 1, develop your list of prospects from your organization's

vendors, local neighborhood businesses, friends of the organization who are private practitioners such as therapists and chiropractors, employers of your members or supporters. Go to advertisers who have placed ads in other community Ad Journals. And always ask your staff, board, volunteers, and donors for their suggestions of people and businesses they know.

4. Develop a packet and send to prospects. A packet should include the following:

■ A Solicitation Letter, explaining the purpose of the Ad Journal, what the money is being raised for, the audience or market for their ads (who will receive the journal), the good publicity it will give them as a business that supports your work, and what non-ad copy will be part of the publication.

■ Ad-Rate Sheet—This is a separate piece that explains the prices for different sizes of ads, deadlines for submitting ad copy, and a tear-off to send back an agreement to place an ad.

■ A Diagram showing ad sizes, proportions and layout possibilities. This visual aid is particularly useful to people who are not accustomed to placing display advertising. (See example.)

Sales

After completing the planning process, getting the ads in is the next and most time-consuming step. A committee of volunteers should make follow-up calls to those who received the solicitation package to obtain commitments from people and then actually get the ad copy in. The deadline for receiving camera-ready ad copy should be at least one month after the solicitation letter is received by the prospect. This gives businesses or individuals time to put together an ad if they don't have one available.

Often the most time-consuming part of this process is getting the ad copy even after someone has agreed to place an ad in your journal.

Here is a scenario that can happen with any number of potential advertisers:

March 1—You send a solicitation letter to the attention of Rochelle, your sales rep, at Office Helper, your local office supply store with whom you do a lot of business.

March 10—You follow-up with a phone call to Rochelle. She isn't available, so you leave a message.

March 13—You call again. Rochelle doesn't remember receiving the letter, so you explain that your organization is putting together an Ad Journal and would like Office Helper to place an ad. She asks you to send another copy of the materials and says she'll have to talk to the manager of the store. You send another letter out that day, indicating that you'll call back again in a couple of days.

March 16—You call back and Rochelle says that she

<p>Full page: w: 7" h: 9¼" \$600</p>	
<p>½ page w: 7¼" h: 5" \$325</p>	
<p>¼ page w: 3½" h: 4" \$175</p>	<p>⅛ page w: 3½" h: 2¼" \$100</p>
	<p>⅛ page (same) \$100</p>

Sample sizes & prices
for an Ad Journal with 8½" x 11" pages

showed the letter to her manager who is now thinking about it and will let you know within the week.

March 23—You haven't heard anything from Rochelle, so you call again. She's gone on vacation for the week, and the manager is not available to speak to you.

March 30—Rochelle calls you and says the store will take out a half-page ad and will get the copy to you by the following week (which happens to be the deadline, fortunately).

*Prices for ads should
give an incentive to place
larger ads.*

April 8—Ad copy from Office Helper has not arrived, so you call Rochelle to find out what happened. She said their ad designer was out sick and that they need another couple of days. She also tells you that they realized they had overspent their advertising and contributions budget this year, so will have to take out a smaller ad.

April 15—You go to Office Helper to pick up the ad personally so that your designer can get it in time for it to appear in the Ad Journal.

This is not a particularly unusual scenario, and many other things can happen, such as the ad copy arrives on a disk and it needs to be sent out to print a better quality copy than your laser printer can produce, or the ad copy needs to be typeset even though camera-ready copy had been promised.

Like special events, there is no way to anticipate all the glitches, set-backs and delays that can happen. It is therefore very important to give yourself plenty of time to deal with them, and to try to hold people to deadlines as much as you possibly can.

Production

The phases of production are the following:

Design—Production of the Ad Journal involves making design decisions such as typeface for non-ad copy, borders around pages or ads, the order in which the pages will appear in the finished product, and the total number of pages your journal will consist of.

It's most cost-effective at the printing stage if your journal is a standard size—either 8½" x 11" or 5½" x 8½." Remember that the total number of pages must be a multiple of 4 (or 8 in longer publications), because a book or pamphlet is printed on both sides of a piece of paper that is then folded in half one or more times. Thus the total number of pages will be 4, 8, 12, 16, 20, or more, but always a multiple of 4.

