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WEB FUNDRAISING

An Interactive Qualifying Project

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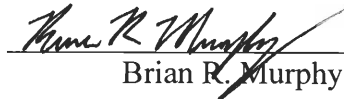
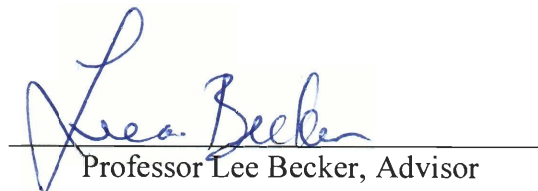Degree of Bachelor of Science

by

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Acknowledgements

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1 Introduction

The Web Fundraising IQP covers First Night Worcester and the aspects pertaining to their relationship to the world wide web. The world wide web is a burgeoning medium that is ripe for non-profit fundraising. Nowadays, most every company is represented somehow on the web. On the other hand, many non-profit groups have yet to find their niche in the realm of hyper text.

First Night Worcester required a first class web site that would promote their activities and hopefully lure in perspective sponsors. This led to the creation of the current First Night Worcester web site, and a need for a further understanding of how non-profits operated on the web was also required. The background section details our research into First Night organizations worldwide, as well as local, and methods of fundraising, traditional and web based. These sections relate commonplace media with the technical jargon associated with the internet.

The methodology section describes the work done in the creation of the web page, our interaction with First Night Worcester, and our study of other non-profit organizations and their web sites. The results section gives a concise understanding of the information acquired through research and fieldwork. The final section concludes our paper and suggests future work.

2 Background

This chapter is split into four sections:

- Traditional Methods of Fundraising

    - A discussion on the more familiar means by which funds are attained

- Web Based Fundraising

    - A discussion on a new frontier in fundraising

- Commercial Advertising Versus Non-Profit Sponsorship

    - An interpretation of where fundraising ends and profit begins

- First Night

    - A focus on First Night International and First Night Worcester

This project deals with the use of the internet, along with the resources pertaining to it, by non-profit organizations. This progression encompasses a look at the evolution of fundraising in the technical age, as well as looking at new concerns that arise with the newfound knowledge brought about by technological advances. Finally, by looking at a particular non-profit organization, First Night, a further understanding of fundraising is achieved.

2.1 Traditional Methods of Fundraising

Fundraising is a multi-faceted operation spanning many mediums. By definition, fundraising is the process of gaining money for a particular cause or organization (Webster, 1998). When speaking of fundraising, it is assumed the moneys gained are for a non-profit, rather than a commercial, cause. The following means are to be discussed within this section:

- Door-to-Door
- Advertisement
  - Billboard
  - Print
    - Newspaper
    - Magazine
- Television
- Radio

The door-to-door pitch manner of fundraising is familiar to most. One organization that exemplifies this is the Girls Scouts of America. The door-to-door pitch is carried out in exactly the way that the term indicates, by approaching people door by door (Warner, 1975). The successfulness of this scheme depends on the ability of the person to sell both the organization and the vehicle of fundraising, be it cookies in the case of the Girl Scouts of America or a program in the case of the local high school football team. Through a well-planned scheme, the Girl Scouts of America, and many other organizations, have made the most out of one of the oldest forms of money raising.

As with most processes, there are definite setbacks that can present themselves in the actual undertaking.

Setbacks may transpire due to error on the part of the correspondent. For example, in the case of the Girl Scouts of America, a young girl not yet possessing the social skills to convince a prospective supporter of the importance of the group may not be able to sell her allotted amount of cookies. This is alleviated by the use of a vast network of girls, being comprised of both the shy and the outgoing, so as to provide a balance. One other variable in this equation of success is the product.

The product, be it a tangible item, such as cookies, or a printed acknowledgement of support, must bear the weight it has claimed. Just as no one will purchase a box of rotten cookies, no one will want their name affiliated with a corrupt or otherwise undesirable organization. This has both long term and immediate consequences. Immediately speaking, a poor product or recent allegation may find sponsors requesting reimbursement. The long-term effects of lacking product integrity will be seen in the non-profit organization struggling to find sponsorship or buyers. In the event that the organization does not see it fit or does not have the manpower to undertake a one-on-one marketing ploy, other options remain.

Yet another familiar face in the repertoire of marketing approaches is advertisement. One fine example of advertisement is the billboard. The effectiveness of the billboard lies in its accessibility. Billboards line the highways of America, allowing them to be seen by the millions of American travelers. Whether or not these billboards bring in the revenue anticipated is a function of location, population, and duration.

Posting the billboard in a beneficial location is a key step towards utilizing the billboard to its full potential. Things to consider in doing so would include the influence of the non-profit organization. More specifically the locality with which it is concerned, be it national, regional, or local. Another factor is the mission of the organization. For instance, it would be in the best interest of a group pertaining to one ethnic group to concentrate its efforts in any area known to be densely populated with said group rather than promoting in an area with a high population of another ethnic group. Yet another issue to be noted is population.

The characteristics of a population affect not only the location of the billboard, but also the decision to employ the billboard. Non-profit organizations must keep in mind the other political interests of their sponsors when making the decision whether or not to promote through the use of billboards. Organizations whose members have environmental and conservational interests may decide against the billboard. Billboards may be seen as another aspect of mankind's disregard for nature in the eyes of the environmentalist. Thinking conservationally, one may find that billboards take away from the beauty of the city or area in which one chooses to reside. Thus is the world of special interests. The successful application of the billboard also depends on proper planning.

The duration of the billboard's stay in its chosen location is a key factor in making the most of the funds spent. This will be decided per campaign, as the span many vary from project to project. While duration does not bear as much weight as location and population in deciding on a billboard, its importance is still substantial on a financial basis (Zeff, 1997). Similar to the billboard is print advertisement.

Print advertisement is a medium almost as diverse as fundraising itself. The many options that characterize print make it a vital source for fundraising. Such options include newspapers, magazines, flyers, and newsletters. When advertising in a newspaper, the organization must first realize the scale to which they are aspiring. A group which is considered to be a local interest, such as a high school football team or club, might prefer to stick to the local paper, rather than taking out an ad in a publication like USA Today. The importance of identifying the scope of the cause will be seen in the evaluation of available funds for such promotions. Advertisements in large scale, national publications are more likely to have an accompanying high cost. On a more logical basis, one can see that Las Vegas, Nevada would have little or no interest in the success of the Manheim Township High School football team of Lancaster, Pennsylvania. Both cost and audience are important factors in choosing the appropriate newspaper. Should the non-profit organization feel their cause is of national or even international importance, the magazine is another viable method of advertisement.

Magazines are more often than not done with a national or international audience in mind. Magazine promotional advertisements have the potential to make or break the organization. As with all forms of fundraising, a well-planned strategy is crucial for the movement's success. As magazines are more often than not a profit-making device for their publishers, posting an ad may prove to be quite costly. The effectiveness of these ads prove their worth, thus breaking the organization through bankruptcy or making the organization by pulling it into the public eye and pulling in important funds. Once again politics come into play when choosing where to advertise.

Publications which may be viewed by some as unwholesome or trashy would probably not be the right place for a non-profit organization to start posting information. While this may result in the moneys desired, it may also result in the organization's name being tarnished. Which leads to advertisement in the electronic media: radio and television.

In the current era of radio and television, pointing fingers are often attached to accusations and speculations as to what is wholesome and where the ever-changing line of acceptance begins and ends. By venturing forth into these media, not-for-profit organizations face new problems and possibilities. The pull of radio and television is growing everyday as the television generation and their lack of attention span grow older. Reaching these people is essentially the lifeline of the cause, as without youth, the cause dies with its leaders. Making this step in catering to the young is sure to bring criticism. Change is not always welcome, thus is the case with new marketing ploys. Running an ad during a television program aimed at younger people is an a fine example of this.

In order to reach the youth of today, you must place the ad where they are already looking, doing so may not seem acceptable in the skeptical eyes of the elder members of the community. Placing an ad during a show whose content is based around sex, drugs and rock and roll may present a message that the group is fond of these ideals. This is not the only obstacle in the journey towards tranquil television advertising. Whether or not television ads are even a viable method of fundraising for a non-profit organization is also a debate in itself.

The fine line between commercial and non-profit will be discussed later in section 2.3.

2.2 Web Based Fundraising

In the last ten years a new fundraising medium has surfaced, consisting solely of bits and electrons. This medium is known as the internet, and it is viewed by millions on a daily basis (Zeff, 1997). A rise in the popularity of the internet makes it a virtual gold mine for advertising.

Although seen as a relatively new idea, the internet's roots can be drawn back to 1945 and an idea of Vannevar Bush. His notion was to set up a network of linked documents used for research (Shneiderman, 1993). This idea evolved into a plan to design a network of intercommunicating computers, which resulted in the construction of the ARPAnet. After the creation of hypertext, the concept finally came into full bloom for commercial and individual purposes in 1993 (Musciano, 1997). Shortly thereafter, the internet became a revenue resource for companies such as CompuServe and America Online (Zeff, 1997). A realization of the internet's potential for providing funds came to front, and was tapped by corporate and non-profit causes alike.

Advertisement is amorphous. It is always changing, but by being online, it must change at a more rapid rate, in order to keep the viewer or customer interested. A perfect example of a web advertisement campaign that went stale was one of the premier online advertisements: the Zima beer advertisement. Zima purchased the domain name, and immediately created a Zima homepage. Unfortunately, the page was completely static, and was never updated. When the page was initially made public, the hit tally on the page was high, but since the web page was not updated regularly, the hits started to drop off, until they were almost negligible, which killed the advertisement scheme (Zeff, 1997).

Zima tried to make its entire page an advertisement, which is possibly why it failed. Other web pages failed due to similar circumstances; some from making "brochureware" pages, others from overloading on flash (Zeff, 1997). Brochureware is very basic. It is a direct copy of a paper advertisement in an online fashion. This is a bad way to create an online advertisement. Brochureware doesn't take advantage of all the web has to offer, such as animated images, and javascripting, or java, but it is also boring to the user (Zeff, 1997). Some web pages used too many of these features, and they failed too, mostly due to confusion and sensory overload of the web surfer. A new form of advertisement was needed.

The next attempt at online advertising was in banners. Banners are an effective advertising scheme; and also the beginnings of effective web based advertisement (Zeff, 1997). A banner is usually a rectangular graphic found at the bottom or top of a web page "that attempts to "tease" the web surfer into clicking on the banner to travel to the sponsor's web site" (Web 5). This graphic often displays information, i.e. a company, product, or cause name, and also acts as a link. This generally acts as a source of income for the owner of the web page on which the banner appears, payable by the company advertising. The effectiveness of banner, much like that of other kinds of advertisements, depends on the target group and placement. Characteristically, banners are often a background color that differs from that of the rest of the page, so as to highlight it.

Along with the color difference, banners also often have flashiness incorporated within the design; be it motion, a catchy headline, or menus (Zeff, 1997). In Advertising on the Internet, Zeff and Aronson address the issue of constructing and making the most out of banners. Their tips for making the best banner are as follows:

- Placement

  - Pay attention to the target audience of a site in which the banner is to appear.

  - Place the banner on the most appropriate pages within the site.

- Chart Frequency

  - Changing up banner designs will result in better pay off

- Incentive

  - Words such as "free" give a user reason to click on a banner.

