Great Fundraising & brands: Help or hindrance

Full Report

Professor Adrian Sargeant
(Co-Director and Co-Founder at The Institute
for Sustainable Philanthropy)

Harriet Day
(Research Fellow at The Institute for
Sustainable Philanthropy)

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INTRODUCTION

" Branding is funny. In one sense it makes all the difference in the world. In another it makes almost none" (Brooks 2014 p.57)

There can be little doubt that in the commercial sector, brands are quite literally big business. Brands associated with some of the world's largest companies are valued at some pretty eye watering sums (Apple at $214 billion, Google at $155 billion, Coca Cola at $66 billion – Source: Interbrand 2018). In the non-profit sector the value placed on leading charity brands is similarly substantive, with Cancer Research UK weighing in at £2.3 billion and the British Heart Foundation at £1.36 billion (fundraising.co.uk 2018). But how are these estimates of value derived? The models that underpin these statistics are typically an amalgam of the history of the brand (and associated investment), brand identity and awareness, organisational income, income growth and projections of the same. Brands therefore accrue value because they are felt to ensure the future performance of an organisation.

The healthier the brand, the healthier that future is likely to be.

There can be little doubt that strong brands do indeed provide important benefits. Organisations with strong brands garner higher levels of trust, providing a degree of reputational insurance (e.g. Elgot and McVeigh 2018; Shapiro 2011) that can help nonprofits bounce back from even the most egregious lapses in judgement and behaviour. Brands also educate the public about a range of important issues, drive up awareness of a cause and shape how attractive a given organisation might be to a range of potential stakeholders, including donors and beneficiaries. Brands can also lend weight and gravitas to an argument, supplying advocacy musclethat makes a charity's voice difficult to ignore. Finally, many have argued that strong brands facilitate strong fundraising, boosting income from events, community fundraising and a plethora of different direct response channels (Durham 2010; Delaney 2018).

But we choose our words here with care. Many have "argued" an association between brand and fundraising success, but in reality studies of the dynamic between the two are rare. That one would be linked to the other appears to pervade our shared wisdom and it is certainly an assumption at the core of many of the widely cited models of brand value we allude to above. But are they really? Can we genuinely see cause and effect? And if brands do contribute to fundraising, how and through what mechanism do they make such a contribution? What is it about brands that facilitates excellence in fundraising and how do organisations manage the dynamic to ensure that their brands are indeed leveraged to deliver massive fundraising growth?

In this report we will address these issues. We will begin by conducting a brief review of non-profit branding research, supplementing this material, where necessary, with additional insight from the commercial sector. The goal of this section is to summarise what we currently know and to use the resultant theory to speculate as to how brands might add fundraising value.

We will then report the results of a major new qualitative study where we conducted interviews with branding and fundraising professionals in ten UK based organisations that had recently experienced substantive fundraising growth. Interviews explored the relationship between the fundraising and branding functions and how this was structured and managed. Interviews also focused on perceptions of what brands couldgenuinely deliver and how that impact could be maximised.

A follow-up analysis was conducted with six additional nonprofits drawn from different countries. These cases highlighted a range of similar issues and our findings are reported in detail in a separate document that is available on request.

We also report a quantitative study of brands looking in detail at the financial performance of 30 leading charities over a ten-year period. We recorded fundraising and branding expenditures and related these to fundraising income and fundraising growth (both in aggregate and year-on-year).

The report then concludes with a series of recommendations for professional practice and recommendations for further research.

WHAT IS A BRAND?

In 1960 the American Marketing Association (AMA) defined brand as:

> " *a name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one sellers or group of sellers and to differentiate them from those of competitors.*"

Working in the non-profit sector, Hankinson (2003) defined a brand as an associated perception, *"which is rooted in the psyche of the target group and retrieved through the display of symbols that represent the organisation. It both serves as a means of differentiation and functions as a platform for building meaning into relationships with the stakeholders of an organisation."*

Similarly, Kylander and Stone (2012, p.38) tell us *"a brand is a psychological construct held in the minds of all those aware of the branded product, organisation or movement. Brand management is the work of managing these psychological associations"*.

Academic commentators agree that the role of brand in the nonprofit sector has significantly changed over the past decade (Kent 2015; Laidler- Kylander and Stenzel 2013). The 'old' paradigm largely considered the nonprofit brand a fundraising or communication tool, with a focus on the tangible elements of the brand such as its name or logo. In the new paradigm, more has been made of the intangible aspects of brand such as personality and the emotional benefits they can convey (Aaker, 1996). This shift in perspective has seen the brand rise to the level of a strategic asset (Kylander and Stone 2012) assuming a broader role in the organisation, stimulating cohesion of direction among staff and volunteers, while externally conveying a range of different categories of value to stakeholders (Hankinson 2004; Laidler-Kylander and Simonin 2009). We elaborate on the nature of this value below.

WHY BRAND?

From the donor perspective brands play three major roles. They have an information role, a risk reduction role, and an identity role. Brands facilitate orientation in a given market and hence aid individuals in making appropriate selections between alternative suppliers. From this perspective, brands simplify choices and "unburden" the consumer from having to take difficult decisions (Voeth and Herbst 2008, p74). In terms of risk reduction, brands serve to provide a signal of quality and elicit trust that an experience (or outcome) will be as promised. In the fundraising context, where most donors cannot experience the service provision first hand, the facilitation of trust is essential (Sargeant 2010). Finally, the identity purpose recognises that identities can be inferred or enhanced through engagement with a charity brand. Brands can project their character onto the personality of the consumer, driving up the social prestige of engagement in giving (Kapferer, 2001). From this perspective the brand adds symbolic value. Witness how many people wear the Royal British Legion's poppy in the run up to Remembrance Sunday. But brands can also boost what psychologists' term 'identity esteem'. It can feel good to be associated with a much loved or respected brand because donorsare reminded of characteristics they might see and admire in themselves.

Effective brand management conveys many benefits to the branded organisation too:

Differentiation

A brand can communicate what is distinctive about the range of activities undertaken, or the manner in which these are approached. This is important since the brand can convey to service users what they might expect to receive from the organisation and allow them to 'self-select' whether they wish to use the organisation's services or not. On the income generation side, brand can also aid recognition of the organisation and ensure that it does not become confused with others in the minds of the public. Extant fundraising research has shown that organisations with similar brand names, values, or personalities can quickly become confused to the point where a regular payment is offered to one organisation, while the donor believes they are supporting another (Sargeant and Jay 2003).

Enhanced performance

Effective brands encourage the take-up of nonprofit goods and services (Bruce 2011). Brands that are effectively and consistently communicated over time begin to engender trust, which encourages individuals who might not otherwise have used the service to turn to the organisation. In the commercial sector various studies have shown that brands that offer a combination of:

- a unique and compelling core proposition

- a distinctive brand identity

- and great advertising

have seen ten-year brand value growth on average of 168%. Brands with a strong proposition and identity grew by 76%, but those without a brand and just advertising rose by only 27% (Moreaboutadvertising.com 2015).

Reputation insurance

Branding can also offer a form of reputation insurance to a nonprofit. Having built up a consistent image over time that becomes trusted and increasingly well understood by donors and other stakeholders, short-term crises can be survived (Fogel 2007). The Aramony scandal rocked the United Way in the USA when the chief executive was accused of wasting donated funds by building up expenses such as unnecessary flights on Concorde (Washington Post 2011). This had a dramatic impact on donations in the short term; however, the reputation of the organisation was such that in the medium term theorganisation was able to

regain its share of gifts and relative position in the market. Thus, while one would hope that scandals as acrimonious as the Aramony affair would be relatively rare, nonprofits will inevitably find that on occasion they will make mistakes. A strong brand makes it considerably more likely that such mistakes will be forgiven or even overlooked.

Enhanced loyalty

Individuals choosing to associate with a particular brand may derive functional or emotional benefits from so doing. In the charity context, this frequently accrues from the pleasure of associating with a particular campaign or cause. In such cases, the personality of the brand can actually add value or deepen the emotional benefits that the supporter derives. Polonsky and Macdonald (2000) argue that organisations with an established brand can leverage this dynamic to build donor loyalty and protect themselves from competitive pressures.

Cohesion

As we mentioned briefly above, brands can provide an element of cohesion to an organisation's overall strategy or approach. John Grounds formerly the Director of Communications at the NSPCC defined brand as "Is, Says, Does" – so branding reflects who the organisation is, how the organisation speaks and how it behaves (Sargeant 2010). Training and the provision of a clear set of guidelines is therefore essential to ensure that stakeholders have a consistent experience of the brand irrespective of the channels (or touchpoints) through which they have contact.

Additional partnerships

Successful branding can open up opportunities to offer the brand to appropriate third parties, as is the case with cause-related marketing. Research has consistently shown that both commercial entities and nonprofit organisations can derive mutual benefit from a suitable brand alliance (Dickinson and Barker (2007). Since 2006, for example, 300 million tetanus vaccines have been funded through the Pampers and UNICEF partnership (Pampers 2019). Without a strong brand these additional revenue generating opportunities would not be available.

WHY NOT BRAND?

Despite the numerous advantages that branding can convey, a number of commentators have criticised the manner in which nonprofit organisations have embraced commercial branding ideas and approaches (e.g. Brooks 2014). Some feel that charities can spend excessive sums building their organisation's brand to the detriment of expenditures on fundraising, thereby hampering the organisation's ability to fund or grow its service provision in the future. Others worry about the allure of what they see as the vanity associated with branding. Image and personality can easily become strategic issues that demand attention and investment from the Board, while expenditures on functions such as fundraising can be viewed as more tactical and thus less deserving of Board time. The consequences of this imbalance for organisational performance can be profound.