Typesetting—If your designer is producing your Ad Journal on computer, get your non-ad copy to the designer on a disk that is compatible with the designer's needs. If not working on disk, the designer will arrange to have copy typeset or, if on disk, run out to the specifications needed for the journal.

Layout—This consists of pasting up non-ad and ad copy or, if the designer has the computer capability, scanning camera-ready ads into their desktop publishing program.

Printing—The printer receives the journal in camera-ready form—that is, ready to be printed. The printer might also be asked to resize ads or shoot photographs with higher quality than a laser printer can provide.

You must allow plenty of time for all of these phases. Design and layout will take at least two weeks and printing and binding another two or more.

Special Terms

For people new to producing publications of this kind, it is useful to know a few technical terms that designers and printers may use as though they were part of your everyday vocabulary.

Halftones are black-and-white photographs converted by the printer into a series of dots using a screening process. Generally, the quality of a photograph scanned into a desktop publishing program will not be clear enough if printed out on a laser printer. If someone wants to submit an ad with a photograph, you will need to require either an original glossy photograph, a photograph already made into a halftone (or "screened"), or a photograph scanned and saved on a disk which your designer will have a lab print out on a high-quality printer.

Screen tint is a way of setting off or calling attention to a section of a page by creating a block of gray (or if using color, a paler density of the color) "behind" the type.

Line Screen tells you the number of lines (or dots) per inch of screens used for halftones and tints. The higher the line screen, the crisper the quality. A laser printer typically prints out a line screen of about 53. Newspapers use an 85-line screen, and magazines usually use 133.

A **Linotronic** or lino print is a higher quality print than a laser printer can produce. A laser printer produces 300 (or 600) dots per inch for text, compared to a linotronic's output, which ranges from 1,200 to 2,400 dpi. Special photo labs can produce linos for you, and sometimes your printer has the equipment to do this as well. Be aware that these typeset-quality prints can be expensive—\$10 or more per page.

You may not need to know these terms at all to handle the production of your Ad Journal. However, I once

had the experience of being asked by a potential advertiser what line screen we were using. Not knowing what that meant, I called our designer, who was doing all of the production on her desktop publishing program and laser printer. She said the line screen was 53. I called the advertiser back, and she said "53! That's strange..." I still didn't know what the problem was, and wished I had been better informed before taking on this project. Another solution, if the designer had been willing, would have been to have the advertiser speak directly with the designer (or printer) so that her concerns could have been talked through.

Timeline for producing an Ad Journal

- Weeks 1-3*—Planning phase: Determine size of Ad Journal, ad rates, prospect lists, recruit committee of volunteer solicitors, write solicitation letter, identify and meet with designer and printer, decide on typeface and other design issues
- Week 4*—Send solicitation letter to prospects
- Weeks 5-7*—Conduct follow-up calls
- Week 7*—Deadline for non-camera-ready ads
- Week 8*—Deadline for camera-ready ads
- Week 9*—Deadline for all non-ad copy (This is all the other the other copy your organization wants to have in

- the journal about the event the journal accompanies, acknowledgments of special donors, programs, etc.)
- Week 10*—Real deadline: the time by which you absolutely have to have all ad copy in hand. Do not let people know that you are working with this deadline. It is only meant to give you time to track down ads from people who can't meet the stated deadline.
- Weeks 10-11*—Designer completes layout and ad production and delivers final copy to you
- Week 12*—Proofread journal
- Week 13*—Ad Journal to printer
- Weeks 13-14*—Printing, binding and delivery

I recommend giving yourself four months' lead time to produce an Ad Journal. If you begin to incorporate Ad Journals as an annual fundraising activity, you will develop systems, prospects, and a timeline that works best for you and may speed up the process by a week or two. Always give yourself an extra week for each deadline that you set to accommodate crises and unforeseen delays. You will be much less stressed and have a better product as a result. ■

Stephanie Roth is a consultant and trainer for non-profit organizations. She specializes in board development, fundraising and multicultural organizing.