- "Click Here"

  - Placing "Click Here" on banners helps new users to click in the appropriate location and understand the banner is a link.

- "Click Now"

  - A sense of urgency is more likely to entice users to click on the banner.

- Cut Back On Text

  - A simple design is more easily understood

- Animation

  - Bring attention to the banner

- Color Scheme

  - Use colors that stand out, this will vary per web page.

- Rotate Banners

  - Use multiple banners for each campaign

The culmination of the above will result in an increase in what is important, pay off. How well a banner design pays off determines its success.

The success of the banner campaign has a direct correlation to the clicks on the banner. The clicks are what earn the advertisers money, $301 million in 1996, and $1.1 billion in 1997, according to a New York research firm, Jupiter Market (Web 3). Currently there are two different methods for collecting on these clicks.

The first method is based on CPMs, "Cost per Thousands" (M is a Roman numeral for 1000), and is the least preferred method for capitalizing on banner campaigns. This is due to the fact that only 1% of all people who see a banner actually click on it (Web 1) as of statistics from 1997. CPMs are a rating of how many thousands of clicks a banner receives, and if only 1% of the web surfers are clicking these banners, the banner campaign will eventually lose money. This also explains why the average cost of CPMs has been decreasing. In 1996 it was $40, then in 1997 it decreased to $37.84, and it has been steadily decreasing since then. David Zinman, the co-founder of AdKnowledge, a major online advertising firm, said, "CPMs on average are still heading down. This is driven by supply not demand" (Web 2). In this, he means that there are more web advertising spots available then there is a need for, driving the CPMs down rapidly.

The second method is a flat fee. This fee is based on a time period and not how many clicks or visitors there are. This is could be beneficial to the makers of the banners, or it could hurt them. If the page with the banner has low traffic, and the cost of the banner placement is too high, the amount of visitors going through the banner to the advertisers web site will not be sufficient to warrant that web ad. The inverse is also true.

If the page has high traffic and cheap flat rates, the advertiser can't lose, no matter how many people click on the banner. Flat fees can vary in price ranges; Netscape charges $5 million dollars annually to Lycos or Yahoo! while The Year 2000 site charges from two thousand to six thousand annually (Zeff, 1997).

2.3 Commercial Advertising Versus Non-Profit Sponsorship

The possibilities for non-profit fundraising on the web are just beginning to be explored. Like with any new field or technological medium, situations are being faced that are similar to old ones, but in the light of the new medium, must be analyzed and evaluated on their own terms. One of the most intriguing and underexplored of these issues is the difference between non-profit sponsorship and commercial advertising from the point of view of the non-profit.

In the fields of television and radio there are established guidelines for what is considered commercial advertisement and what is considered non-profit sponsorship. Listening to National Public Radio or watching National Public Television it is clear that there are standards for what differentiates plugs for the stations' sponsors from the advertising found on commercial radio and television. Underwriting guidelines are drawn up by an individual nonprofit station to conform to the station's principles and any organizations that it belongs to, but the guidelines also must be in adherence to FCC guidelines.

Section 399B of the Communication's Act of 1934, as amended, and Sections 73.503(d) and 73.621(e) of [the FCC's] rules detail the "rules regarding the broadcast of announcements which promote the sale of goods and services of for-profit entities by non-profit stations." (Web 7) The FCC regulations state that underwriting credits may include the following "identifying information in addition to the underwriter's name:

- Logograms or slogans which identify and do not promote
- Location information and telephone numbers

- Value neutral descriptions of a product line or service

- Brand and trade names and product or service listings" (Web 7)

Logograms and slogans are permitted, but they can not contain comparative or qualitative descriptions of the donors products or services. For example, the announcement, "4.4% interest now available" would be in violation of FCC guidelines. An announcement "containing an inducement to buy, sell, rent, lease are not permissible." (Web 7) An example of this would be, "Half off if you act now." Also slogans which contain a call to actions such as "Get Met. It Pays." would not be acceptable, but a slogan which emphasized support for public radio would be allowed by FCC rules. In fact not only is this encouraged, but in keeping with the mandate of section 317 of the Communications Act and Section 73.1212 of the FCC's rules, "the nonprofit organizations sponsoring the offering should be clearly identified in the announcement" (Web7). The FCC has emphasized its reliance "on the good faith determinations of public broadcasters in interpreting our noncommercialization guidelines, [but] in the event of clear abuses of discretion, will implement appropriate sanctions, including monetary forfeitures" (Web 7).

The World Wide Web does not fall under the regulation of the FCC to the same extent that radio and television do, and attempts to regulate it (the Telecommunications Act of 1996) have has been found by the Supreme Court to be in violation of the First Amendment. But noncommercial radio and television stations tend to adhere to the same rules that apply to their broadcasting for their website in order to be consistent with internal guidelines.

The Internet and more specifically the World Wide Web have been around for not much more than ten years and have even more recently than that begun to reach a level of popularity that will make it accessible to the average person. The World Wide Web has not had the time to establish itself like either television or radio has. In this short time, however, non-profit organizations that have chosen to utilize the benefits of the World Wide Web have begun to establish guidelines as to what is acceptable for their web sites, and how best to meet the needs of their organization with them. The issue of where these non-profits should draw the line between what constitutes sponsorship and where sponsorship turns into commercial advertisement will continue to be a hot issue in the coming years as the popularity of the internet continues to grow.

2.4 First Night

First Night Worcester is affiliated with First Night International, a Boston based non-profit organization. First Night International (FNI) began in 1976 in Boston to celebrate the bicentennial of the country. It was born of "civic-minded artists" who wished for an alternative to the normal revelry of New Year's Eve. They wished to start something that didn't have to include drugs and alcohol; that is why all First Night celebrations have to be events of non-alcoholic nature. The founders of First Night were determined to create an anti-alcohol environment for the celebrations. They even made a clause in the Standards of becoming a First Night Celebration member, "The event must be non-alcoholic and must not be, wholly or partially, sponsored or underwritten by alcoholic beverage companies" (Web 3).

FNI describes itself as "an educational and charitable organization that promotes and fosters the First Night concept of a community celebration of New Year's Eve through the arts." On its web page, it lists all of the recognized First Night Celebrations in the world, with 201 from the United States, 18 in Canada, one in Greenwich, England, and one in Auckland, New Zealand. Their web page also describes the reasons behind First Night Celebrations:

> Cities, large and small, are reaching for positive models in response to some of the complex problems of our times. Cultivating a sense of community, bringing together the family, revitalizing the downtown, decreasing alcohol consumption on New Year's Eve and staging a public observation of the millennium are objectives they share in initiating the celebration. (Web 3)

They are hoping that these celebrations can show young people how to have fun, without drinking. The celebrations are also a chance to get to greet and know your neighbor more, by joining together in song and dance on the rare occasion of New Years' Eve.

Joining the First Night Organization is fairly straight forward. The fees are pretty nominal; the fees paid are all dependent on the size of the community. The breakdown is listed in figure 2.4.1, where the fee is an initial joining fee, and dues are a yearly contribution.

Population	Fee/Dues
25,000 or less	$750/200
25,000-99,999	$1,500/250
100,000-249,999	$2,250/$350
250,000-499,999	$3,000/$450
500,000-999,999	$3,500/$550
Over 1,000,000	$4,000/$650

Figure 2.4.1 Fees and Dues by Population

As shown in figure 2.4.1, it can be seen that First Night Worcester would pay a fee of $2,250 initially, and annual dues of $350 if it was started today. These fees and dues are current as of 1998, and at those rates even a small town community could afford to have a First Night Celebration.

Rates are not the only conditions for a community to use the First Night name. The community must also follow a strict standard that was partially mentioned before. These guidelines must be followed in order to be considered a member of First Night.

1. The Celebration must be organized and managed
    by a competent, local non-profit organization.
    (Qualified organizations are limited to organizations

that are exempt from income tax under §501(c)(3),
§501(c)(4), or §501(c)(6) of the Internal Revenue
Code in the United States, organizations that have
equivalent status in other countries, and
organizations that are government agencies.)
2. The organization must be a member, in good
standing, of the International Alliance of First Night
Celebrations.
3. The focus of the Celebration should be the visual
and performing arts, with special emphasis and
priority, whenever possible, given to local artists.
4. The event must be non-alcoholic and must not be,
wholly or partially, sponsored or underwritten by
alcoholic beverage companies.
5. Although sponsoring organizations may utilize
corporate sponsorships to defray the costs of the
Celebration, in no event shall any corporate
sponsor's name be used in conjunction with the
words "First Night."
6. The Celebration should promote broad-based
community participation and cultural diversity
among both the artists and the audiences.
7. The event should be accessible and the cost of
tickets or buttons should be kept at a reasonable
level in order to encourage attendance by
individuals of all income levels.
8. Fiscal responsibility should be a priority. To that
end, the sponsoring organization should develop a
prudent business plan, with special emphasis given
to providing artists with reasonable compensation.
9. The event will be held annually on New Year's
Eve. (Web 3)

The guidelines are not hard to meet. As long as the group is non-profit,

supportive of the arts, and not based on alcohol, a First Night membership is almost

assured.

The First Night name is more than just a name; from the recognition of its name

there is a sign of prestige. It carries with it assurance that the Celebration will be

everything "First Night" can promise. The membership also comes with a long list of

support from FNI. Some of the more notable items are:

- Information and advice from the Alliance's headquarters

- Access to other First Night organizations

- Annual educational conference and reduced attendance rates

- National and international press

- Resource materials

- Technical assistance

- Artist referral

- Discounts on selected goods and services

- Networking opportunities

- Listing in the membership directory

- Consultation

- Exchange of ideas

- Collective good will (Web 3)

FNW is just one of the 220 First Night celebrations that receives this support, but it is special in that it is one of the oldest celebrations in the world. Its first celebration was on December 31, 1982, only 6 years after the first ever First Night Celebration (Kardokas, 1983). The people of Worcester basically demanded that Worcester should have its own First Night Celebration after so many locals were impressed by the celebrations in Boston. The First Annual Celebration included acts such as the J. Geils band, magicians, and jugglers. Performances ranged from the YWCA, to the Galleria, to St. Paul's Cathedral, and various locations in and around Lincoln Square.

First Night Worcester started as an idea by a "grass roots" organization compromised of city agencies, artists, and various cultural groups (Kardokas, 1983).

They first met in May of 1982 to discuss the potential for a Worcester First Night, based solely upon the success of the Boston First Night. It was also the end of Worcester's Renaissance year, thus making the First Night a "natural finale" to the year.

Through the support of the Boston First Night group and with a go ahead from the City Manager Francis J. McGrath, Mayor Sara Robertson, and Parks Commissioner Thomas W. Taylor, Worcester First Night was born. First Night Worcester began under the supervision of The Cultural Commission chaired by Robert C. Maher, with Richard C. Steele, President of the Worcester Telegram and Gazette, as the honorary chairman. Julie Chase Fuller was key in public relations and morale boosters.

In the beginning, corporate sponsors funded FNW for the most part, but on December 1, 1982, button sales began at a press conference for FNW at the Worcester Marriott. From that point, a majority of the funds came from $2 button sales. By December 31, all the buttons had been sold.