Spruill (2001) raises other important issues. He argues that branding can create barriers that prevent nonprofits from creating collaborative partnerships with each other for either service delivery or fundraising. Managers are understandably reticent about diluting their brand and are thus unwilling to develop partnerships as a consequence. Spruill also argues that branding can develop a spirit of 'unhealthy competition' for visibility, prompting others to undertake similar expenditure, none of which will directly help beneficiaries. There can also be a sense that the voice of smaller causes is buried under the noise created by higherprofile 'names' and that that may not be in the best interests of donors, beneficiaries or the wider society in which the nonprofit is located.

So, there are certainly strong arguments both in favour of branding and against. Our focus in this report, however, is to determine those facets of brand most likely to be linked to fundraising performance and thus to guide how fundraising and branding can work together for the genuine benefit of the organisation.

BRAND PERSONALITY

One of the facets of brand that has received considerable attention because of its potential to drive performance is brand personality. In general, the more distinctive the personality, the better the performance of the brand in driving income is seen to be. According to Aaker (1997), brand personality is the blend of human characteristics embodied by a brand. This is important as research has consistently shown that consumers do anthropomorphise brands as they conceptualise or interact with them (Hart et al 2013), and as they do so they will identify traits or values that they find attractive or desirable and thus have some affinity with.

This latter point is significant since as Levy noted as long ago as 1959, people buy things not only for what they do but also for what they mean. In electing to give to brands with particular personalities, consumers can thus seek to convey representations of themselves (Fournier 1991; Ligas 2000) and/or reinforce their self-image. Donors will thus be drawn to brands that are perceived as having a personality encompassing values congruent to their own, be they actual or aspired (De Chernatony et al 2004).

Similarly, Schervish (2000) argued that philanthropy provides donors the opportunity "to excavate their biographical history, or moral biography . . . and their anxieties and aspirations for the future" (p.25) and thus to express facets of self through "identification" with a nonprofit. Writers such as Grubb and Hupp (1968) have emphasised the significance of identification, since the degree of congruence between an individual's self-image and the personality of a particular product has been shown to influence consumer behaviour in the commercial sector. Links have been demonstrated to subsequent purchase behaviour (Bhattacharya et al 1995), increased loyalty to the organisation (Adler & Adler 1987), and brand loyalty/positive word of mouth (Peter & Olsen 1993). We might therefore speculate that the derivation and communication of an appropriate brand personality would offer significant utility in the stimulation of giving.

So how might we structure and conceptualise a nonprofit brand personality? Goldberg (1990), in a comprehensive review of the literature, demonstrated how studies of human personality employing trait theory could typically be reduced to the extraction of the so-called 'Big Five' factors of extroversion, agreeableness, conscientiousness, emotional stability, and openness. Drawing on this earlier work, Aaker (1997) attempted to clarify the underlying structure of corporate brand personalities and identified five similar dimensions, namely:

1. Sincerity: Domestic, honest, genuine, cheerful

2. Excitement: Daring, spirited, imaginative, up-to-date

3. Competence: Reliable, responsive, dependable, efficient

4. Sophistication: Glamorous, pretentious, charming, romantic

5. Ruggedness: Tough, strong, rugged, outdoorsy

These five dimensions have subsequently been the focus of much empirical research, but it remains unclear the extent to which Aaker's framework could legitimately be generalised to other contexts (Austin et al 2003). Most notably the extent to which it can be applied to the charity sector where authors such as Saxton (2002) have identified organisational rather than human traits (such as accountable and traditional) embedded in the brand personalities of leading British charities.

To address this issue Voeth and Herbst (2008) proposed a structure more applicable to charities and other nonprofits. Their framework outlined the following five dimensions:

1. Social Competence: Humane, non-commercial, just, social, sympathetic

2. Trust: Secure, careful, reliable, effective, experienced

3. Emotion: Spirited, exciting, imaginative, outdoorsy

4. Assertiveness: persevering, tough, courageous, critical

5. Sophistication: Charming, cheerful, good looking, glamorous

But we believe there may be fundamental issues with both these frameworks. Notably, the way that nonprofit brands are structured may be different from how for-profit brands are structured. While authors such as De Chernatony (1999) have argued that organisations should aim for clarity in presenting their values and how these might be distinctive from other players in a particular market, in the voluntary sector context this process is complicated by the fact that nonprofits share value based characteristics that distinguish them from actors in the public or private sectors (Aiken 2001). Indeed, there are felt to be key voluntary sector values that drive the distinctive way in which such organisations manage and organise themselves (Batsleer et al 1991, Stride 2006).

There may thus be organisational brand values that accrue by virtue of an organisation's voluntary or charitable status. The very fact that organisations have elected to take this form imbues them, from the public's perspective, with a discrete set of values that are a function of their charity nature. Malloy and Agarwal (2001), for example, argue that the dominant climate in the voluntary sector is based on a caring or feminine model, but there may well be other values common to all, such as trustworthiness or voluntarism.

Recent research by Sargeant and Ford (2007) and Sargeant et al (2008) shows that a large part of the personality of a brand is indeed shared with other nonprofits. Personality is built by facets of the sector, the cause, and the organisation itself (see Figure 1).

Figure 1: The Structure of Charity Brand Personality
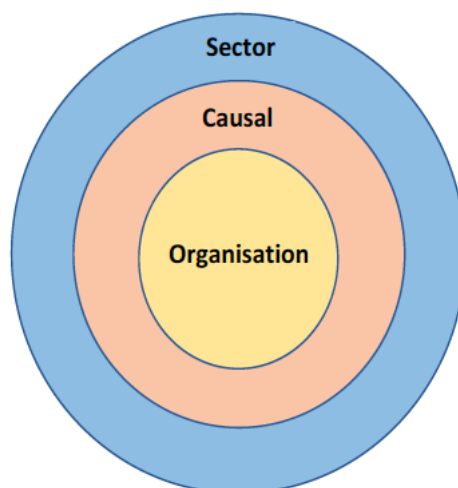
In respect of the sector, the authors found a wealth of benevolent characteristics such as being fair, honest, ethical, and trustworthy that the public imbue organisations with because they are charitable. In their initial focus groups, comments such as "well it's a charity so it must be caring, mustn't it?" and "compassionate – goes without saying," were typical. Nonprofits didn't need to earn these characteristics, rather individuals started from the assumption that they applied until evidence appeared to the contrary. Similarly, participants saw nonprofits as agents of change and imbued organisations with traits that reflected the nature of this progressive engagement with society. Characteristics such as transforming, pioneering, responsive, and engaging were viewed by participants as being charitable traits. Out of the 61 personality characteristics identified in their exploratory research over half were later found, in a large-scale survey of 4500 donors, to be shared with the sector as a whole.

The authors also identified a causal dimension to personality. Faith-based organisations were identified by participants as having a personality distinctive from the balance of the sector. Traits such as spiritual, devout, holy and religious, for example, were applied to church and parachurch organisations. Catholic, Methodist, Jewish, and Muslim charities were all viewed as having distinctive identities that reflected the nature of each faith and the emphasis on the various behaviors and ideas expressed in that faith. The Mission Aviation Fellowship, for example, strives to provide aid to third world communities, investing in projects such as sanitation and the provision of fresh water, while simultaneously raising awareness of the gospel in the communities in which they work. Donors are therefore supporting both practical and spiritual aid when they offer a donation. The Christian values the organisation embodies can therefore differentiate the organisation from many other international relief agencies such as Oxfam or Save the Children, but not from other faith-based agencies such as Christian Aid or Tearfund. They distinguish the sector, not the organisation.

The authors also found evidence that some causes were perceived as being 'upper class,' 'intellectual', or 'sophisticated.' Education and artsbased charities were frequently referred to in these terms and regarded as 'elite'. For some these traits were terms of derision, while for others they were viewed as desirable personality traits that would actively draw in donors and foster engagement with the organisation. Thus, many museums, galleries, opera houses, concert halls, colleges, and universities may find it difficult to carve out a unique identity on the basis of classbased attributes. Donors will tend to imbue such organisations with these characteristics on the basis of their connection with a particular cause, rather through an understanding of identity built up through communication.

Delineating the shared aspects of brand matters because the shared and unique aspects of personality impact on giving in different ways. A belief that nonprofits are progressive and benevolent is a necessary pre-requisite to an individual becoming a donor in the first place. An understanding that an organisation is faith-based may be a necessary pre-requisite for a follower of that faith to consider including it in what marketers refer to as their 'consideration set' (i.e. the range of brands they will consider supporting). But this research indicates that these shared aspects of personality have no impact at all on the actual amounts people will give, or the levels of loyalty a charity might gain. What does impact on both these aspects of a donor-nonprofit relationship are those facets of personality that are genuinely distinctive. We describe these dimensions below.

NONPROFIT BRAND DISTINCTIVENESS

Work by Sargeant et al (2008) shows that nonprofit brand personalities can currently be differentiated in one of four ways:

1. Emotional Stimulation

De Chernatony and Dall'Olmo (1998) made it clear some years ago that an emotional dimension is critical to successful branding, allowing buyers to reflect their moods, personalities, and perhaps even the messages they wish to convey to others. Fundraisers have known for a while that emotion is key in driving giving (e.g. Smith 1996, Burnett 2002) and many commentators have argued that deeply emotional brands will be more effective than those that lack emotion. Children's Hospice Across Scotland now has an iconic brand that conveys something of the joy their families can experience and forges an emotional connection with donors. Each letter making up the brand was designed by a child in the care of the hospice and the featured letters change regularly.

Children's Hospices Across Scotland

Equally the US nonprofit Mothers Against Drunk Driving has a brand that is quite literally 'mad' about the senseless slaughter that continues to take place on America's roads. Teenagers continue to get behind the wheel having had too much to drink at a party and innocent people continue to suffer as a consequence of that stupidity. The Madd brand conveys the anger that people rightly feel.