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BY KIM KLEIN

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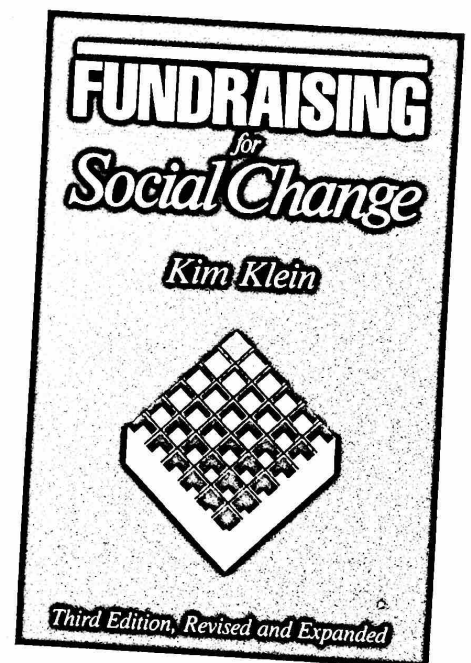
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*The Western Colorado Congress
cordially invites you **NOT** to attend
the first annual
Corporate Profit Sustainability Conference
not to be held on
September 32, 1993
at the site of the proposed Animas - La Plata Project
Durango, Colorado*

Please see inside for speakers not scheduled to attend

Front of invitation.

**Thanks, WCC, for *not* putting on this conference
and letting me stay home!
Here's my donation to support your efforts.**

- \$15.00 Sounds like fun; *don't* invite me again!
 \$20.00 I will *not* be attending this conference.
 \$30.00 My whole family will *not* be attending.
 \$50.00 I'll make phone calls to encourage my neighbors *not* to attend.
 \$ _____ Put me on a list *not* to help organize this conference again next year.



Western Colorado Congress
P.O. BOX 472, MONTROSE, CO 81402
(303) 249-1978

Name _____
 Address _____
 Phone _____

Response card.

Speakers Not Scheduled

- 1:00 pm **Laurance Fuller, CEO, Amoco Corporation**
Our public lands and natural resources belong to everyone. Mr. Fuller reveals his plan to bring your natural resources to your community via your local gas station. (A small fee will be charged.)
- 2:30 pm **Mike Torres, General Manager, Delta-Montrose Electric Association (DMEA)**
Mr. Torres details how rural electric cooperatives can discourage energy conservation (a sinister plot to destroy the U.S. economy) through appliance giveaways. (DMEA will donate ten electric can openers as door prizes!)
- 4:00 pm **Karen Budd, Wise Use Movement Leader**
A conservationist in the proud James Watt tradition, Ms. Budd will show you how to fight for your inalienable rights as Americans to deplete our natural resources and pollute the air and water. Don't let those pesky environmentalists tell you what to do on your public lands!
- 5:30 pm **Dan Quayle, Former Chair of the Council on Economic Competitiveness (The "God Squad")**
"Endangered Species -- If they can't pay their own way, what do they deserve from us? A socio-political metaphor for our times."
- 7:00 pm **Harry Merlo, CEO, Louisiana-Pacific Corporation**
Hear Mr. Merlo's innovative proposals for preserving our old growth aspen trees -- in formaldehyde! -- and making waferboard from your National Forests' "trash" trees.
- 8:30 pm **John Hale, Union Carbide Corporation (a.k.a. Umetco)**
Mr. Hale refutes the myth that there is no safe place on earth for radioactive waste by outlining seven simple ways for western Coloradoans to safely dispose of out-of-state waste in their own backyards.

*Dinner will not be provided,
featuring roasted spotted owl and grilled Colorado squawfish.
No vegetarian alternative available.*

Please R.S.V.P. on enclosed card

Invitation from the Western Colorado Congress.

FUNDRAISING APPEALS

The Phantom Event

A Phantom Event is an invitation to an event that is not happening. It is done in the style of an invitation that is usually amusing to the recipients, who then send a contribution not to attend.