The first day of the year was declared First Night Worcester Day by Mayor Robertson, and the festivities were begun. Performances were scattered throughout Worcester, with entertainers for all ages. Mostly teenagers and young adults from the surrounding area attended the events, but there were people of all ages at every event. FNW couldn't ask for anything more, except for more room. Most venues were packed to overflowing with people.

3 Methodology

This chapter is split into three sections:

- Study of Non-Profit Web Pages

- Web Survey

- Web Page For First Night Worcester

- Commercial Advertising Versus Non-Profit Sponsorship

Through examination of this chapter, the methods of research undertaken and their importance are realized. Perusing the web pages maintained by several non-profit organizations provides us with an understanding of how the web is utilized by non-profits. Aside from an understanding of the employment of the internet, a survey of the organizations represented on the web is also significant in aiding the documentation of web fundraising. A specific example of the workings of a non-profit group and its use of the web is seen through our contact with First Night Worcester. This contact involved the creation of their web site. Finally a look is taken at FCC guidelines for non-profits as well as those imposed by PBS guidelines.

3.1 Study of Non-Profit Web Pages

To create the First Night web page, we first felt that it was necessary to see what other non-profit web pages looked like. We did this in order to determine what type of page design and layout is appropriate for a non-profit site. Some thirty-one pages were surveyed, many of which were followed by dot org (.org, org standing for organization, short for non-profit organization), which is an indicator of the income base of the organization. The dot org designation is reserved for non-profit organizations. On the other hand, companies which are concerned with making profit for the good of the company and stock holders, and not a cause, are often seen to have a web address followed by dot com (.com, com standing for commercial.)

Originally we looked at non-profit web sites randomly, starting with some major organizations. From the sites of these major non-profit organizations, we found links to other non-profits whose interests were supported by the aforementioned groups, thus forming our list of web pages. From the direction given by Laura Blanchard and Adam Corson-Finnerty in their book, Fundraising and Friendraising On The Web, we immediately went to the Red Cross homepage.

The Red Cross is a fine example of a non-profit organization making the most of the internet (figure 3.1.1). The site makes use of links, which is common among all web sites, as well as providing the user with an option to support the group through donation (Web 5). This is done through a link from the main page. This link takes the user to a site that lists four options for donation: Donate Online, Donate Stock, Donate by Phone, and Donate by Mail. Of main interest to our research is the donate online section.
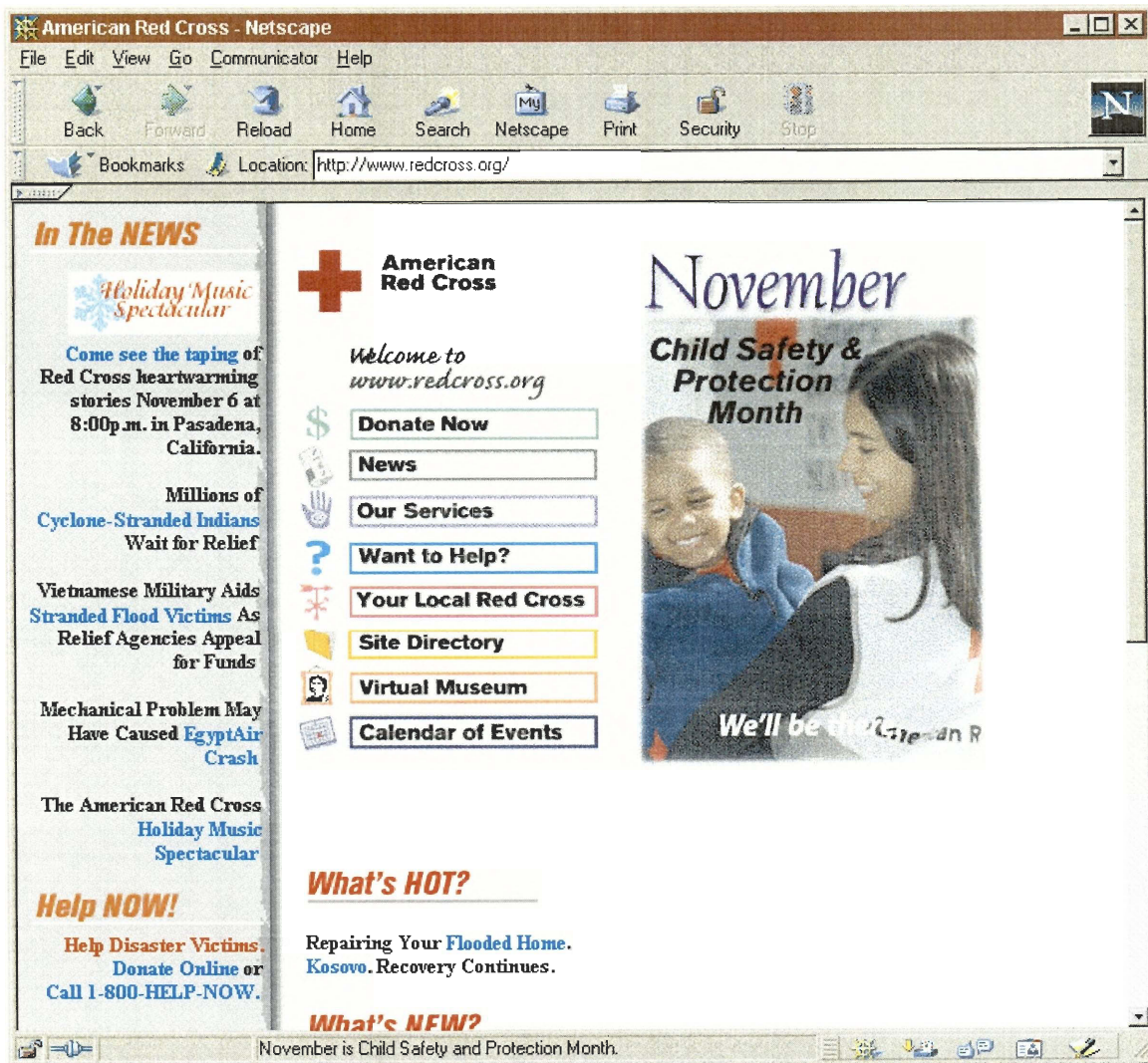
Figure 3.1.1 The Red Cross Homepage, www.redcross.org

An online form, that includes pertinent information about the would-be-donor, encompasses this page. A quintessential characteristic of this page is its secure location, enabling the user to donate without worry in an encrypted environment. The security feature provided by the Red Cross goes along with the convenient feel of the web. The whole premise of online donation is that it is quick and easy, a lack in security is sure to take away from that. Along side of monetary donations, it is possible for one to make

other sacrifices for the good of the team. The Red Cross keeps this in mind when offering a section on how to help.

A section entitled "Want to Help?" is linked from the main page of this website. As with most non-profit groups, the Red Cross is a multi-faceted giver. This section offers several suggestions in non-cash donations. Listed are:

- What Your Company Can Do To Help

- Make A Time Donation

- Make A Blood Donation

- Make A Tissue Donation

- Make An Organ And Tissue Donation

- Make A Planned Giving Donation

Along with the aforementioned section on monetary donation, this section illustrates the potential of the internet with regards to fundraising.

Worcester Foothills Theatre's web site (figure 3.1.2) also has many of these positive features, especially for its sponsors. A link off of the main page points to a page dedicated exclusively to the sponsors, a feature of the web that the Red Cross doesn't have (Web 6). This sponsor page contains many images and banners of the Foothills sponsors, some in color, some in black and white, possibly denoting the amount of money donated. A certain amount of money donated will earn a company a color link, which is more appealing to the web surfer's aesthetic views. Color images are brighter and would therefore receive more attention from the web surfer. The images and banners are also links to the sponsoring companies web sites, if the sponsor has a web site.
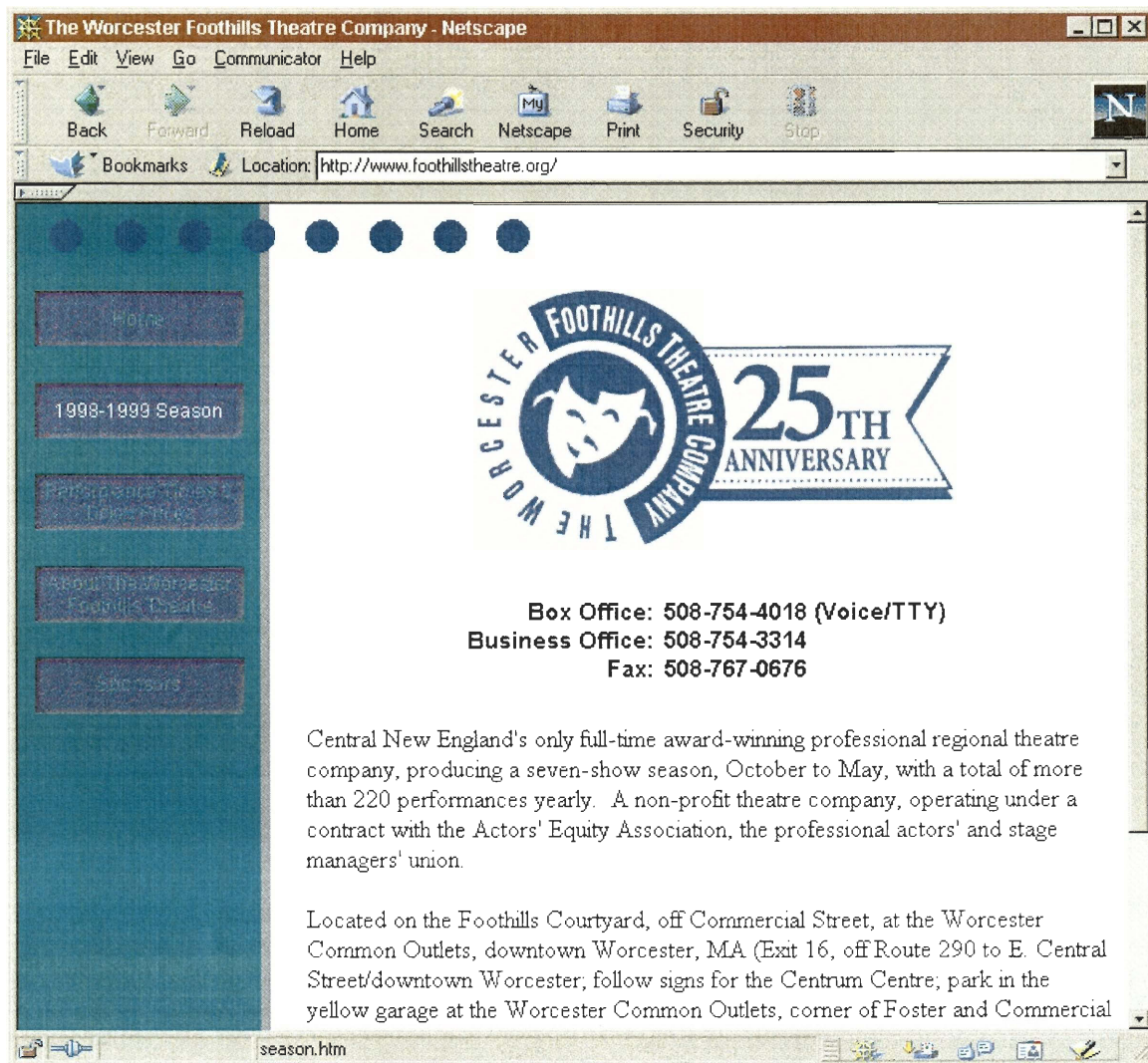
Figure 3.1.2 Worcester Foothills Theatre's Web Page, www.foothillstheatre.org

This link is very important to the sponsors; for the main part, it may even by why a company decided to sponsor the Foothills theatre in the first place. The link shows the web surfer that the company supports the arts, which gives the company a well rounded appeal. Links also allow the web surfer to view the sponsoring company's web site. This is a benefit to the sponsors and to the site that hosts the sponsor links, via CPM's or flat rates, as discussed in section 2.3.