2. Voice

Brands can also be differentiated on the basis of their media presence or the tone of 'voice' adopted. The National Society for the Prevention of Cruelty to Children, for example, regards itself as challenging, courageous, protecting and respectful. Its communications, as a consequence, do not shy away from difficult issues. It sets out to challenge, while having the sensitivity not to distress the very audience it is determined to help. The charity is therefore careful to avoid overtly shocking depictions of abuse that may upset some audiences and instead uses powerful imagery that leads the reader inexorably to the conclusion that abuse is about to take place. Few charities are willing to be as challenging in their media imagery. The green full-stop logo is now one of the most widely recognised brand symbols in the UK as donors, potential donors and members of wider UK public are encouraged to play a part in putting an end to child cruelty – 'full stop.'

Voice can also be differentiated in fundraising communications. Dogs Trust is one of the UK's most loved charity brands and it has built a reputation for schmaltz. Donors receive Christmas and valentines' cards from the dogs they elect to sponsor and all their communications drip with gentle humour, because they know their audience will love the approach. The Dogs Trust brand is now estimated to be worth £342m (Savanta 2019) and the donor base continues to grow each year.

3. Service Philosophy

The style and/or philosophy behind service provision (rather than the nature of the service itself) can also be an effective route to differentiation. Macmillan's much celebrated rebrand in 2006 changed their voice from a corporate to a more personal sounding tone, but it also changed the way that they positioned their service. They moved to place a greater focus on listening, understanding, and responding to the needs of their customers. More recently their brand proposition has morphed from the idea of 'a team of inspiring people in your corner' to 'reclaim life from cancer', creating a greater sense of positivity and urgency. The brand also reflects something of the experience that people have with Macmillan.

It could be emotionalsupport from one of their cancer support specialists or reassurance from others going through a similar experience in their Online Community. It is genuinely important to the charity that everyone who is part of the Macmillan family feels as though they have a stake in (and are a part of) the brand.

A second powerful example is Save the Children UK's brand led campaign 'No Child Born to Die'. Launched in January 2011, the campaign aimed to combat the more than 8 million deaths of children under five from preventable or treatable illnesses such as diarrhoea and pneumonia and highlighted what was distinctive about the organisation's approach. The campaign challenged misconceptions and made it clear to anyone looking to 'save the children', one had literally to focus on the early years of a child's life and act now.

4. Tradition

Some nonprofits are seen by donors as traditional. Giving is regarded by donors as a duty, or the personality of the brand is tied to a particular event or season when giving is specifically encouraged. In the UK the Royal British Legion sells poppies in advance of Remembrance Sunday in recognition of the service and sacrifice of our military personnel and their families. So powerful has the symbol become that no politician, newscaster or person of influence in the media will be seen without wearing one in the run-up to the event.

Similarly, there are many charities who are seen as seasonal recipients of gifts and are distinguished because of that association. The Salvation Army, for example, raises a significant chunk of its annual giving around the holiday period, when people traditionally think of others less fortunate than themselves. For many, a gift to the Army is an integral part of their Christmas celebrations.

These were the only routes to differentiation identified in the Sargeant et al (2008) study, and it is important to stress that there may be other avenues open to nonprofits to use as the basis for differentiation that were not examined by the authors.

The most notable facet of the study though, was that only the differentiated dimensions of brand personality were found to be linked with giving behaviour. Differentiation was associated with greater fundraising success as measured by the number of gifts a donor had made and the value of their most recent gift. Interestingly, however, the effect sizes were small and only around 5-7% of the variation in these variables could be explained by reference to brand.

BRAND ORIENTATION

A further area of branding that has been linked with performance is brand orientation. Philippa Hankinson made her name in this space publishing papers in 2000, 2001, and 2002. She found that managers with a higher level of brand orientation are better able to influence others in adopting a brand focus, are more adept at translating commitment to the brand into managerial practice, develop more inclusive cultures (because of the consultations necessary), and are better able to raise money from voluntary sources.

Hankinson (2001) defined brand orientation as:

> " the extent to which charity organisations regards themselves as a brand. It is a measure of how much (or how little) of the organisation accepts the theory and practice of branding" (p.232)

She posits four factors from her review of professional practice that she believes impact on the level of brand orientation attained:

Personal vision

Hankinson notes that the development of a brand orientation is often a function of the vision of a key individual (or individuals) within the leadership structure. This could be the Director of Fundraising, Director of Communications, or a Brand Director who is personally committed to transforming the organisation into a recognisable brand. Hankinson argues the greater the personal vision of the key personnel, the greater will be the degree of brand orientation attained.

Relevant educational and job experience with brands

It appears that most individuals who were committed to developing a charity brand had either an undergraduate or post-graduate education in management or marketing-related topics. They would, therefore, have had some exposure to the theory and practice of branding. For Hankinson, the more relevant the educational backgrounds of key personnel the greater the degree of brand orientation attained. Similarly, the more practical experience managers have of managing branding the greater the level of brand orientation that will be attained. Looking at the flip side of this we can see that from Hankinson's perspective, a key barrier to brand orientation is ignorance; about brand, what brand can achieve and how.

Supportive organisational culture

In the commercial world the strongest brands often emerge from organisational cultures that are supportive of innovation, learning, and change. These forces (it is argued) serve to keep brands, relevant, fresh, and authentic. In charities, however, Hankinson found that managers were less supportive of change than their commercial counterparts and Trustees in particular were cautious of changes to the image and personality of their organisation. Interestingly, they were also somewhat cautious of investing in brand education and training. Charities with learning and innovation as core cultural values seemed to develop higher levels of brand orientation than those who lack these characteristics.

Environmental Turbulence

In the UK we see that the donor pool is contracting, the cost of new donor acquisition is rising, and levels of regulation and self-regulation are at historic highs. This is significant since Hankinson posited that brand orientation would become more critical at times of rapid or hostile environmental change. In such circumstances, organisations would be forced to use every tool at their disposal

to stand out from the crowd and develop a clear brand proposition to compete with others who might be vying for their donors' attention.

For those organisations that engage with brand orientation the consequences are significant. Hankinson found that brand orientation drives:

1. the development of a strong brand,
2. the successful fulfilment of organisational objectives, and
3. an inclusive employee culture (Hankinson 2001)

More recently Ewing and Napoli (2005) have conceptualised brand orientation as:

> " the organisational wide process of generating and sustaining a shared sense of brand meaning that provides superior value to stakeholders and superior performance to the organisation" (p.842)

The authors work from this definition to develop a measurement scale capable of capturing the degree of brand orientation achieved. The authors identified three underlying dimensions:

Interaction

Assessing the extent to which an organisation establishes a dialogue with key stakeholders, acts on feedback to deliver superior value, and responds appropriately to changes in their environment. In aggregate this component provides *"an indication of (the organisation's) level of responsiveness to changes in market conditions and stakeholder needs."* (p.845).

Orchestration

Assessing the degree to which the organisation's brand portfolio is suitably structured and whether the nonprofit effectively communicates consistent messages to internal and external stakeholders. This element thus measures the ability to integrate and implement multichannel communications successfully.

Affect

Assessing the degree to which the organisation understands if they are liked or disliked by key stakeholders and why they take these views. In the context of branding this is immensely important since likability is known to predict attitudes towards an ad/brand/product and, crucially, intended future behaviour.

For Ewing and Napoli, organisations that effectively manage their brands are more likely to build stronger brands, which will subsequently enhance organisational performance (see also Aaker & Jacobson 1994; Keller 2000). From this perspective, brand-oriented organisations are simply better placed to deliver satisfaction to stakeholders and drive superior performance as a consequence.

Based on this premise the authors validated their scale by assessing its ability to predict the extent to which respondents felt their organisation was able to serve stakeholder needs better than their competitors, and by assessing the perceived ability to hit both short and longer-term financial targets.

They found that the stronger the level of brand orientation attained the more likely it was that organisations would feel able to succeed on both these dimensions.

In sum, while there is evidence that a stronger brand orientation may lead to a stronger organisational brand, no studies have forged the link from either brand orientation or brand strength to actual fundraising performance and growth.

BRAND LOVE

The final aspect of non-profit branding that may perhaps be relevant to fundraising performance is the concept of brand love. Carroll and Ahuvia (2006) define brand love as:

> *" the degree of passionate emotional attachment a satisfied consumer has for a particular trade name"* (p.81).

Popularised by Kevin Roberts in his books Lovemarks in 2006, the notion is that many great consumer brands are successful because they have become objects of genuine love and affection. So mere liking and satisfaction is no longer seen as sufficient to retain customer loyalty and build longer-term customer value (Jones & Sasser 1995). Rather, successful brands need to be loved by their customers (Castaño & Eugenia Perez 2014; Rauschnabel et al 2015; Wallace et al 2014).

The reason for the academic interest in the concept is that brand love has been associated with a variety of positive outcomes, including positive word of mouth (Batra et al 2012), willingness to pay a premium price (Thomson et al 2015), and

forgiveness of brand failures (Bauer et al 2009). Links to retention and loyalty have also been established (Carroll & Ahuvia 2006), with Rossiter (2012) calculating that brand purchase rates and brand recommendations were, approximately, doubled for those who love a brand in comparison with those who merely like it.

Understanding why this might be has been the subject of much academic attention and thought. On balance, it seems probable that consumers use consumption to build their identity (Ahuvia 2005; Levy 1959) and thus use brands as "powerful repositories of meaning" in that regard (Fournier 1998, p.365). Consumers come to perceive loved objects as part of themselves, with loved objects also playing a significant role in shaping their world and their experiences within it (Ahuvia et al 2009). In plain English, it appears as though loved brands become a part of the donor's sense of self. In the fundraising context, higher levels of loyalty and giving may then be observed because the donor is no longer giving money away.

They are simply moving resource around from one component of self to another. Where there is brand love, altruism is no longer the primary driver of behaviour.

Extending this idea Batra et al (2012, p.6) characterise brand love as consisting of the following key attributes:

Positive attitude valence

Consumers evaluate the love object positively using the most relevant criteria for them.

Positive emotional connection

Consumers experience a sense of 'rightness' or intuitive fit or harmony between themselves and the love object, they also experience positive affect when thinking about the love object and have an emotional attachment to it.