Western Colorado Congress is a citizens' organization serving the western rural counties of Colorado. They work on issues related to mining, timbering, oil and gas leasing, and disposal of radioactive waste. They are a strong voice for the environment and progressive social change.

An invitation to their phantom

event, the Corporate Profit Sustainability Conference, which was not taking place, was sent to their 804 active dues-paying members. This mail appeal cost just under \$100 and brought in \$1,180. Just over 5% of the members (43 people) contributed, which is a good response to a special appeal like this. The group reports that it was one of their best money producers. Among the 43 gifts were two at \$100 and 4 at \$50.

You can see that this phantom event invitation uses strong language to describe the people who are not speaking at the conference.

Western Colorado Congress's development director, Christiane Gray-Noble, reported that the non-event was also used for educational purposes and generated more comments than any other fundraising strategy they have ever used. "People scribbled notes on their return form. People talked about it at meetings. Most comments were very positive, although a few members were offended."

Western Colorado Congress raised \$70,000 in grassroots fundraising in 1993 and has set a goal of \$100,000 for 1994. ■



READERS WRITE

The Letter-Writing Party

by Danielle Collins

If the nonprofit where you work is anything like mine, then your volunteers are not always eager to help with fundraising. As the Development Associate of Planned Parenthood of Orange and Durham counties in North Carolina, I come into contact with volunteers on a regular basis, and, no surprise, the majority of them are not banging down our door begging to raise money. So we have had to find different ways of fundraising that more volunteers will happily participate in.

Potential volunteers are almost always interested in volunteering in the clinic. And I can understand that. If you only had a few hours a week to give to your pet cause, wouldn't you imagine that your greatest satisfaction would come from working one-on-one with the people who benefit from your organization's services? When I lived in Michigan I was also one of the hopeful volunteers who wanted to

work in a Planned Parenthood clinic. But no clinic positions were available, so I was encouraged to work in the administrative office, which I did and enjoyed.

Like the affiliate in Michigan, our affiliate has limited volunteer positions available in the clinic, and we try to steer possible volunteers into administrative work—including fundraising. A lot of people are

Our volunteers hand-write a letter.

hesitant about asking others for money, either over the phone or in person. But our Development Director has come up with a way to involve volunteers in fundraising without the usual intimidation of asking for money.

We hold letter-writing parties in the fall and the spring, hosted by generous board members. We recruit as many volunteers as will fit

around the board member's dining room table, and enjoy an evening of food, conversation, and letter writing. Those people being solicited are special donors who have lapsed in their membership. Our volunteers hand-write a letter (personal computers are not welcome here) thanking the donor for their previous support, giving up-to-date statistics on how many people our organization serves, and reinforcing the need for the donor's continued support. A specific amount is requested both in the body of the letter and in the post-script.

On each letter writing evening, most of the volunteers have come directly from work and have not had time for dinner. For the first half-hour volunteers take time to eat (goodies are provided by the generous host/board member) and become acquainted with each other. Then for the next two hours, it's on to the letter-writing marathon. Many volunteers are tempted to

mass-produce short letters, but we encourage them to take their time. The longer the letter the better, and of course, the more legible the better.

Sample Letter

A sample letter such as this is provided to the volunteers:

Dear _____,

Thanks to the support you have provided over the past year, our organization has been able to provide high-quality care to those in need.

I want you to know that the help you have given has made a crucial difference in the lives of thousands of individuals. In just the past 12 months . . . (give numbers served and new programs initiated).

I want to thank you on behalf of every one of these individuals. The gratitude they express to our staff and volunteers must be shared with you, for without you, none of these programs would have been possible. And that's why I hope you will renew your commitment to our goals and your vital support of our programs today.

I realize that many worthy organizations request your support and that you can only help so many. But I hope that our organization, and the thousands of people we serve, will continue to benefit from your generosity.

I hope that you will make your most generous gift to our organization. A donation of \$ _____ will go a long

way in helping us maintain and expand our services. Thanks again for all you have done and for your continued commitment to our work.