The above web sites cover three of the four features that were considered in the study of non-profit web sites. These features being the mention of sponsors, the appearance of links to sponsors, and instructions on how to donate. The fourth characteristic is the use of banners. As discussed in chapter two of this comprehensive look at web fundraising, banners are the roots of online advertising.

3.2 Web Survey

Through our investigation of non-profit web sites, it became evident that a survey of non-profit organizations, running these web sites, would be beneficial to our knowledge of non-profits and the web. The idea of how non-profit organizations benefited from the web was still unclear to our group at this time. The concept of creating a survey presented itself as a fine way of gaining this knowledge.

On developing a survey, there are two variables that need to be addressed. First there is the matter of forming effective questions. Once these questions have been formed, the demographics of the surveyed group must be applicable to the survey.

Survey questions were developed in the beginning stages of research. We began with eight rough ideas on what we wished to know:

- Does your organization benefit financially or in any other manner from your web page? If so, please describe.

- Do you have banners located on other web sites?

- Do you have banners of other web sites or non-profits on your pages?

- If yes to #2 and #3, does this benefit your organization? And how?

- Do your sponsors benefit from your home page, i.e. through links and banners?

- Do you employ any other online advertising techniques besides banners? If so, compare the effectiveness of each technique.

- Do the benefits of being a small business sponsor for your organization include links or web advertisement? If not, what do they include?

- How does online fundraising compare financially to conventional methods?

After discussing these questions with the IQP advisor, these eight ideas took on the form seen in Appendix 2. The IQP advisor also suggested the ninth question, which relates to further contact and a possible interview.

The next step in the survey process required us to review the web sites listed in Appendix 1, in order to determine the recipients of the survey. Since it was predetermined that these sites fit into the demographic, survey recipients were chosen solely on the basis the presence of an email contact on their respected web pages. The following organizations received an email:

- Campaign for Responsible Transplantation (alixfano@mindspring.com)

- The Internet Non-Profit Center (editor@nonprofits.org)

- Non-Profit Insurance Services (NIS@insureadaycare.com)

- The Woodstock Institute (woodstck@wwa.com)

- Lighthouse International (info@lighthouse.org)

- Bobby (bobby@cast.org)

- WGBH (feedback@wgbh.org)

- WGBY (feedback@wgby.org)

- National Public Radio (nprnews@npr.org)

- Red Cross (internet@usa.redcross.org)

- National Foundation for the Blind (epc@roudley.com)

- American Action Fund (acc@roudley.com)

- Worcester Art Museum (webmaster@worcesterart.org)

- People for the Ethical Treatment of Animals (info@peta-online.org)

- Amnesty International - USA (aimember@aiusa.org)

- Defenders of Wildlife (info@defenders.org)

- One Big Barn (kyleburnett@att.net)

- The Wildlands Project (information@twp.org)

- American Anti-Vivisection Society (aavsonline@aol.com)

- National Endowment for the Arts (webmgr@arts.endow.gov)

- Project Change (pcsanfran@projectchange.org)

- Envirolink (support@envirolink.org)

- Women's International Center (info@wic.org)

- Anti-Racism.Net (dkfloyd@anti-racism.net)

Once both the list of questions and recipients were constructed, the survey was sent and the replies were patiently awaited.

3.3 Web Page for First Night

Contact between First Night Worcester (FNW) and the IQP group began on June 10, 1999; a couple of months before any actual project work would begin. It was an initial greeting from FNW and Caron Merrill; she was to become the liaison with FNW. The message was short and to the point. Below is a partial transcript of it, salutations and private information has been removed from it:

> My name is Caron Merrill and I am working with the marketing team for First Night Worcester 2000. A big priority for our group is to get the web site updated and functional and I understand you brave souls are going to help us out!
>
> We need to meet -- I know this is a very busy time of year for you all but if you could give me a few good times to meet w/ you for about one hour, we could at least map out what we need by when, etc.

From this initial message, we made plans for a brief, introductory meeting, but due to personal circumstances, of both Mrs. Merrill and the group, the meeting was postponed for a few weeks.

The first meeting was with a FNW representative, Caron Merrill, in mid August. We met in the WPI library, where we discussed what FNW expected from us, and from the web page. The discussion generally revolved around the fact that FNW wanted the site to look "glitzy". It was Mrs. Merrill's opinion that the site should be as glitzy as possible. We mentioned that too much glitz wouldn't look as professional as we had planned for it to look. The group was told to find a happy medium, but free reign was given on the web site layout and design. The logo was then given to us on disk, but since the disc was formatted for a Macintosh computer, we couldn't view the image at that time. Fortunately, Mrs. Merrill had a business card with the logo on it. Aimee Belair, an employee of the C.C. Lowell art store of Worcester, and a past employee of First Night International, had designed the logo. The disc also contained login information to the

firstnite.org server. Our meeting concluded with a tentative schedule for the next two weeks. The schedule included making a new initial page for http://www.firstnite.org, which consisted solely of the image on the disc, in an animated form, and a "Coming soon" message.

We put the logo up right away and experimented with animating the logo. The two major concerns at this point for us were:

1. Mantaining the designer of the logo's artistic vision by not altering the colors or the overall feel of the image.

Figure 3.3.1 – First frame of animated greeting page to firstnite.org.

2. Limiting the frames of the animated image so as not to slow down the down load time.

We were able to meet these two concerns by altering the image very little and by limiting the animation to four frames. The final version (Figure 3.3.1) was the logo with the juggler's balls changing colors and another one of the characters' foot tapping. Finally we changed the background to a bluish color as of Prof. Becker's recommendation.

By the second week of the term the design for the rest of the web page was being created. The design of the rest of the web page needed to be consistent with what had been implemented already. With that in mind the following were the criteria drawn up for the design of the rest of the web page:

1. The design needed to be as animated and interactive as possible without compromising the download speed or the professional feel of the page.

2. The colors chosen should be consistent with those of the logo used on the greeting page.

3. The design should reflect this year's First Night slogan, "Share the rhythm, share the light."

4. The information should be presented in an organized and logical fashion.

5. The information presented on the page should conform to standards created for web accessibility for the blind.

With these criteria in mind a skeleton of a web page was created (Figure 3.3.2). The left side of the screen was reserved for buttons that were yet to be created. The links on

the bottom of the page were for the benefit of text only browsers and browsers for the
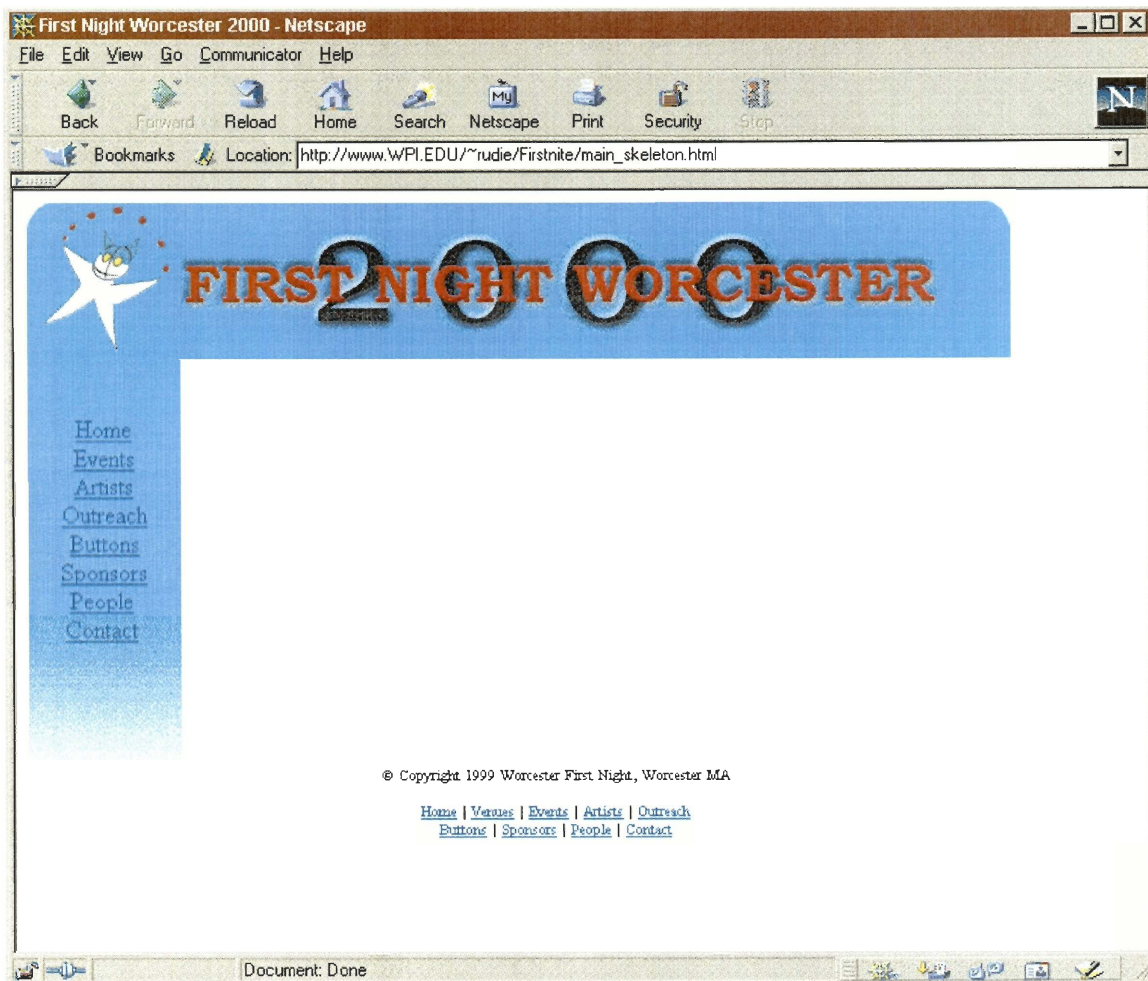
blind.

Figure 3.3.2 – Skeletal design of the web page.

At this point the information that was eventually to be put up had not been supplied and this is where the process stopped until September 13, when we met for the first time with all of First Night Worcester at the Chamber of Commerce in downtown Worcester. This meeting was a regular FNW meeting, with the addition of our group as special guests. We were invited to the meeting in order to discuss our progress with the web site and to re-establish goals for the site. Present at the meeting were representatives in charge of FNW and a representative from the city of Worcester. Only a few of the members from the FNW board of directors were present. In attendance from the board was Joyce Kressler, director of FNW, and from the marketing committee were Caron Merrill, Tom Morrissette, and Susan Black. The meeting was started in a small room in the Chamber of Commerce, which had an Ethernet jack for Mrs. Merrill's laptop computer. She had planned to use her computer to show the members present the current layout of the web page. Unfortunately, she was unable to connect her laptop properly. The meeting room was then changed in order to fit everyone in attendance. The meeting began with our group detailing our current progress and efforts on the First Night web site. The FNW committee seemed pleased with what we had done so far, and many web related features of the page were then discussed. They had not reached any sort of consensus prior to the meeting of what they wanted on the web page mainly because they did not know what they could expect from us or what was possible and wanted to discuss it with us first. Through discussion we came up with the seven parts they wanted which included:

1. Introduction – Used to state the purpose of First Night and explain it in general terms to those who may not be familiar with it.