Self-brand integration

The love object is integrated into the consumer's current self-identity and desired self-identity and helps them to create life meaning and other intrinsic rewards. They also have frequent thoughts about the love object which helps to incorporate it into their sense of self.

Passion-driven behaviours

Consumers have a high level of desire to continue using the love object and to invest significant resources in its use in the future.

Long-term relationship

Consumers wish the love object to be part of their life for a long time to come.

Anticipated separation distress

If the love object were to disappear it would be emotionally painful for the consumer.

Attitude strength

The consumer has a high degree of certainty in their opinions about the love object.

In respect of the final dimension, it is important to note that loved brands were praised for being the best available (e.g., best in every way, best value for money, best on some important attribute), and simply knowing that a better brand existed was commonly offered as a reason for not loving a focal brand.

More recently Bairrada et al (2018) have focused on what they believe drives brand love. Their five antecedents of brand love are:

Perceived Value

Perceived value is the overall assessment that consumers make about what they receive against what they gave. To be loved brands must be felt to deliver a high level of value. The value delivered may be practical, but more frequently it will be psycho-social in nature. The feeling of value is more important than the 'reality'.

Brand Prestige

This is the degree to which status or esteem is associated with a brand. Does the brand enhance or extend our sense of self or make us in some sense distinctive? The better it feels to associate with the brand the greater the chances of love developing (Baek et al 2010; Stokburger-Sauer et al 2012).

Brand Uniqueness

This is "the degree to which customers feel the brand is different from competing brands" (Netemeyer et al 2004, p.211). As love constitutes an experience that is extreme (Ahuvia et al 2009), the brands that are loved must stand apart from competition.

Brand Credibility

This factor addresses consumers' judgements about the believability of the information communicated by a brand. For love to develop, consumers must believe the brand can deliver on its promises in a systematic way (Erdem et al 2006). This belief can be developed over time as brands can serve as 'meaning repositories' that can be built on and adapted (Erdem & Swait 1998).

Brand Intimacy

This factor describes the extent to which the brand is felt by the consumer to be concerned with them and how they feel. Thus, to be loved brands need to be open to two-way communication with consumers. Brands must use this to develop a detailed understanding of the needs and preferences of their audiences and these needs must then be put above the needs of the organisation per se (Deshpande & Farley 1993; Han et al 1998). This mirrors the role of intimacy in interpersonal love (Sternberg 1986).

In their quantitative study, the authors found that all five factors should be viewed as drivers of brand love. They also found that brand love causes consequences such as enhanced loyalty, positive word of mouth, and willingness to pay a premium price.

Research has also established that certain kinds of brands can more easily become the objects of love. Batra et al (2012) establish that the deepest and fullest experience of love is more strongly associated with 'loved objects' that help to meet higher order human needs. These higher order needs include social connection, existential meaning, spirituality, personal accomplishment, or the expression of ethical values. That is not to say that loved objects meeting lower order needs cannot invoke love, but it is certainly tougher for them to achieve this elevated status.

Similarly, Carroll and Ahuvia (2006) found that brand love is greater in product categories that are perceived as more hedonic (pleasant) versus utilitarian (practical). More recent research by Rauschnabel and Ahuvia (2014) found an interesting relationship between anthropomorphism and brand love, with anthropomorphised brands more likely to be the objects of love. The authors speculate that a number of mechanisms might be in play that facilitate love with brands of this nature:

Category-Level Evaluation

Some brand categories are more easily seen as people than others (e.g. cars, clothing and fashion brands).

Cognitive Fluency

Anthropomorphism also increases what is termed cognitive fluency, so consumers feel more knowledgeable and confident when they think about the brand and this motivates them to use the brand more intensively.

Cognitive Consistency

Cognitive consistency refers to the fact that consumers like consistent and plausible information, so when they anthropomorphise brands those brands become more plausible relationship partners and hence more lovable (and more loved).

Self-extension

Anthropomorphic thinking leads to stronger consumerbrand relationships. If these are experienced as close, they can come to be absorbed (in the same way as family and friends) into an individual's self-concept. This process is termed self-extension because the individuals extends their sense of self out around the loved brand.

Self-congruence

Research has consistently shown that consumers love brands more not only when they see a brand as a person, but when they perceive that person to be someone like themselves.

The authors conclude that to build brand love, brand needs to be humanised. In terms of what this might mean for the practice of nonprofit branding, Rauschnabel and Ahuvia (2014) suggest four tangible ways to increase the anthropomorphism of brands:

Communicate in the first person

First person messages work better than those developed in the third-person (Aggarwal & McGill 2007). Fundraising legend George Smith told us in 1996 that fundraising communications needed to sound like someone talking and the same would appear to be true for brand communications if the solicitation of love is the desired goal.

Use of stimuli that imitate human characteristics

For example, in the motor industry manufacturers often imitate human faces when designing the front of cars. Other brands use actual names, (e.g. Ralph Lauren or Fred Perry).

Create a strong brand personality

This can be built over time in the manner we discussed earlier, but the process can also be accelerated by using testimonials or celebrity spokespersons whose personality may spill over into the brand.

Interact through social media

The authors argue that to promote anthropomorphising, brands need to communicate in the same way (and space) that people communicate. So Facebook, Twitter, Instagram and others all become massively important places to develop a presence.

Crucially we find no evidence of a link between brand love and fundraising performance. But given the weight of evidence in the commercial world that brand love is hugely significant in driving many important aspects of performance, it would seem a concept that would be worthy of further consideration and study. It could be that loved brands could greatly facilitate excellence in fundraising and, in particular, massive fundraising growth.

For that to be a plausible strategy it is important to recognise that for most consumers the word 'love' is often reserved for very strong feelings and important relationships, e.g. that between partners or parent and child. Generally, the scales that measure brand love talking about the extent to which individuals experience a 'feeling like love' rather than asking about love explicitly. That strength of feeling is usually captured on a 7- or 9-point scale and it is important to realise that the goal is not necessarily to have one's brand perceived at the extreme of the requisite scale (although that would be fantastic). Lower scores can be acceptable. Consumers do not need to whole-heartedly love a brand per se, they just need to love it a little bit more than the competition.

BRANDING AND FUNDRAISING PERFORMANCE

So, what have we learned from our review of nonprofit branding and the possible relationships with fundraising and fundraising performance? Well, historically, several researchers have reported a relationship between stakeholder attitudes toward a charity and their donating behaviour, with higher levels of contribution flowing from those with more positive attitudes (Bendapudi et al 1996; Harvey 1990; Webb et al 2000). Additionally, research has shown that the degree of congruence between the donor's values and the organisational values plays a highly significant role in determining which organisation is supported (Bennett 2003; Dolisch 1969). Implicit in these sets of findings is the conclusion that branding (which is concerned with both these issues) should drive performance.

But concrete evidence of such an impact is lacking. In our review we find surprisingly little evidence of the impact of branding on fundraising success. To be clear, we are not saying that branding does not impact fundraising, merely that there has been surprisingly little interest in demonstrating the link. Even where studies have been conducted the effect sizes obtained by researchers have been relatively modest. The work by Sargeant et al (2008), for example, established that only around 5-7% of giving behaviour (as measured by the number of gifts and value of last gift) could be explained by the distinctiveness of charitable brands. Such numbers are hardly a ringing endorsement of the power of brand and suggest that other and perhaps more powerful factors may be at work.

Our review did, however, highlight two brand concepts that could be the focus of additional effort and research because they have been highlighted as significant drivers of performance in the for-profit sector. Brand orientation is interesting because it suggests that one of the barriers to making brands work for the purposes of fundraising is simply ignorance of how to do branding well and a lack of relevant expertise and experience. Brand love is also interesting because intuitively one might expect that nonprofit brands have a greater capacity to meet higher

order needs than many of their commercial counterparts. As we learned from
our review, if they do, then the potential to develop loved brands is significantly
increased and enhanced performance should seem likely to flow as a result.

But of course, our review has been peppered with 'shoulds' and 'mights'.
While many ideas have been articulated, the academic evidence about
the impact of branding on fundraising performance is scant. Does branding
really help fundraising and if it does how should it best be managed to allow
fundraising to flourish?

QUALITATIVE RESEARCH

To address these issues, we felt the logical starting point should be to
focus on organisations that had achieved outstanding growth in their
fundraising. Then to work back and look at the relationships in these
charities between their fundraising and branding activities and how both
these functions had been managed. Thus, organisations were selected to
participate in our study on the basis of the ten-year growth that they had
achieved in voluntary income, and we focused on organisations with some
of the most substantive or noteworthy improvements to performance.

We conducted interviews with fundraising and/or branding personnel in
each of the focal organisations. Whilst the core research was conducted
with organisations in the UK, further breadth and depth was added by
the addition of organisations from a number of other countries. The
case studies produced from these further organisations are available in a
separate document.

Ultimately 16 case study organisations formed the focus of our analysis and 27
interviews were conducted in total.

AN INEVITABLE CONFLICT

We began by exploring the experience of our interviewees and the interface between branding and fundraising. All our interviews expressed an awareness of the tension between the two and most saw a degree of conflict as inevitable as the "ugly sisters squabbled" over the right approach to various aspects of communication.

> " I remember the very beginning of the project you know, as the brandagency being taken to a meeting with the individual giving team andwalking into a room of visible hostility, you know, folded arms negativebody language, glaring eyes and you do your best to be warm and friendly and build rapport, but you're walking into something that is already difficult."

> " And, it's always the big battle. You've generally got communications upstairs, the floor above. You know – and us below. And never the twain shall meet."

> " It's inevitable. It's happened in all the organisations I've worked in. The two teams are daggers drawn and its usually my responsibility to resolve it"

The causes of this conflict appeared deeply embedded in the differing professional cultures of marketing and fundraising; a difficulty that organisations typically compounded by artificially separating the two functions and setting different categories of objective for each. There was also a recognition that the two fields, although related, had their own lens on the world stemming from the application of different bodies of knowledge and resultant sense of what was important to manage. Conflict often arose because of a failure to recognise this and afford the respect due to colleagues in other functions.