Sincerely,
Sally Smith
Volunteer

P.S. Again, thank you for all your help during the past year and for your ongoing support in our ____ (number of years) years of service. Your generous gift of \$ _____—or more—today will make all the difference!

I enjoy imagining the faces of these donors as they look at the en-

The longer the letter the better.

velope with a first-class stamp on it, and the volunteer's address in the left-hand corner. "Who IS this person?" they're probably thinking to themselves, and out of curiosity they open the envelope to find a hand-written thank you note and request for further support from a volunteer. The donor probably notices that the quality paper and envelope match. And that the letter is a full two pages long. I continue this daydream on to the donor being so impressed that a volunteer wrote such a well-thought-out letter by

hand, that she writes a check for the amount asked and mails it back in the business reply envelope we have enclosed. (You could omit the business reply envelope and just affix a first class stamp to a reply envelope with your address on it.)

The reply envelopes are specially marked so we know which letter-writing party and volunteer can receive credit for the contribution. An especially enjoyable part of the job is sending volunteers a note saying that their letter has made a difference, and that X number of dollars were raised thanks to their time one evening. Though the organization thanks all donors, we encourage the volunteers to again write to the donor thanking them for their donation and assuring them that their renewed commitment will make a difference in many peoples' lives.

The volunteers leave the letter-writing parties having spent an enjoyable evening meeting new people, socializing with peers with similar views, and most important, helping to raise money for an organization they believe in. ■

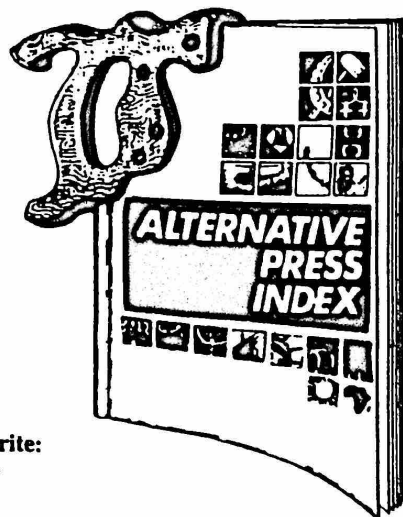
Danielle Collins lives in Carrboro, North Carolina. She reports that she had a 63% response to this letter-writing campaign.

Social Change Tool for the 90s

This quarterly subject index to over 200 alternative, radical and progressive publications will be an invaluable tool in your study of social and political change. Ask the folks at your library to subscribe to the Alternative Press Index, a unique guide to information you won't find elsewhere.

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Announcements

New Corporate Workplace Giving Packet Available

More and more corporations are breaking the United Way-only model of workplace charity to respond to increasing employee demands for expanded choices and diversity. *Exploring Charitable Giving Choices in the Workplace: A Resource Packet* has been created by the National Committee for Responsive Philanthropy to meet the rising demand for tools and information about alternatives to United Way.

"We've received more inquiries from corporations about workplace giving in the past year than we have in all our 16 prior years of existence combined," stated Robert Bothwell, Executive Director of the National Committee for Responsive Philanthropy (NCRP).

This year Mattel, Microsoft, Citibank, Gannett, *USA Today*, Turner Broadcasting and Levi Strauss joined the growing list of corporations that have expanded their workplace giving campaigns to include alternative funds along with United Ways.

Ten percent of Fortune 500 companies in 1992 had an office or plant that offered alternative funds as a workplace giving option.

Exploring Charitable Giving Choices in the Workplace contains a wide variety of resources including a list of corporate contacts, newsclips and reports featuring case studies, the *National Directory of Alternatives to United Way*, *United Way's Donor Choice: Who Benefits?* and *Charity in the Workplace, 1993*, the most comprehensive report on alternative workplace giving in the U.S.