2. Venues – A list and description of all the venues involved in the event.

3. Artists – A list and description of the entertainers scheduled for the event.

4. Worcester Outreach – Information about the non-profit organization.

5. Sponsors – Links to the corporate sponsors of the event.

6. People – A list of board members and others responsible for making the event happen.

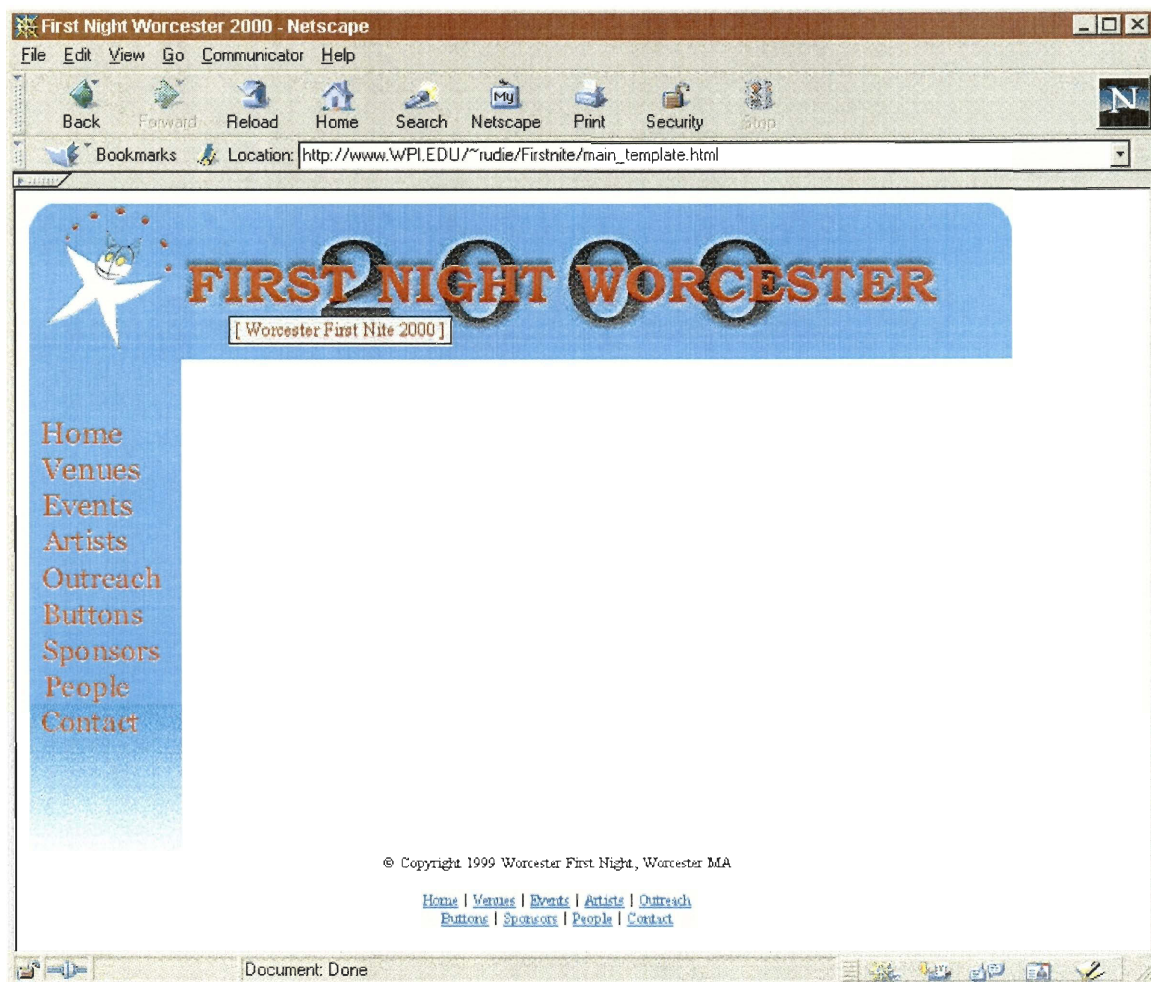7. Contact – Email addresses for the webmasters and First Night officials.

Figure 3.3.3 –Completed design for the web page.

The information that was needed to put into these various categories was promised to be emailed to us by the end of the week, it was finally received on September 22.

This information went up directly and by September 28 the web page was almost completely designed (Figure 3.3.3). The buttons on the left side of the screen were created in Adobe Photoshop and change color when the mouse pointer is dragged over them.

Among the other options discussed were a countdown to 2000, a "guestbook", and setting up a mailing list from input through the web page. It later turned out that what FNW thought a guestbook was is different from the normal, accepted definition of an online guestbook. Normally guestbooks consist of a web page, where users can enter comments on the web page. FNW wanted something different from this. They wanted users to "sign" the guestbook by sending their names, email addresses, mailing addresses, etc; through an online form to the First Night Worcester email address. We considered all these options to be possible. Talk then began on certain hardware and software concerns we had for the current web site. We wanted to know what kind of software the current server had for us to use; most important to us was a perl interpreter for cgi forms. This discussion proved to be unfruitful; none of the members knew anything about the software or hardware of the web server. We were instructed to try and contact Tiac Inc of Boston for that information. Tiac is the current internet service provider for firstnite.org. This raised a question as to why the download time for the pages was so slow. We didn't have that answer, but assumed it was due to a slow server, or poor service by Tiac. This prompted Mrs. Kressler, and Mr. Morrissette to re-evaluate the services Tiac was providing. They determined to switch internet service providers to

Tango Inc, of Worcester. Tango had a FNW semi-web site the year before, and had mentioned to the FNW committee its intentions of creating a group of local, non-profit web sites. This matter was going to be researched more fully on a later date.   At this point we left the meeting, and they moved on the next item on their schedule.

At this point we began to work on a countdown for the web page. There were two possibilities. One was a javascript countdown clock, and the other was a java countdown clock. The java clock was chosen based on the following reasons:

1. Browsers with javascript off would only see a table with 4 empty fields.

2. The javascript clock didn't look glitzy enough.

3. The javascript clock was also poorly designed and the tables could be written into.

4. The java clock looked really good and didn't take a long time to load.

Communication then broke down between our group and FNW. A meeting was scheduled for September. We emailed and called them requesting more information for the web page, but we didn't receive any information. The email and phone calls were made in the beginning of October, and we still hadn't heard from FNW or received any information until after fall break, November 1. A meeting was scheduled for November 8, this time with functioning computer, and an overhead displays.

At 4:30 November 8th, Andrew and I went to the meeting. Mike couldn't attend due to class work. We were a few minutes early and proceeded to discuss the current status of the Web page with Mrs. Kressler. She seemed pleased.

The rest of the marketing group arrived, and we were directed to show them the "offline" web page at a local pc. The pc we used was old and slow, and greatly overstuffed with Windows 98. This caused everything on the page to load really slow,

and the color palette had a small range making most of the colors dither to odd looking colors. It wasn't the best representation of our page, but the marketing group was impressed. They especially liked the java countdown pictures, and the animated greeting.

We then discussed the next installment of information from the group, which was supposed to consist of 40 pages of artists and entertainment saved in Adobe Illustrator fomat. A hefty load for the end of the term. We were promised that we would get it by Monday the 15th. We also mentioned how we wouldn't be able to put 100% effort into the web site after December 5th, due to a need to put all our efforts into the completion of our report. This was fine by them, and then Andrew and I left. The meeting had been a success for the marketing group, but for our IQP group, it hadn't proved very fruitful.

Monday came and went. We weren't given the forty page document yet. We attempted to contact First Night and were unsuccessful for a few days; no one would reply. Then on Thursday Mrs. Kressler called us, and promised to get us the zip disc. She dropped off a Mac and a DOS formatted disc late that afternoon, and that evening we tried to look at the contents with a PC. Unfortunately the files were saved in a Mac format and were unreadable.

The next day our group had a chance to sit at a Macintosh computer to view the other disc. This too was unreadable. It was saved as a Quark Express file, and couldn't be viewed at that computer. We contacted Mrs. Kressler again, and were told to contact Aimee Belair at Worcester Magazine. After a few burdensome tasks, we were given the original text version on 7 floppy discs and a photocopied hard copy of the booklet. This was 9 days after the 15th.

All the text was opened and saved in Microsoft Word as html, and after some cleaning up, it was ready for the web, html tags included. We created a table, similar to the one in the hard copy booklet, and put hypertext links in it. This was to allow users to go from the time charts to the details of artists, and performers. The web pages was then put on the www.firstnite,org server on the 6th of December. The discs were given back to Worcester Magazine, and with that our contact with First Night Worcester was finished.

3.4 Commercial Advertising Versus Nonprofit Sponsorship

Nonprofit television and radio stations are required by law to adhere to FCC guidelines regarding crediting program funders. These guidelines are quite specific and penalties can be strict for repeat offenders. Nonprofit stations are also encouraged by the FCC to develop their own guidelines that are more specific and applicable to the goals and principles of the specific organization.

The Public Broadcasting Service is the largest public television organization in the world with thousands of member stations. They have created an exhaustive description of their funding and standards practices that are available in written form to anyone interested. The purpose of the guidelines presented in the "National Program Funding Standards and Practices" documents rest on three fundamental principles:

- Public Television is a major participant in the great tradition of a free and independent American press. Therefore, public television must protect its journalistic integrity and it must reinforce the accurate perception that it is a free and independent institution.
- Public television's nonprofit, noncommercial status contributes to its independence and public television also enjoys certain financial and other benefits from by virtue of its noncommercial, nonprofit status. Therefore, its noncommercial character must be preserved.
- The diversity of program funding sources is a key element in the preservation of a free and independent public television system. Therefore, these guidelines should encourage national underwriting from all corners of the public and private sector.

(PBS)

In addition to FCC regulations, the television depiction of some products or services is also regulated by the Federal Trade Commission, the Food and Drug Administration, and other federal agencies. So in order to adhere to the massive amount of regulation, and to meet the principles listed above, the guidelines for on-air underwriting credits must be defined carefully and unambiguously. Section III of the "National Program Funding Standards and Practices" document details these rules.

The first rule listed in the document states that "on-air appearance and overall effect of each credit and credit sequence must be in keeping with noncommercial nature of public television" (PBS). In some cases an underwriting credit or credit sequence may be in compliance with all the specific guidelines listed but PBS may find that the overall character and effect is not consistent the noncommercial nature of public television. In such cases PBS always has final say.

In addition to the overall feel of a credit, of course the content of underwriting credits is detailed. This rule is broken into nine parts, the first part of this rule concerns the underwriter name or logo. All underwriters are required by law to be identified by their name or logo. Logos that contain images of products, slogans, or other content besides the name or brand of the company may or may not be used depending on how it applies to other PBS and federal guidelines.