> " We're nothing if not wholly selfish, so we will always look at things from one perspective, and it's unfortunate, but in a sense it is our job."

> " We come at things from fundraising and they come at things from marketing, so there's that constant kind of parry backwards and forwards. We want something to be one way and they'll kind of temper that."

" I think it's a preconceived idea of, you know, what the other department or team or function does and delivers, and sometimes that naivety not understanding or respecting other people's special expertise."

" I think sometimes from a fundraising point of view they might feel, oh you know people that work in brand don't understand our need to deliver income and return on investment, and you know we're very driven by data and metrics and targets and maybe they don't appreciate our need to deliver against those."

" In reverse fundraisers might think that they understand the strategic side of brand and think it's just logo twiddling and graphics and pictures, and brand are a pain in the ass because they're the brand police. So, I think, yeah, I think it's about preconceived ideas of what the different functions do and deliver, but I think ultimately if you get those different functions to work together collaboratively and appreciate each other's differences and specialist expertise, ultimately you can deliver great work."

The need to hit income targets was almost universally at issue, with a key source of conflict lying in the selection of an appropriate case for support or case expression to be employed in appeals. Typically, fundraisers would argue for a narrow focus and a simple and emotional message. Case histories and images would be selected on the basis of their capacity to deliver that emotion. Brand teams, by contrast, could sometimes prefer messaging consistent with the achievement of wider and typically more abstract goals.

" So yes, there are tensions…they generally exist between the need to talk more broadly about the brand in a way that informs and excites people emotionally, but doesn't necessarily go as far as being very explicit about saying, 'we need money, we need it now, and we need it for X, Y, and Z.'"

" Yeah, we've had to step in and arbitrate. It's normally fundraisers that say that this thing isn't quite strong enough. But those in the organisation that represent the beneficiary perspective would say yes, but perhaps you're overplaying. You're over promising. We don't deliver that much. You're dialling up the need and you're doing it for fundraising purposes. But by contrast of course, we do have to sustain the organisation and if we don't do that, no-one will be helped."

In this sense a number of our interviewees agreed with fundraising copywriter Jeff Brooks:

> " (A brand led approach) usually finds expression in images of proud happy people. Not people in need, not people donors have compassion for. Copy has to be vague – not about the realities and concrete actions that change the world, but the higher flow ideals that are supposedly behind the urge to change the world. The brand they build might be stirring and beautiful, but it won't and can't reveal that the charity exists to meet needs, right wrongs and save the world. This form of branding shows the world as if the desired change had already happened."
> Source: Brooks (2016)

But many of our interviewees felt that fundraising could easily over-step the boundary of what was acceptable, focusing on an issue that might impact only a minority of beneficiaries as fundraisers sought to maximise the emotion that they could generate in appeals. A campaign might therefore focus on the 'isolation' of beneficiaries, for example, yet that isolation may only be felt by a small minority of those the charity exists to serve.

> " For a fundraising case for support to secure buy-in and be consistent with a brand it can't stretch the boundaries of truth. Yes it might raise more money, but if it misleads the public it is in no-one's long term interest. In plain English, its unethical. And so, having someone argue that corner can actually be very helpful. Otherwise the temptation is to chase the money."

Conflict also arose over perceptions of an imbalance in power. Most organisations were seen as spending substantively less resource on branding than they do on fundraising. However, that branding expenditure was typically seen as more strategic and thus demanding of a significant amount of Board time and energy.

> " It's curious given the difference between the two spends that our Board doesn't spend much more time on fundraising. It is almost as though they are fixated on the brand and all that goes with that. As a consequence, they feel they 'own' it to a much stronger degree."

> " I think that's true, our Board is all about brand, perhaps because of their backgrounds. There is just less interest in fundraising."

" *So, I can spend [£10 million] a year and be responsible for bringing in circa [£40 million] and as long as my numbers are all right every month, no one really asks any questions. No one sees our adverts before they go out, no one sees any of our collateral before it goes out. But do something with the [£2 million] we spend on brand, and the trustees are all over it because brand is considered to be strategic and a trustee responsibility.*"

The difficulty with this kind of imbalance in attention is that it can afford the branding function a "disproportionate" degree of power and influence. The direct channel to the Board can mean that branding is allowed to control other communications functions, including fundraising. We do not mean to imply that this is necessarily a bad thing (although we shall return to the issue below) only that it gives rise to conflict with the team that has the larger budget but typically less strategic influence over how that budget is spent.

" *What you have to be careful of is the balance. Because sometimes if it isn't handled carefully brand can feel like it is 'done to you' in fundraising.*"

" *You do end up with a team that feels that they're subservient and a team that feels that it's their job to tell another team what to do. As for the team that's being told what to do it's the one with the targets. They have the responsibility without the authority. So, you can see the pressure.*"

Concerns were also expressed by some over the use of significant organisational resources to promote and develop the brand. Some of our fundraising interviewees worried that it was unclear what the benefits of additional branding expenditure might be and whether it was appropriate to divert monies given to fund service delivery away to those additional purposes. This is an argument we highlighted earlier, in our review of the literature.

" *Why I feel strongly about this is the money that we've raised successfully, in building that database. They'll stop investing in the database and use some of that money to spend on brand which is not what it was being raised for. They'll probably justify that by wanting to deepen public relationships and increase relevance amongst target audiences, or something equally woolly. But why?*"

Others, by contrast, saw the brand as doing some of the 'heavy lifting' in respect of other communications messages unconnected with fundraising, but nevertheless necessary to communicate effectively with a wider range of stakeholders.

> " Fundraising has a very narrow focus and that's usually very deliberate. We know what works in that space, but what it does mean is that we can't communicate everything that needs to be communicated for service users, or advocacy work and the like. The brand has to do that – or rather – be at the core of all that. And sometimes that's just not well enough understood."

At the root of the conflict here appears to be the question; is a brand really necessary? Many of our interviewees on both sides of this argument articulated strong views. It was easy to see how that articulated passion could easily become a driver of conflict if the issue was not explicitly addressed by organisational leadership. On balance though, our interviewees felt that only in a limited set of circumstances would the development and promotion of a brand not be necessary; in small organisations, in organisations that were only addressing one stakeholder group, or in organisations where the brand proposition and the fundraising proposition were essentially the same. In the latter case the need for two teams was effectively eliminated.

> " I suppose the reality is that perhaps a smaller charity or a charity that might mainly deal with philanthropists or you know, alumni where they're in higher education or something like that. Perhaps you could argue they don't need a brand. But the reality is that I think that brands are just an articulation of what the organisation is and why it exists and then for me I find it a really galvanising and critical thing."

> " And, of course, it depends on charity. If you take Solar Aid, for example, Solar Aid is the brand but it's also the fundraising proposition; bring light, safe light to people. There are some cases where I think there are very, very one dimensional charities that only do one thing, where I'll argue that you don't need anything to tie up the rest of the organisation with what you're doing."

> " If you take the RNLI, saving lives at sea is so single-minded in terms of its proposition, that's exactly what everybody's doing internally. Whereas the fundraising proposition for Guide Dogs, Sponsor a Puppy, Sponsor a Puppy is not describing what the organisation does, so it's very much in the fundraising proposition space.

It's what the donor's doing, rather than what the organisation's doing, and I think that's the difference between a brand proposition and a fundraising proposition. Whereas, in some organisations, like Water Aid they can be absolutely identical."

HANDLING CONFLICT

It was clear from our discussions that there were many causes of potential conflicts. So, we pressed our interviewees to outline how they typically resolved these issues. A range of structural solutions were offered, but there were also attempts to influence the culture of the organisation through the setting of shared objectives and the creation of boundary spanning activities such as teamworking. We elaborate on these issues below.

Selecting the Optimal Structure

Given the potential for internal conflict, organisations had understandably wrestled with the optimal structure to promote collaborative working and thus ease tensions. It seemed from our interviews that organisations had genuinely struggled to find an optimal approach. Some organisations had elected to place fundraising and branding in the same directorate, while others had elected to separate them out. We also found that many of those organisations we interviewed had recently switched from one approach to the other and in one case, back again. On balance we found marginally more support in our sample for a merged team with responsibility for both forms of marketing communications (i.e. fundraising and branding) but it was clear that there was no 'one size fits all' solution.

> *" What caused us to merge the two was nothing to do with the rebrand and everything to do with the tensions that arose every time we wanted to communicate something, and therefore put it into the same directorate. It doesn't get rid of the problem, but what it did do was give it to one director to solve. Basically, if you'd like, it moves the tension down a level and means that it can be tackled much earlier, around in the project planning stages."*

" I think brand is best done alongside and within a communications team which includes fundraising."

" Separation didn't work particularly well, so they brought the two directorates together and for a time we raised more money. Then we had new people at the top who didn't feel that we had performed in the brand as we should have, and felt that basically, for that reason, we needed to split fundraising and marketing out again. So that marketing could have a real focus on brand."

" It used to be the comms versus fundraising silo mentality. Different departments, sometimes in battle. I think this tends to drive some of the big organisations to integrate comms and fundraising under public engagement or whatever the term might be. And I think has helped from a brand point of view. If those two functions are in the same department, I think there's less likely to be gang warfare. You would hope people would be more cooperative."

" Yeah, so I think the problem is if it sits within marketing communications, the perception can be that it's just the responsibility of marketing and just the job of marketing team to protect, monitor, grow, develop the brand. But however amazing the brand manager is there's no way they could do that alone. It's, you know, it's a joint responsibility. So even if it does fit within marketing, I would always recommend a brand steering group or brand champions and having advocates in each of the key departments of the organisation. So, you know, Policy and Campaigns and Services and the fundraising are all key stakeholders, and the brand needs to work for them all so they all they all need to be part of the process."