Many corporations that have opened their doors to alternative charities have witnessed increases in giving. For example, at Nike employee giving tripled during the first year of its expanded campaign in 1990. Giving at Polaroid increased 12.3% in 1991 in its first expanded campaign. Research done by NCRP in 1988 (also included in the resource packet) supports this: total employee giving increased in 93% of 227 annual multiple choice campaigns. Even more shocking, giving to United Ways increased in 75% of the annual campaigns and increased by more than 10% in 55% of the campaigns.

In 1993, United Way employee contributions declined by 4.1% or \$130 million dollars, while workplace gifts to alternative funds grew by 5.3% or \$14 million dollars. Nationwide there are currently 172 alternative funds compared to only 31 funds in 1980. Alternative funds represent thousands of arts, health, environmental, women's, minority and social action charities in communities across the U.S.

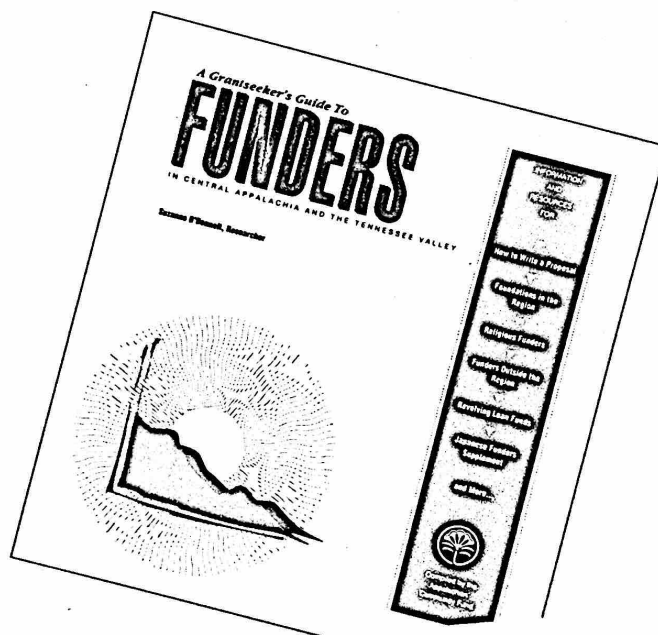
Copies of *Exploring Charitable Giving Choices* are available pre-paid for \$95 from NCRP, 2001 S Street, NW, #620, Washington, DC 20009. Founded in 1976, NCRP's mission is to encourage philanthropic institutions to be more accountable and accessible to nonprofits addressing women's rights, minority opportunities, the environment, poverty, and other issues affecting disadvantaged people. ■



Expanded Appalachia Guide Available

An updated and vastly expanded *Guide to Funders in Central Appalachia and the Tennessee Valley* is now available from the Appalachian Community Fund. This guide is the only reference directory of foundations in that part of the country. Compiled by researcher Suzanna O'Donnell, it lists both local and national sources for projects and organizations located in Tennessee, West Virginia, Mississippi, and parts of Virginia, Kentucky, Ohio, Alabama, Georgia and North Carolina. The *Guide* contains 429 entries, as well as a chapter on how to write a proposal.

For a limited time only, the purchase price will include a supplement listing, for the first time, Japanese funders active in the central Appalachian and Tennessee Valley regions. To order the *Guide*, send \$55 plus \$3.00 postage and handling to: Appalachian Community Fund, 517 Union Ave. #206, Knoxville, TN 37902. For more information or a free brochure, call (615) 523-5783. ■



Go-between Collects Donated Supplies for Nonprofits

Every year, American corporations donate millions of dollars' worth of their new products to nonprofit organizations and schools. But most nonprofits do not have the know-how or resources to hunt down these supplies on their own. Those groups can take advantage of the services of a unique association that acts as a go-between for donating companies and recipient nonprofits.

NAEIR, the National Association for the Exchange of Industrial Resources, aggressively collects these items then redistributes them to 7,000 nonprofits and schools. Available goods include office supplies, computer software, arts and crafts, tools, building supplies, clothing, paper products, and maintenance products.