There are also specific guidelines regarding the content of underwriting credits deals with additional identifying information in a credit. Anything in a credit that is blatantly promotional is not allowed. Additionally any information that can be construed as advocating a position on a particular issue or subject is not allowed. Some of the words and phrases that the FCC has found unacceptable have included:

efficient	economical	dependable	dedicated
prompt	fair price	reliable	excellent
leading	luxury	quick and clear	very accommodating
delightfully honest		quality	number one

This is not an exhaustive list of the words and phrases that the FCC and PBS have found to be inconsistent with PBS's noncommercial status.

The use of slogans is also outlined in this section. Slogans are allowed to contain a call to action, a superlative description or qualitative claim, direct comparison with

other companies, price or value information, inducements to buy, sell, rent, or lease, or any endorsement at all. Slogans can also be deemed not acceptable if it is felt to be questionable.

To help identify a funder, one specific product or brand name item may be mentioned in audio and depicted in video. In addition up to three generic product lines may be mentioned in audio and identified by text or symbol. In these cases photographs are not accepted as symbols.

A product may be demonstrated in an underwriting credit for identification purposes as long as it is not done excessively or a demonstration for comparative purposes. Each credit may only demonstrate the use of one product, and the demonstration may not be done before the appearance of the funder's name or logo.

The use of people in underwriting credits is heavily restricted by PBS. They may be used for product demonstrations as long as the demonstration adheres to the rules described above. In the case of automobiles, the driver must be virtually invisible, with no close up shots, or shots of flowing hair, etc. People may not be used if the purpose is to depict the target population. Corporate spokespeople cannot be used and neither can celebrities.

A phone number or World Wide Web address can be given in the credit, but the use of both is highly discouraged. The name of the web site or the letters of the phone number can not spell out a call to action. They may only be shown in video for five seconds and must be over a neutral background in conjunction with the funder's name or logo. No 900 phone numbers are ever to be given on a PBS credit.

The video background over which the underwriter's name, logo, products, or other information may be displayed must be "plausible and appropriate" (PBS).

Music can be played over the credit, but it can not have lyrics. Jingles are not acceptable. The voice over of the announcer must be consistent with the feel of tone of the program.

There are special rules regarding credits shown during children's programs. In general these rules address the fact that certain brands and products are especially appealing to children and PBS wishes to avoid the commercial exploitation of children. They do this mainly by prohibiting credits that specially target children so as to promote greater brand recognition among that age group.

The PBS Board of Directors strongly encourages all PBS member stations to adopt and implement local underwriting guidelines that are consistent with these national guidelines. The local PBS station WGBY, channel 57 has created such a list and are much more concise, but not very different from the national PBS guidelines. Their guidelines are as follows:

- Credits are 15 seconds in length.

- Credits may include appropriate logos, corporate slogans (providing they are non-commercial in nature) video, photographs, and/or slides.

- Credits may include addresses, phone numbers, and/or web addresses in relationship with a company logo.

- Credits may not include any commercial like or qualitative language (ie: "The leading experts in financial management").

- Credits may not include any calls to action to action (ie: "Visit your local dealership").

- Credits may not include any pricing information.

- Credits may not include commercial jingles.

- All credits in their entirety must adhere to the non-commercial nature of public television standards and FCC regulation.

4 Results

This chapter is split into five sections:

- Study of Non-Profit Web Pages

- Web Survey

- Proposed Guidelines For Non-Profit Web Pages

- Web Page For First Night Worcester

The first section takes a general overview of non-profit web pages as well as specific examples of their use of fundraising techniques on the web. From this a survey was compiled and sent out to representative of each web site, if available. The results of which entail the second section. The third section consists of guidelines that may be imposed upon non-profit web sites if such a governing body were to exist. The final section takes a look at the First Night Worcester web site.

4.1 Study of Non-Profit Web Pages

In searching through the web pages of non-profit organizations, several characteristics came to front as important in the act of raising funds. These features were determined through the study of approximately thirty not-for-profit web sites, documented in Appendix 1. Those characteristics deemed to be of the utmost importance were:

1. Mention of Sponsors

2. Appearance of Links to the Sponsor

3. Use of Banners

4. Instructions on How to Donate

Figures 4.1.1 graphically represents the results of our in depth study of the non-profit web sites. The chart shows the distribution of each characteristic throughout the web of non-profit organizations. As can be obtained from the below graph, mentioning of the groups' sponsors is the number one method of recognizing fundraising.
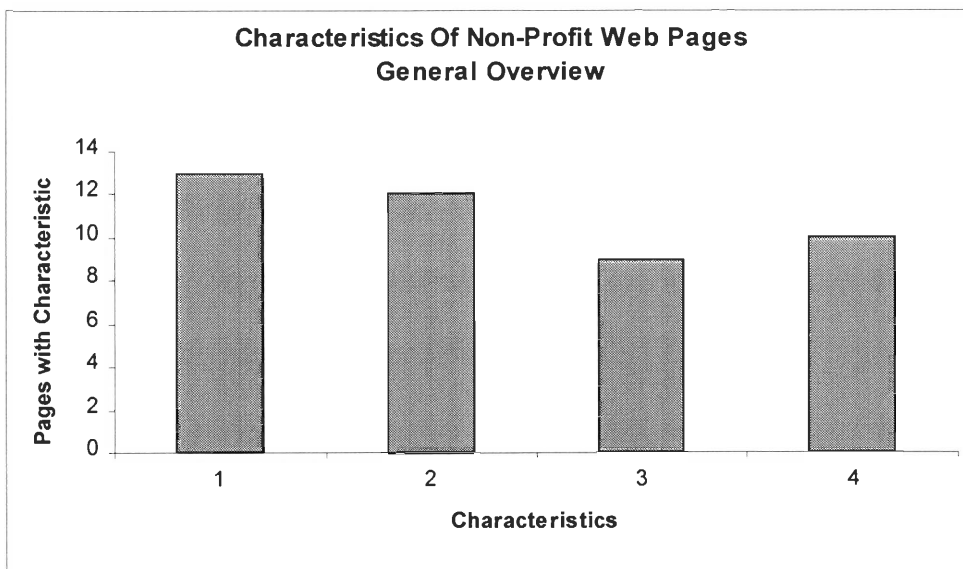
Figure 4.1.1. Bar graph representation of the occurrence of selected features in non-profit web sites.

The distribution of the above noted characteristics shows a different picture of fundraising benefits. As it is shown in figure 4.1.3, most sites only had a few of the features, with 8 sites having none of the features, and none of the sites had all the features. Of the sites that had none of the features described, they did have other minor mentions of fundraising on the web, which are listed below:

- The American Anti-Vivisection Society had an online store for fund raising

- Internet Non-Profit Center included information on how they receive royalties on certain books sold on www.amazon.com

Most of the sites that had other minor mentions had at least two out of the four features. The minor features are listed below:

- Worcester County Food Bank had a downloadable Adobe™ Postscript form for detailing how to become a sponsor

- The Women's International Center has a list of all current fundraising projects undertaken by their various groups.

50

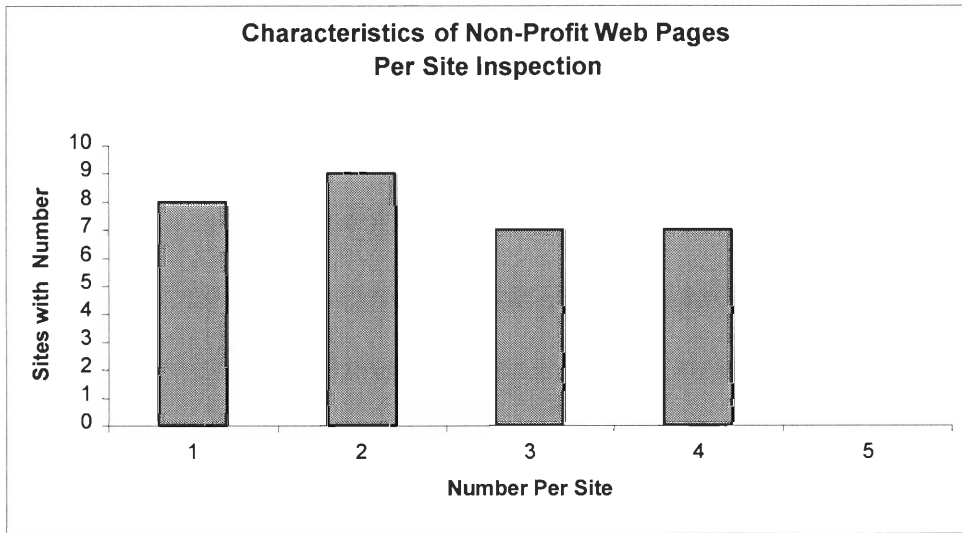- Envirolink included a link on how to become a sponsor.

Characteristics of Non-Profit Web Pages Per Site Inspection

Figure 4.1.2. Bar graph representation of the frequency of n+1 chosen characteristics per non-profit web site, where n=0.

4.2 Web Survey

The survey was sent out to twenty-four people, seven people returned it with answers. Two of the replies were quite simple. They both basically said "No". The National Endowment for the Arts representative said, " As a Fed Agency, we're really not the type of org that you're looking to survey." The representative from The Campaign for Responsible Transplantation said, " I'm sorry, but I don't have the time to participate in this survey. We do not use the web for fundraising," even though their web site mentions their sponsors. The following is the list of organizations and the email addresses of the individuals who responded to our survey:

- Red Cross (frattalia@usa.redcross.org)

- National Foundation for the Blind (epc@roudley.com)

- American Action Fund (acc@roudley.com)

- One Big Barn (kyleburnett@att.net)

- American Anti-Vivisection Society (aavsds@aol.com)

- Campaign for Responsible Transplantation (alixfano@mindspring.com)

- National Endowment for the Arts (webmgr@arts.endow.gov)

The last question of the survey was added in order for us to get a live interview, but it was also added to check if the replying individual was interested in the survey. The individuals who replied that they wouldn't be able to answer any other questions we had by phone or in person, were also the two individuals who repeatedly answered questions negatively, and in 'shouts', "NO". The five other individuals all either answered negatively in a 'un-shouting' manner, or responded with a full answer. A summary of the answers follows. The five real responses will now be referred to as the "group answers".

1. Does your organization raise funds or benefit in any other manner from your web page? If so, please describe.

The group answers were for the most part positive on this one, with only one organization remarking negatively but the individual then went on to say they "had a donation page under contract, but had not linked it" yet. The others gave brief descriptions on how their sites helped attract members, and how some of them solicit funds from the web.

2. Do you have graphical links (banners) located on other websites?

Only two groups answered this positively. One group mentioned that they didn't make these graphics, but other sites had created them.

3. Do you have banners of other commercial or non-profit websites on your pages?

All the groups but one said no. The last group said yes, " Only for Amazon.com. We are an "associate" and sell books."

4. If yes to either #2 or #3, does this benefit fundraising in your organization. If so, in what way is your organization affected?

The three groups that answered yes to both #2 and #3 responded positively to this question. They spoke of incoming hits from these graphical links, and the Red Cross group mentioned that, "Advertising Age ranked the Red Cross as one of the top 10 most viewed organizations on the Web."