Break Down Siloes

A key factor in minimising conflict appeared to be the adoption of an inclusive perspective. Brand teams we interviewed saw it as their responsibility to bring disparate parts of the organisation together and create a brand that held meaning for everyone. They were also focused on aiding other teams to meet their objectives. So rather than work in a siloed fashion, it appeared to us that in successful organisations, brand teams were working very deliberately to add value for their peers and make the brand relevant for other functions such as fundraising. We also noted how these other teams had responded in kind, helping the brand team too, to achieve their objectives.

" When I was (charity's) first Brand Manager, you know, I sat within marcomms as Brand Manager and then I would have a brand steering

*group with a rep from each department and we would meet once a
quarter and I would use them as a sounding board, whether the brand
was working for their part of the organisation and if not, why not? So,
we could remedy any problems and enhance the brand to move it
forward. It's essential for me to do that to make sure the brand was
working for the whole organisation."*

*" And so I've always, you know throughout my whole career when I
working on brand, seen part of my role was creating a strong brand to
build bridges between those two functions and bring ... actually not just
those two departments but different parts of the organisation together
through a brand development process, through building a brand that
you know the word works for everybody."*

*" So bringing those together and looking at how fundraising spend can
actually aid brand awareness you know, what in our channel mix would
need to change to help build that, how could we support the brand
campaign, how do we back onto the brand campaign to raise our
income and what does that look like?"*

Developing Shared Understanding

Our interviewees all felt that it was important that teams understand the
role that branding could play in supporting fundraising and vice versa.
That shared understanding was seen as requiring a conscious effort to
achieve. It was not delivered by default, even where teams were part of
the same directorate. As we established earlier, both sets of professions
had been exposed to a distinct body of knowledge that did not explicitly
deal with the interface with other forms of charity communications.
There was therefore a key role for the training and development of all
communications staff to recognise and respect the additional perspectives
that could be brought to the table.

*" So, I would say to any organisation that is grappling with trying to get its
brand sorted is, don't put it in an isolated office in the chief executive's
area. And create a rarefied science. Because, you'll spend six months
writing beautiful brand handbooks, which may be of some assistance,
but not much. Better to align it with fundraising and with PR, and with
marketing. You can't let fundraisers loose on the brand to do what they
like But, I think they're the ones that have got to work with it most and
can see the impact most quickly. So, we MUST learn from each other to
do our job well"*

" I think for charities that really want to get better at clarifying their brand and communicating their band, that fundraisers are often the best people to do it. Because, I think to be a good fundraiser, you've got to feel the brand. And even if you don't necessarily feel it emotionally, you've got to engage with it intellectually. I think fundraisers have got this job of using the brand to persuade somebody who may not have even thought of supporting your cause, to give. It's one of the hardest things to do. Brand people need to understand that."

" So, I think what we very much try to do in fundraising is almost try to make every communication we do and every case of support, reflect back to what the essence of the Salvation Army is, which is trying to transform lives. And often lives in the most underprivileged, and isolated, and marginalised communities. Getting that understanding across will be critical if we are to succeed in the future and fundraisers can't do that alone. It must be a team effort with other communications functions."

Boundary Spanning Relationships

In all our successful organisations, whether the teams were housed in separate directorates or not, leadership had recognised the potential for conflict and very deliberately focused on the building of relationships across the different functions. Indeed, so key were these relationships that interviewees would single out colleagues in other functions with genuine warmth and affection. Without the individuals with whom they had formed a professional bond they felt they would have struggled to get things done. It was clear to us that these relationships had been critical to the success achieved.

" So, Steve and I are as often as possible talking as one. We host a joint management team meeting, which we jointly chair. And we have with all his line reports, and all mine, and we meet monthly as a joint management meeting."

" And that has meant that from a personal perspective myself and Caroline, the director of marketing and engagement, have become more directly involved to be able to demonstrate that we are of one mind, and therefore, we expect and anticipate the teams are going to work well together too."

" We've encouraged (the teams) bilaterally to create the same two sides of the same coin that Tim and I are trying to do. So, we're role modelling that for them and we're asking them to follow suit. We know

*that the tensions are going to happen; of course they are. What we
need to do is to build in ways in our relationships, in our behaviours with
one another, and in the trust we have with one another to have those
open conversations that try and understand why the disagreements are
there and how we can overcome them."*

*" I don't think I can offer anything profound, I'm sorry I honestly think it's
just about relationships and just about talking, it's about having a team
that aren't afraid to sit in a room and really address how you get the
best out of something and not worry about what you're saying, do you
know what I mean?"*

Joint Objectives

Many of our interviewees reported setting joint objectives for the two
teams to work towards. Leaders had often learned from experience that
if they gave one team a stake in the success of the other, then more
collaborative working resulted. No longer would teams be pulling in
different directions.

*" The big stuff on our calendar has to be the big stuff on their calendar or
we're not going to get anywhere."*

*" So, the other thing that we've just done collectively is written our five
public engagement objectives for the next financial year, which are
joint ... so obviously my team will work towards them as will brand, and
therefore we don't have a brand objective and a fundraising objective
and a campaigning objective. We want supporters to be engaged with
us, and everyone has a role to play in that."*

*" On the income side my team will largely deliver that, but brand is given
a stake in that success. It makes it easier for us to argue our corner on
messaging, because if we fail, then they fail too."*

To make this approach work though, interviewees stressed the need to
be clear on who would be responsible or accountable for which specific
elements of the operationalisation.

*" The most recent example is we did some digital online stuff for
awareness, and it was the marketing team's job to basically get social
media engagement, and the fundraising team's job to covert that
engagement into donors."*

" If we just leave it to the teams to fight it out amongst themselves, generally it gets to an impasse. So, we've had to put in place a more holistic approach to it. So, we've now got all the things that you'll be used to seeing. An integrated brand and fundraising steering committee, and a working group. And so, we are actively bringing people together into the room, and saying, "We have a shared objective, guys. How are we going to do this? How will we carve up the work?"

WHEN DOES BRAND WORK FOR FUNDRAISING?

We then moved on to discuss the related topic of when brands were felt to work for fundraising and the circumstances under which brand could genuinely add value to an aggressive program of investment in income generation. We found that brands could be made to work for fundraising, but an institutional emphasis on the primacy of fundraising was necessary for the achievement of significant fundraising growth.

Cultural Acceptance That Brand Supports Fundraising

Specifically, we were also struck by the degree to which our massively successful organisations had given fundraising considerable 'influence' over the branding function. In almost all the organisations we looked at, this had been achieved by agreeing that the central purpose of the brand was to help fundraising raise money. Interestingly we found this stressed in both our interviews with fundraisers and with our brand professionals. Both parties saw it as critical to success. Illustrative quotes are provided below.

" Yes, absolutely, the central purpose of our brand is to help raise more money."

" I think if you talked to (people in different functions), they would be clear that the primary purpose of the brand is to support income generation. If you're clear on that, then the potential for conflict is greatly reduced."

" So, whatever campaign that we do we always check with fundraisers how that meets the requirements. I think if the branding team weren't there to listen and to act on the fundraising needs there would be real tension."

" So, if your organisation has brand and fundraising in separate places, then I think it has to be supported by a cultural acceptance of the need for brand to support fundraising. And we've gone one step further this year in our new brand work where we have stated explicitly that the brand exists to support fundraising."

" The brand purpose now very clearly says, "We exist to raise money to fund life-changing research."

" So, yes, we've made this, stated strategic intent that we exist to raise money. How we implement that, how we make that flow through everything we do and integrate our brand and fundraising, I think, is a massive challenge."

" I can think of an example where, you know, there was a brand that was a market leader probably in the top 10 maybe and it got its brand badly wrong because it hadn't considered how it worked for fundraising and just crashed from being a top 10 brand to being outside the top 100."

Brand = Fundraising

Some of the organisations we looked at had taken this one step further and effectively merged fundraising and branding. In essence they had developed a brand that reflected or embodied the case for support (e.g. Save the Children's 'No Child Born To Die' or Macmillan's 'No-one Should Face Cancer Alone'). In these organisations, the brand was used to reinforce or amplify the 'Why' of the fundraising case for support. The brand reinforced why the organisation exists at every stakeholder touchpoint.

" Most charities need money and the purpose of the brand is to help raise you more. Therefore, integrating fundraising as a brand just seemed really obvious to me. We wouldn't do it any other way here, so it's quite hard to imagine somebody having a situation whereby you've got multiple communications all pulling in different directions."

It is interesting to note that across the sector there does appear to be a trend emerging where communications that might hitherto have been stand alone and designed for different purposes are now being merged into an integrated strategy.

In 2015, for example, Cancer Research UK linked up its direct response and brand marketing to encourage individuals to take action in its ads as well as create brand impact.

> " If we do advertising where we tell people about the brand but not actually ask them to give, it's a bit of an empty message. By making our brand advertising responsive, it's putting out a message in a tangible way," Source: Newman 2015, cited in Marketing Week

Instead of creating one execution where Cancer Research UK "tries to say everything in one ad", its new strategy aimed to create numerous shareable pieces of content sharing different but integrated messages. Figures from CRUK claim it saw a 30% uplift in online donations through the campaign compared to its baseline. Meanwhile, its total income has increased 4% year on year in 2016 to £635m. An ad from the campaign is depicted in Figure 2.

Figure 2: Merging Direct Response and Branding (CRUK)

Respect for Different Cultures

We noted earlier the existence of two often very different professional cultures; marketing and fundraising. Fundraising teams were seen as driven by a 'sales' culture, focused on hitting income targets and being rewarded for the same. The branding team, by contrast, was often seen as operating from a marketing culture where the metrics were longer term in nature and often more abstract in the sense that they were not directly related to specific stakeholder behaviours. Our interviewees all felt that fostering an understanding of the culture and priorities of the other team was important if the brand were to be truly empowered to work for fundraising ends.

> " I think you have to respect people's specialism and their field of expertise. People … be it people working in direct mail and, you know forms of fundraising because they're analytical and they're data driven and they're experts in that, and people work in brand because they like design and big picture and you just have to learn to be collaborative and yeah respect people's expertise and bring people on board."