Recipients pay \$645 annual dues, plus shipping and handling, to cover NAEIR's overhead. The merchandise itself is free, and NAEIR says members receive an average of \$7,000 worth of goods a year, picking what they need from 300-page catalogs issued every ten weeks. A computer makes sure the distribution is fair to everybody, and a moneyback guarantee protects first-year members. Since its founding in 1977, NAEIR has collected and given away over \$500 million worth of new supplies. Free information kit: 1-800-562-0955 or FAX a request on your organization letterhead to: 1-309-343-0862. ■

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Prego Offers Spaghetti-feed Fundraising Workshops with Joan Flanagan

Last year approximately 1.1 million groups were registered as nonprofit or charity organizations and estimates for this year are that an increased number of organizations will appear, creating a greater emphasis on giving, especially at the grassroots level. With so many organizations asking for support and contributions, the need for effective fundraising techniques has become vital. One corporation is taking a proactive role to help organizations raise money and create events that involve and support their community.

"Over the past few years, Prego received countless requests to help organize fundraising spaghetti dinners," stated Al Poe, President, Meal Enhancement, Campbell Soup Company. "We wanted to help everyone that contacted us, but also wanted to make an impact on groups that didn't know we were willing to help."

As a result of these requests, Prego Spaghetti Sauce developed a unique program to provide organizations with materials and resources to host fundraising spaghetti dinners.

The Prego . . . *Serving Your Community* program offers a free kit to any group that is interested in hosting a fundraising spaghetti dinner. The kit contains a detailed brochure outlining important preparation information such as how to set a price for guests based on the menu selected, how to organize volunteers, recipes and shopping lists for large groups, and decoration ideas. Also included in the kit are posters, flyers, aprons and high-value coupons.

The program was successfully launched last fall in the Baltimore, Md. area. Approximately 100 organizations held spaghetti dinners, serving more than 20,000 people and raising more than \$25,000.

The Prego . . . *Serving Your Community* program is being introduced at special grassroots fundraising workshops across the country. Joan Flanagan, fundraising expert and national program spokesperson, is conducting the workshops and will show area groups how to maximize their fundraising capabilities.

To receive additional information on the Prego . . . *Serving Your Community* program, or to obtain a free kit, call toll-free (800) 33-PREGO. ■

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New Grant Guide Outlines Funding Support Available for Native Americans

The *National Directory of Philanthropy for Native Americans* is a new resource aimed at steering grant money to Native American tribes and nonprofit organizations.

"Millions of private sector charitable dollars earmarked for Native American groups literally go unused each year, because so few apply for them," according to the directory's introduction.

Included are detailed descriptions of 39 grantmakers, including 24 foundations, 12 corporations and three religious institutions. Only those offering a significant number of grants targeted to Native Americans are listed. Because the directory is national in scope, those who limit funding to one state are not represented.

For each grantmaking institution, the directory lists a full description, with details about number and dollar amount of grants, application information, special interests, geographic focus and sample grants.

The directory was written by Corporate Resource Consultants, which specializes in private sector fund raising for Native American tribes and nonprofits.

National Directory of Philanthropy for Native Americans, 1992, by Corporate Resource Consultants, P.O. Box 22583, Kansas City, MO 64113-2583, (816) 361-2059. 139 pages. Price: \$69.95, plus \$3.50 postage and handling. ■

Back Issues

VOLUME TEN

Number 1 (February 1991): Identifying Prospects, Part 1; Protecting Volunteers; Ten Years of the *Journal*; Fundraising Appeals; Book Review.

Number 2 (April 1991): Identifying Prospects, Part 2; Inspirations in Fundraising; Holding on in Hard Times; The Effect of the Gulf War on Fundraising; Profile of a Major Donor; Book Review.

Number 3 (June 1991): Getting Ready for Planned Giving; The Future of Direct Mail; Book Review.

Number 4 (August, 1991): Getting Started in Planned Giving, Part One; Fundrais-

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Number 5 (October, 1991): Getting Started in Planned Giving, Part Two; How to Make Budget Cuts; Book Reviews.

Number 6 (December, 1991): Introducing Your Planned Giving Program; 10 Action Steps for Board Members; From Rags to Riches in Only Three Years; Pancakes for Profit.

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