5. Do your sponsors benefit from your homepage, i.e. through links and banners, whether they are commercial or non-profit?

Only the Red Cross organization answered this positively. They mentioned a special page dedicated to their sponsors. The other groups said that they either had no sponsors or did not have links to their sponsors.

6. Do you employ any other online advertising techniques besides banners? If so, compare the effectiveness of each technique. For example, one company may use mass emailing lists to advertise.

Most of the groups answered negatively. They answered that banners were the only method. One group answered that they had also created a "small monthly email list, but it is a pure formality". This group also mentioned that it had registered with multiple search engines to boost traffic.

7. Do other businesses receive the benefits of links or web advertisement for being a sponsor of your organization? If not, how do they benefit?

All the groups answered this question negatively.

8. How does online fundraising compare financially to conventional messages, Such as magazine advertisements, or television commercials?

The results were mixed on this question. One group answered, "it really doesn't at this point. In fact, the best fundraiser is one done in person." While another group gave this answer:

We generally employ a two-pronged approach. We do very small print ads that lead folks to our web site. The web site then presents the prospect with much more information about our organization and gives them opportunities to get involved.

In summary for this small set of non-profits, the web is still a small force for advertising; most of the work in advertising is still done with paper and print or door to door. However, the above survey shows that more organizations are moving to web

based advertisements. Sites are gaining sponsors and are beginning to link to other sites, by means of graphical banners, which then brings in funds and potential donors. It is clearly evident from this survey that web advertising is on the rise.

4.3 Proposed Guidelines For Non-Profit Web Pages

The underwriting guidelines used by non-profit radio and television do not directly correlate to the world wide web. The mediums are different, having some aspects more in common with print, but overall existing as something new. The world wide web is a medium that needs to be confronted with a fresh perspective on its own ground.

The overall goal of underwriting guidelines for non-profit organization web pages is the same as that of television or radio. Sponsorship should reflect the fact that the company or individual donating the money supports the non-profit's goals, and that these sponsors do not compromise the non-profit's actions or integrity. To meet this goal, we propose the following guidelines for non-profit web pages:

1. Banners should adhere to the same guidelines that restrict nonprofit television / radio underwriters' credits. This excludes any pricing information, calls to action, or qualitative descriptions. These banners may, however, include any appropriate logos or corporate slogans, descriptions of products or services, and phone numbers or addresses.

2. Banners or links to sponsors should be of appropriate size. They should interfere only minimally, if at all, with the download speed, and should not distract from the main function of the page at all (i.e. they should not be of a different color scheme, blink, etc.) If the banners are in a completely different area reserved exclusively for underwriting credits, there can be more leeway as to their design and size.

3. Information on how to become a sponsor can be included, but should only be given on request, or in the same area as the banners / links to sponsors. Pricing information

on how to display a banner on the non-profit's page should not be displayed anywhere on the web page.

The bottom line is that underwriting credits on non-profit web pages should not compromise the non-commercial nature of the organization. The non-profit organization should feel free to adapt these guidelines to their needs as long as this main goal is kept in mind.

4.4 Web Page for First Night

The web page design was begun before we had a set of proposed guidelines for non-profit web pages. The guidelines were created later, and it became apparent that the web site already complied with them. This is due mostly to the fact that Worcester First Night does not use banners at all. It is possible that later WFN sites will use banners, but currently, web advertising is not the main thrust of the site.

Also absent on the First Night Worcester web site is information on how to become a sponsor. In order for this site to go over the line between non-profit sponsorship and commercial advertising, the use of both banners and the mention of sponsors are necessities. Most of the sponsors are already mentioned on the current page, but as noted above, there are no banners. Integrating banners into the site can be done with great ease. Placing banners on the top or bottom of the opening page would present the group with a great fundraising opportunity, but it might push them into the realm of commercial web sites.

Appendix 3 contains screen shots of a variety of pages: aVenue page with more specific pages, an Artists page, a Button page and more. These shots are from the final version of the web page. The site contains roughly 25 more pages, from a Sponsors page, to more Venue pages, and even more Event pages.

The Sponsors page does not contain banners. It isn't what a normal sponsors page should look like. The FNW Sponsors page contains graphical links to their sponsors. These graphical links are logos not banners. For the most part, they serve the same purpose yet do not function as a banner. Banners, as discussed in Section 2.2, are rectangular graphics found at the top or bottom of a web page with other special qualities.

The logos are not banners due to the fact that First Night Worcester does not gain funds on a per click basis through them, rather they simply serve to acknowledge the support of the companies represented.

5. Conclusions and Future Work

Throughout our project we have noticed that non-profit web sites have not fully realized the potential of the web, and what advantages it holds. The non-profit sites don't take full advantage of banners or for the most part, links to their sponsors. If sites would take full advantage of these features, the returns could be considerable. The non-profits name would get out through advertisements, and reach the masses; income could be earned from banners; and networking of non-profits could come from links to sponsors, and co-sponsors.

For some reason, non-profits still don't understand. This may or may not be due to disorganization within the ranks of the organizations. Such organization problems were experienced when working with Worcester First Night. It has been the experience of this IQP team that work with this non-profit group has been quite interesting, but slightly frustrating. This was due to their complete lack of understanding of the internet's potential and other computer related topics.

This project provides for many options of future work. In the first place, when working with a group that doesn't understand the potential of the internet, an IQP group should consider discussing the aspects of the internet with the organization, and perhaps offering a brief tutorial on the internet. This would have been helpful if our group had foreseen this need.

An initial objective for our group that was not attained was an interview with professionals in the non-profit field. In particular, a representative from the FCC or PBS would have been a fine source of information on any pre-existing guidelines for the

internet. Also, it may prove helpful to administer an in-depth interview to a person involved with the internet marketing scheme of a well-established non-profit.

Another point that may prove to be fruitful upon investigation is the cost differences between banner advertising on non-profit and commercial web sites. Perhaps a sampling of existing rates and customers from a willing non-profit organization would provide an understanding of the potential that lies in banner advertisement.

Along with the investigation of banner advertising on non-profit web sites, the acquisition of existing guidelines for non-profit web advertising would also be helpful. Much of our time was spent in searching for such guidelines, but it is possible that they don't exist as of yet. It is possible that in a few years or months, that these guidelines will be published, especially at the rate that most non-profits are heading for the web.

Appendix 1

- A - mention sponsor

- B - links sponsor

- C - banners

- D - how to donate

Name	URL	A	B	C	D
Red Cross	www.redcross.org	n	n	n	y
National Foundation For The Blind	www.nfb.org	n	n	n	y
American Action Fund	www.actionfund.org	n	n	n	n
Worcester Art Museum	www.worcesterart.org	y	y	n	n
Worcester Boys & Girls Club	www.worcesterboysandgirls.org	n	n	n	n
Worcester County Food Bank	www.foodbank.org	y	y	n	n
		* also include .pdf how to be sponsor			
Worcester Foothills Theatre Company	www.foothillstheatre.org	y	y	y	n
People for the Ethical Treatment of Animals	www.peta-online.org	n	n	y	y
Amnesty International -	www.amnesty-usa.org				

Organization	URL				
USA		n	n	n	y
National Endowment for the Arts	www.arts.endow.gov	y	y	n	n
Worcester Phoenix	www.worcesterphoenix.com	n	n	y	y
Worcester Public Library	www.worpublib.org	n	n	n	n
Women's International Center	www.wic.org	n	n	n	y
*has a list of current fundraisers					
Ant-Racism.Net	www.anti-racism.net	y	y	n	n
Project Change	www.projectchange.org	n	n	n	n
Envirolink	www.envirolink.org	y	y	y	n
*also includes how to become sponsor					
Campaign for Responsible Transplantation	www.crt-online.org	y	n	n	n
Defenders of Wildlife	www.defenders.org	n	n	y	y
One Big Barn	www.onebigbarn.org	n	n	y	n
Center for Biological Diversity	www.sw-center.org	n	n	n	n
* has online store to raise funds					
The Wildlands Project	www.twp.org	n	n	n	y
American Anti-Vivisection Society	www.aavs.org	n	n	n	n
* has online store to raise					

funds

| Organization	URL				
Internet Non-Profit Center	www.nonprofits.org	n	n	n	n
	*includes info on how they receive royalties on certain books sold on www.amazon.com				
Nonprofit Advisors	www.nonprofitexecutive.com	n	n	n	n
Nonprofit Insurance Services	www.insureadaycare.com	n	n	n	n
Woodstock Institute	www.nonprofit.net/woodstock	y	y	n	n
Prevent Blindness America	www.prevent-blindness.org	y	y	n	y
Lighthouse International	www.lighthouse.org	y	y	n	y
Bobby	www.cast.org/bobby	y	y	y	n
PBS	www.pbs.org	y	y	y	n
NPR	www.npr.org	y	y	y	n

Appendix 2

Questionnaire

1. Does your organization raise funds or benefit in any other manner from your web page? If so, please describe.

2. Do you have graphical links (banners) located on other web sites?

3. Do you have banners of other commercial or non-profit web sites on your pages?

4. If yes to either #2 or #3, does this benefit fundraising in your organization. If so, in what way is your organization affected?

5. Do your sponsors benefit from your homepage, i.e. through links and banners, whether they are commercial or non-profit?

6. Do you employ any other online advertising techniques besides banners? If so, compare the effectiveness of each technique. For example, one company may use mass emailing lists to advertise.

7. Do other businesses receive the benefits of links or web advertisement for being a sponsor of your organization? If not, how do they benefit?

8. How does online fundraising compare financially to conventional messages, such as magazine advertisements, or television commercials?