" *There has to be that professional respect; an understanding that different teams bring different skills to the party. And those skills can actually make the way easier. OK so their impact may not be so direct, but good luck running an acquisition campaign without some ambient level of awareness and understanding. In the current climate brands are more not less important.*"

" *It was fascinating to watch the dynamic. The two teams began to develop a healthy respect for each other and the missing parts of the puzzle each could deliver. They begin to view the world in a more holistic way. And when that happens the brand can truly be weaponised to deliver a social good.*"

" *It doesn't happen overnight. It does need to be actively facilitated. Yes, the leadership team led by example, but we also very deliberately create interactions where one group can see the value of the other and we celebrated everyone's successes, so the value becomes clear. But I'm clear why we're doing that. We want to empower revenue generation.*

One of our interviewees felt that the key was not to merge the two cultures of fundraising and marketing, but rather to recognise that both teams would operate in different cultures and that what was needed was merely an understanding that this would be the case. Trying to force one or either into an inappropriate mindset was always going to be doomed to failure.

" *The mistake is to think that the whole organisation must have one unifying culture. Well on one level that's true because the whole will always be the sum of its parts. But for me I think its recognising diversity where is occurs and recognising when that diversity is a good thing and actually important for the proper functioning of the organisation. I see the difference between fundraising and marketing in this way. Forcing them together, rather than encouraging respect, is frankly, futile*".

WHAT BRANDS CAN DELIVER

As we have just established almost all our interviewees recognised that under certain circumstances brands could play a hugely important role in driving fundraising growth. The impact of one on the other was almost a given. But our interviewees recognised that healthy brands could also play a wider role in facilitating and the fulfilment of the mission. The following quote is illustrative of the balance of opinion, but a range of more specific points also emerged from our interviews.

> " Brands can do three things. They can recruit volunteers if you need them to support your work, which most do. Either for fundraising or for service delivery. They can also get the message through to service users that this is what's available to support you if you need it. And they can support you to raise money. They're the only three reasons that a charity needs (a brand) at all."

Control

Brands can act as an anchor for a specific set of behaviours, outlining where the boundaries might lie between acceptable and unacceptable communication. Brand guidelines can provide a steer to ensure that all communication is pulling in the same direction.

> " So, just as an example, no longer would it be okay for the brand team, for example, or the legacy team, or the individual giving team, it could be any of them, to go off and develop a piece of creative, a piece of product marketing that wasn't developed together. You know, that is a thing of the past. That had to stop. And that's what we're trying to do at the (charity)."

Develop Understanding and Awareness

The most frequently cited benefit of a strong brand is often the generation of awareness. In our great fundraising organisations, however, this awareness wasn't seen as a goal in itself. In these organisations, awareness was seen as a stepping stone to more effective fundraising. Two of our focal organisations were planning to develop the public's understanding of their cause to the point when new audiences would begin to recognise that the charity was engaged in work that would benefit them too, or be relevant to them too. It was recognised that

attempting to fundraise from these groups, before the transition had taken place would be futile.

> " So, the brand strategy is starting to talk about these different conditions, so as I said, you know, stroke, vascular dementia, diabetes et cetera, So, absolutely at the beginning, perhaps, it's more about the awareness. You know, people had no idea that we did research to those areas. So, the connectivity of all of those areas in terms of how they affect your heart and how your heart supports the whole of your body … informing and educating the public was the first step in that journey."

> " So, if you could call that, yes, an awareness campaign, that's exactly what it was. And the strategic direction of the brand is to continue to do that. Probably into the next burst. And then, gradually move into creating that sense of urgency and need for what we want the money for, and then to make it even more explicit as the journey continues and becomes more about asking."

> " I just have to say, why are we constantly sort of revering and worshiping the ashes of what we were? You know? We need to be starting to create what we need to become. The brand can begin that journey and fundraising will follow."

But the generation of awareness for its own sake was seen quite universally as a bad thing. There had to be a plan to tie it to practical outcomes that would make a genuine difference to the non-profit.

> " What's the point of people simply knowing you if they won't consider supporting you from a fundraising perspective? For me the relationship between awareness and consideration to support is critical, and if the gap is too high then brand isn't working hard enough."

Affection

It was interesting to note, given our earlier discussion on love, that brands were also (potentially) seen as the objects of considerable affection. This in turn made it easier for the organisation to ask for the support that it needed to achieve mission fulfilment.

> " Getting it right means you can command and maintain public attention and affection, connecting your audiences to the heart and soul of your organisation, the principles you stand for and the impact you want to make."

" *I'd say there is genuine love for the brand. People really connect with it and so it's a hook for the relationship. Without our brand there wouldn't be the same deep level of connection.*"

Brands Can Supply Insight

Some of our respondents felt that brands could deliver insight that could support fundraising and other forms of marketing communication. This had its origin in the fact that fundraising and branding professionals draw on separate bodies of knowledge, so when they can be encouraged to work well together, higher quality decision making can result from the melting pot of perspectives that are thereby assembled.

" *We identified that we did lots of pictures of beneficiaries on their own, and what was more appealing to our audiences was the inclusive nature of the work that we did that made people feel able to be part of their community again. They would much rather see images of people rather than someone on their own, no matter what they're doing or how independent they looked. In a pub enjoying a lunch with their family or friends, rather than being seen in isolation. That was quite a breakthrough from a bigger brand end point which fed into our fundraising communications. We adapted our advertising as a result of that.*"

Muscle in Advocacy

The final factor that emerged from our interviews was muscle in advocacy. This was an issue flagged earlier in our literature review. A strong brand was felt to deliver wider mission related impact.

" *The European Union have just signed something really important today, and they cited (our) advocacy and the strength of our brand as being a key component of them making this particular decision.*"

" *Our brand is more than just the fundraising or the public engagement, it's also our role in global advocacy. Our brand work enables us to stand strong in a lot of those discussions where we're speaking truths to power as they say. Challenging behind the scenes advocacy work, is so important for systemic change and for long term sustainable change.*"

" *So, we use our public campaign actions to support those advocacy challenges that we want to make. And, therefore, the brand in the public eye is really important to help drive that, but it's also getting access to the right table because of our global brand and how we're known. And we're known because of the work that we do on the ground in terms of the campaigns, the local campaigning and advocacy.*"

HOW TO DO BRAND WELL

Our interviews concluded with an analysis of what our study participants saw best practice in the domain of charity branding. Most were agreed that the foundations of a good brand are typically a blend of vision (why you exist), mission (what you deliver) and values (how you behave and communicate). Exceptional fundraising brands, however, appeared better conceptualised as an amalgam of purpose, proposition, personality, and passion.

Purpose

The best brands were seen as those that were clear about the purpose of the organisation. In the view of our interviewees, they should speak to the reason the organisation exists and not the services it provides. This level of 'Why' was felt to be important because it delivered consistency and consistency that could be maintained over the full lifecycle of the brand. Fundraisers could then focus on components of the 'Why' message when they crafted cases for support for specific campaigns or specific donor communications.

Proposition

Commercial brands often have a customer-value-proposition, to articulate what the brand delivers for the consumer. But our interviewees felt that a charity brand also needs a proposition at its heart to make it clear why a supporter should care and want to connect. Sometimes the brand vision (or purpose) is too big for a single supporter to see a role for themselves in, so the purpose of a brand strategy can be to break things down for people into something that they can find more personally meaningful to engage with.

At issue here is the need to develop a detailed understanding of the needs of each stakeholder group the brand is intended to address. In the view of our interviewees the proposition embodied by the brand can and should, be tailored to match the needs and interests of specific groups.

" *I think at the time was a bit confused about what it's brand stood for. Was it a scientific brand? Was it an academic brand? Was it talking about its health agendas or talking to scientists and the reality was that the brand was mainly is for raising money from the public to sustain the organisation? Talking about good science wasn't really a compelling proposition for that group, so we needed something more appropriate.*"

Personality

Our interviewees were proud of the personality projected by their brands. Many of them talked of that personality in human terms, anthropomorphising its characteristics. Most felt that personality was key because stakeholders of all types could be drawn to the projected personality. We know from our earlier analysis that through that connection it would be easier to 'identify' with the nonprofit, thereby deepening the quality of the relationship. Personality is also important because connection with a 'personality' could fulfil the higher order need for relatedness. Donors and other groups can experience wellbeing because their actions can bring them closer to a relatable identity.

Passion

We identified the importance of emotion in our review of the literature. Top performing fundraising brands had a strong affective component. The balance of emotions evoked was one potential route to differentiation identified by Sargeant et al (2008). Our interviewees felt that good fundraising brands were emotional at their core and that, as a consequence, one had to plan not only for personality but for how contact with that personality should feel; the overall brand experience. It is worth noting too, that while the stimulation of emotion may be key to differentiation, it is also a requirement for the development of brand love and that can massively punch performance. Passionate brands, it seems, drive passionate relationships. These reflections were used to help frame the additional study we describe below.

QUANTITATIVE STUDY

To explore the relationship between branding and fundraising in more detail, we conducted an additional piece of exploratory quantitative research. We constructed a unique dataset of the fundraising performance of 30 charities over a ten-year period. To obtain a mix of stronger and weaker brands, half our sample were drawn from the BrandVue list of the Top 50 most valuable brands and the balance were drawn from those either lower in the rankings or not featuring in the rankings at all. We also noted those brands in our sample that had undergone a rebranding exercise so that each brand could be separately identified and subject to analysis. We then gathered ten years of historical accounting data from the Charity Commission database for each participant organisation. Specifically we collected data on each of the different categories of income and expenditure. We then calculated the growth rate in fundraised income for each charity for each of the ten years, creating 300 datapoints. These were retained as separate variables and an average growth rate variable was also calculated for each charity. We also calculated branding expenditure (where this was available) expressing this as an absolute, but also as a percentage of fundraising expenditure to create a measure of the relative weight of investment in each area.