9. Would you be willing to participate in an interview on this topic?

Appendix 3
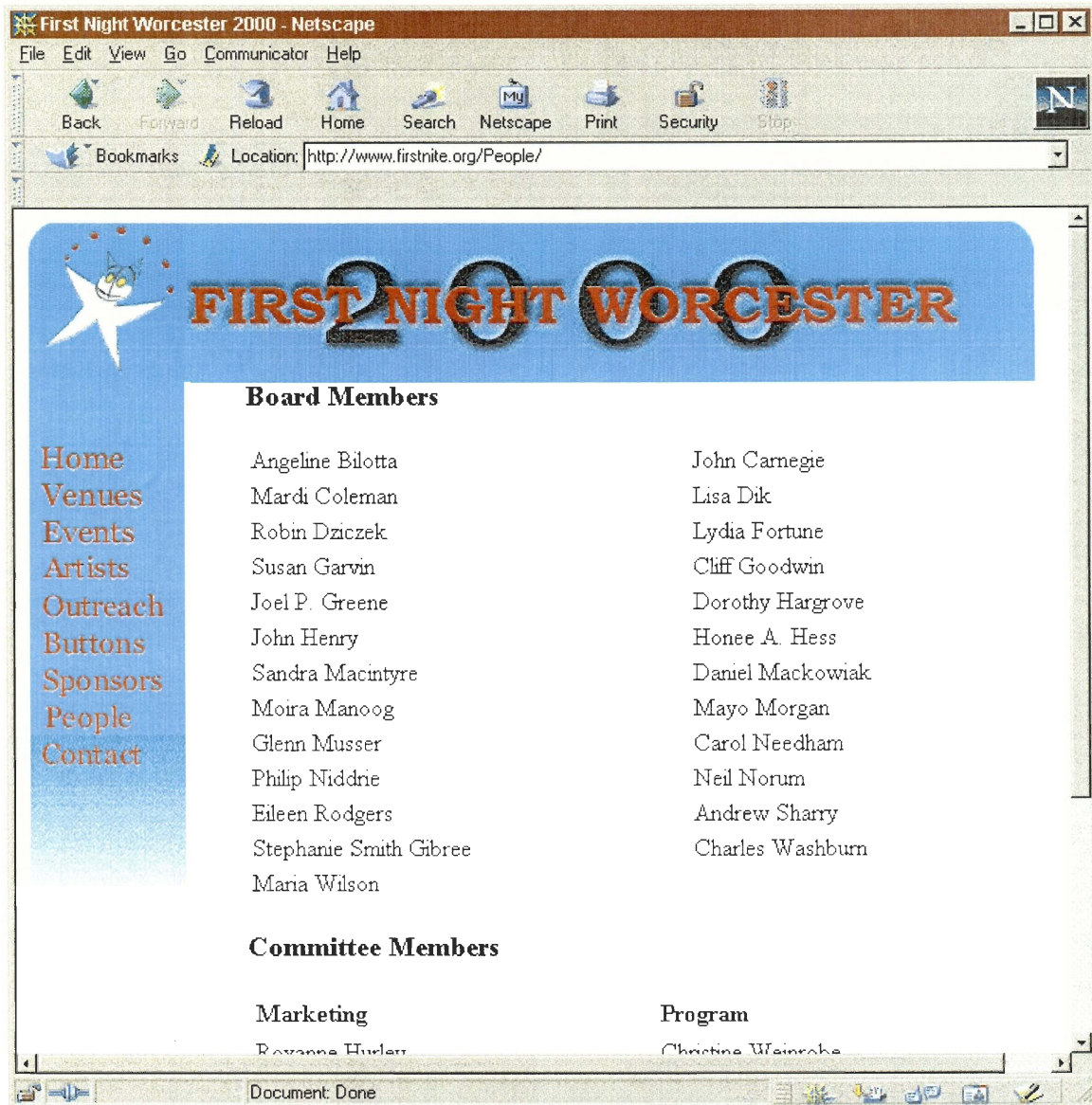
First Night Worcester 2000 - Netscape

File Edit View Go Communicator Help

Back Forward Reload Home Search Netscape Print Security Stop

Bookmarks Location: http://www.firstnite.org/People/

FIRST NIGHT WORCESTER 2000

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Board Members

Angeline Bilotta	John Carnegie
Mardi Coleman	Lisa Dik
Robin Dziczek	Lydia Fortune
Susan Garvin	Cliff Goodwin
Joel P. Greene	Dorothy Hargrove
John Henry	Honee A. Hess
Sandra Macintyre	Daniel Mackowiak
Moira Manoog	Mayo Morgan
Glenn Musser	Carol Needham
Philip Niddrie	Neil Norum
Eileen Rodgers	Andrew Sharry
Stephanie Smith Gibree	Charles Washburn
Maria Wilson	

Committee Members

Marketing	Program
Roxanne Hurley	Christine Weinrobe

Document: Done

File   Edit   View   Go   Communicator   Help

Back   Forward   Reload   Home   Search   Netscape   Print   Security   Stop

Bookmarks   Location: http://www.firstnite.org/Buttons/index.html

FIRST 2 NIGHT WORCESTER

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Buttons

Your ticket to fun on First Night

$10 the day of event
$8 prior to the event
$6 with purchase of 50 or more

Buttons can be purchased at these fine locations:

- AAA, Worcester, Auburn, and Leominster
- Auburn Mall, Customer Service
- BankBoston, Greater Worcester & South County Branches
- Ben Franklin Bookstore, Salem Street
- Centro Las Americas, Sycamore Street
- Common Grounds, Franklin Street
- Foothills Theater, Box Office
- Girls, Inc., Lincoln House Front Desk
- Greendale Mall, Customer Service
- Higgins Armory Museum, Barber Avenue
- Honey Farms, All Locations
- M. T. Plante Ticket Office, Mechanics Hall
- O'Coins, Mill Street

Document: Done

FIRST 2 NIGHT WORCESTER 2000

Union Station

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First Night Worcester is thrilled to be able to use this newly renovated jewel as the center of community-based activity. We think this is the perfect venue to showcase all the members of our community as Worcester's version of Ellis Island. Not only did it welcomes our forefathers from many countries, but it will be the threshold crossed by many of our future citizens and visitors as they enter our city.

Beginning with opening ceremonies at noon, we will feature public school groups singing original songs honoring important occasions in Worcester's history. For the next 7 hours, centerstage will belong to many different ethnic community groups who have created dance and music performances for this memorable occasion. The evening will close out with a 27 piece swing band. In addition, there will be many installations which will be the product of artist-in-residency programs which have been ongoing during the fall and will culminate at First Night Worcester. Our audiences will be greeted by a most special project which is well underway at Girls, Inc. Based on the recreation of the Statue of Liberty, it will be approximately 10 feet tall and will include her lit torch in keeping with our theme this year of Share th Light. There are also other additional projects which will be part of Union Station.

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LOCATION	2:30	3:30
Union Station	Community Groups	Community Groups
Mechanics Hall		
Great Hall (Seats 1000)		
Washburn Hall (Seats 350)		
Wesley United Methodist		
Santuary (Seats 1500)		
Brewer Hall (Seats 250)		
First Unitarian Church		
Unity Hall (Seats 300)		
Sanctuary (Seats 200)		
Worcester Voke		
Founders Hall (Bldg A)		
Gymnasium (Bldg A)		Girls Hip Hop Steppers
United Congregational Church		

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FIRST NIGHT WORCESTER 2000

Worcester Voke Building A

Arthur Dent Foundation
Arthur Dent is a true Worcester Product. The lights and rhytm of the Foundation brew eclectic and original Jam/Funk soup for the soul. Last chance to see Worcester's band of the Millennium perform in the nineties.
Worcester Vocational High School -- Bldg. A Gymnasium 8:30 & 9:30 p.m.
Sponsored by Worcester Magazine

The Curtain Society
Voted the Best Alternative Band in the '97 Worcester Phoenix Best of Worcester Poll, this group has been called "Huge, in an REM-sort of way." This band digs deep beneath the surface of rock music to produce a sound all their own.
Worcester Vocational High School - Founders Hall (Bldg. A) 7:30 and 8:30 p.m.
Sponsored by Worcester Magazine

Girls Inc. Hip Hop Steppers
Direct to you from the Heart of Worcester, these girls have got all the moves--they can hip-hop, step and stomp. You don't want to miss it.
Sponsored by Worcester Magazine
Worcester Vocational High School Gymnasium (Bldg. A) 3:30 and 4:30 p.m.
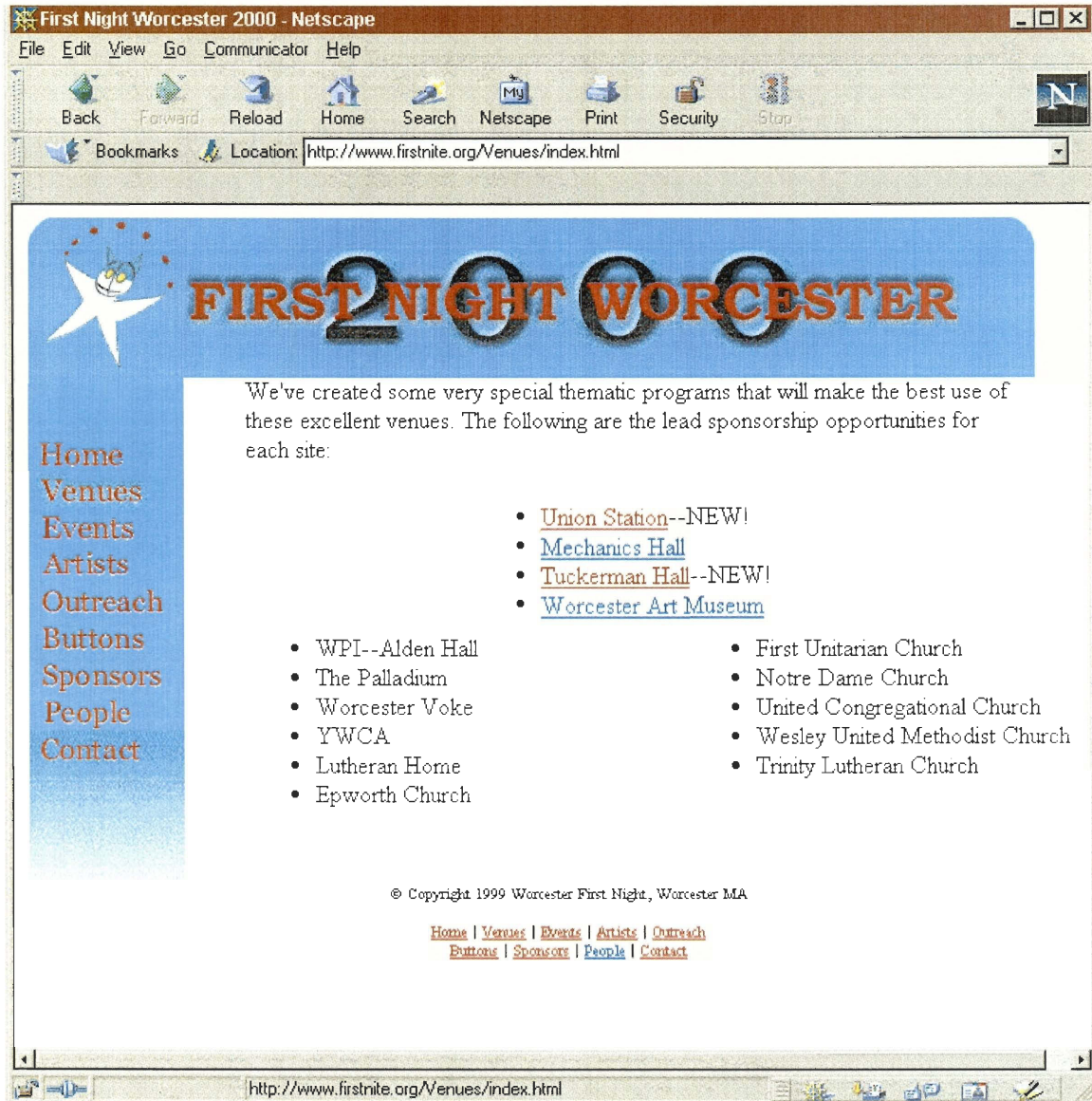
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FIRST NIGHT WORCESTER 2000

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BankBoston

WELCOME TO FALLON

telegram.com

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FIRST NIGHT WORCESTER 2000

We've created some very special thematic programs that will make the best use of these excellent venues. The following are the lead sponsorship opportunities for each site:

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- Union Station--NEW!
- Mechanics Hall
- Tuckerman Hall--NEW!
- Worcester Art Museum

- WPI--Alden Hall
- The Palladium
- Worcester Voke
- YWCA
- Lutheran Home
- Epworth Church

- First Unitarian Church
- Notre Dame Church
- United Congregational Church
- Wesley United Methodist Church
- Trinity Lutheran Church

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