To these quantitative measures we then added a series of qualitative assessments of the nature of each organisation's brand, or brands where a rebranding exercise had taken place.

These subjective measures were independently appraised by two assessors. Only those where agreement was reached were included in the subsequent analysis.

The measures were as follows:

1. Was the brand a fundraising proposition? Was it clear from the brand why the organisation would be deserving of support? Would a supporter see the brand and understand why the organisation might be worthy of support?

2. Was the brand oriented to fundraising? Does the brand speak to the need for support or is oriented to something else, e.g. the impact being delivered to beneficiaries or the services available?

3. Is the brand emotional? Did exposure to the brand evoke emotion. Did it engender a physical reaction (either positive or negative) and did the essence of their 'brand' feel moving?

4. Did the brand have a distinctive personality. Is the brand distinctive, unique or memorable. Did it have a unique identity or proposition?

The responses to these questions were coded as binary variables (i.e. it applies or does not apply).

Organisations in our sample were found to have a mean fundraising income of £64 million (standard deviation £90 million) and a median of £29.6 million. The difference between these values reflects the presence of some very large charities in our dataset.

The average (mean) year on year growth rate experienced by organisations in our sample was found to be 24% and the median 9%.

Brand expenditure was found to be an average of 70.6% of fundraising expenditure but there was substantive variation as indicated by the standard deviation of 55.13. The median was 55.30%.

We found three significant models capable of predicting fundraising income. Perhaps unsurprisingly the strongest predictor of fundraising income is fundraising expense. Its role dominates all three models we outline below. Fundraising expense alone predicts around 87% of the variation in fundraising income. The addition of brand expenditure and our binary variable 'brand personality' increases the R square from .871 to only .882. In plain English, we can then predict 88% of the variation in fundraising income. None of our other binary variables were found to have significant impacts on fundraising income.

As a technical note, these R squares should be interpreted with care since our sample size creates the possibility of model overfit. We are therefore careful to characterise this work as exploratory.

When all three independent variables are included, the presence of a strong brand personality is associated with an increase in fundraising income of £15.5 million. Each additional £1 of fundraising expenditure is associated with an additional £2.60 in fundraising income. Each additional £1 of branding expenditure is associated with only £1.60 in additional fundraising income.

Our choice of wording here is very deliberate. It would be a mistake to imply causality in respect of the brand related variables. It may be that having a strong brand personality increases fundraising income, but it may also be that larger organisations are more likely to have stronger, more differentiated brands. Similarly, brand expenditure could cause an increase in fundraising income, or it could be that larger organisations simply spend more on branding.

With our sample size we are unable to disentangle causality, but if branding characteristics and expenditure do cause enhanced performance then one might expect to see similar relationships with fundraising growth. We report such an analysis below in Table 3, modelling average fundraising growth over the ten-year period we examined. As a technical note we also performed separate analyses attempting to predict yearon-year growth, but in each case the result was the same. None of our models proved capable of predicting fundraising growth. Whatever is driving fundraising growth it is something other than the variables we investigate here.

Table 1: Model Summary: Voluntary Income

Model	R	R Square	Adjusted R Square	Std. Error of the estimate
1	.933a	.871	.870	32800088.299
2	.936b	.877	.875	32146844.276
3	.939c	.882	.880	31516742.218

a. Predictors: (Constant), 10 Fundraising Expense
b. Predictors: (Constant), 10 Fundraising Expense, 10 Branding Expense
c. Predictors: (Constant), 10 Fundraising Expense, 10 Branding Expense, Does the brand have a strong personality (0= No and 1= Yes)

Table 2: Coefficients for Model of Voluntary Income[a]

Model		Unstandardised Coefficients		Standardised Coefficients		
		B	Std. Error	Beta	t	Sig
1	Constant	9846792.581	2869031.735		3.432	.001
	10 Fundraising Expense	3.048	.087	.933	34.854	.000
2	(Constant)	6803869.712	3001731.482		2.267	.025
	10 Fundraising Expense	2.755	.132	.844	20.794	.000
	10 Branding Expense	1.525	.526	.118	2.897	.004
3	(Constant)	1756840.565	3428720.583		.512	.609
	10 Fundraising Expense	2.600	.141	.796	18.496	.000
	10 Branding Expense	1.598	.517	.123	3.092	.002
	Does the brand have a strong personality (0= No and 1= Yes)	15549323.265	5420514.666	.085	2.869	.005

a. Dependent Variable: Voluntary Income

Table 3: Model Summary for Fundraising Growth

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.149a	.022	-.013	20.51236

Table 4: Coefficients for Model of Fundraising Growth[a]

Model		Unstandardised Coefficients		Standardised Coefficients		
		B	Std. Error	Beta	t	Sig
1	(Constant)	5.138	3.147		1.633	.104
	Is the brand a fundraising proposition (0= No and 1= Yes)	1.218	3.543	.027	.344	.731
	Is the brand oriented towards service provision or fundraising (0= service provision and 1= fundraising)	3.244	3.274	.080	.991	.323
	Is the brand emotional (0= No and 1= Yes)	2.481	3.561	.061	.697	.487
	Does the brand have a strong personality (0= No and 1= Yes)	-2.876	4.133	-.070	-.696	.487
	10 Fundraising Expense	-2.784E-8	.000	-.039	-.284	.777
	10 Branding Expense	-1.020E-7	.000	-.035	-.266	.790

a. Dependent Variable: Fundraising Growth

CONCLUSIONS

To our knowledge this is the first piece of research that has explicitly sought to explore the relationship between fundraising and branding in great fundraising organisations. We began with an initial review of the literature to ascertain the current state of knowledge. We then conducted a detailed qualitative study to identify how brands are managed in organisations that have achieved outstanding levels of fundraising growth. That study also looked at how and under what circumstances branding could be leveraged to boost fundraising performance. We then concluded our work by conducting a quantitative analysis based on the financial data supplied over a period of ten years by 30 UK charities.

Our first observation is that the interface between fundraising and branding has been the subject of remarkably little research effort and attention. This surprised us given the significance of the issue. Many commentators have posited the difference that, for example, a strong brand can make to performance, but empirical evidence is frequently lacking. Even where studies have been conducted the evidence in favour of a link is weak explaining only a small percentage of dependent variables such as giving.

In our own quantitative study, we could find only a weak link between brand expenditure and fundraising income and no link with either average or year-on-year growth in fundraising income. If brands do indeed drive fundraising performance, then our results suggest it is not the amount of the investment in branding per se that will be the key to driving that success. Our figures are emphatic. Taken in tandem with the results of our qualitative study, we conclude that the nature of the brand strategy itself will be massively more important.

Notably we were struck in our great fundraising organisations at how frequently brand was positioned as the servant of fundraising. Regardless of where the team were placed in their organisation's structure, clarity over the nature of the relationship seemed to play an immensely significant role. Great fundraising brands are there to drive great fundraising growth.

This clarity is also important because many organisations struggle to manage the interface between branding and fundraising. Conflict was seen by our interviewees as almost inevitable, but if brand is viewed as

being there to support fundraising growth the potential for any conflict to arise is greater reduced.

We also found an interesting sub-set of brands that were actively managed as a fundraising proposition. In these organisations branding and fundraising were essentially the same thing, e.g. 'No Child Born to Die' and 'Cruelty to Children Must Stop – Full Stop', are cases in point. It is easy to see how this kind of integration can take place in cultures where branding exists to aid fundraising and the triangulation of messaging can only be helpful. There are also likely to be economies of scope since all communication is tightly focused.

In organisations where this level of clarity over the purpose of the brand has not been achieved, strategies had to be actively developed for managing the resultant conflict. We found that approaches such as the setting of collective goals and thus giving one team a stake in the performance of another, could be highly successful. But so too could the creation and development of boundary spanning relationships. We were struck by the genuine warmth that was expressed towards peers in other functions, by both Directors of Communication and Directors of Fundraising. Colleagues spoke in glowing terms of their counterparts and were at pains to use the role model of their relationship to make it clear to others that conflict must be worked through and managed.

Understanding the source of potential conflict can also suggest ways in which the conflict might be minimised. There needs to be a greater understanding across the sector that different professions have different professional cultures and draw on different bodies of knowledge as they practice their craft. Brand teams think in terms of the levels of abstraction necessary to pull together the often disparate activities an organisation might engage in, to a united whole. These abstractions are inevitably more values based and less concrete in nature. Fundraisers, by contrast work to make values tangible and demonstrably relevant to specific target groups. They are also focused on the stimulation of action rather than driving of perceptions per se. Rather than attempt to force these two teams together, perhaps a better strategy would be to educate both groups about the others' context and worth; the unique perspectives they bring to the table. Celebrating difference in terms of culture would be likely more effective than enforcing merger per se.

In respect of how to better leverage the brand to grow fundraising, we identified that strong fundraising brands were more likely to focus on purpose, proposition, personality, and passion. The inclusion of these

dimensions in the development of a brand strategy would therefore seem appropriate. It is worth noting too how many of these dimensions are consistent with the stimulation of brand love. This was not a term used by our interviewees, although many did speak of the affection or liking that various groups might have. From our perspective, learning from the commercial sector how to develop that brand love could be massively significant. Our review suggests that charity brands are good candidates for the transition to love objects, and there is a weight of evidence that suggests that 'lovemarks' would be likely to attract massively more income as they are better placed to meet the higher order needs of supporters.

It is also worth noting that branding done well can be intensely inspiring to both internal and external stakeholders alike. While the brand spend does not appear to drive fundraising success per se, there is evidence that the impact of doing it well can greatly enhance the motivation and wellbeing of the associated teams. Simply put, it feels good to be associated with an outstanding brand and the resultant commitment and energy is infectious. If the team is inspired the organization may well become "more fundraisable" as it delivers massively more value for the donor. Branding may have indirect effects on fundraising not accounted for in our quantitative analysis.

Accordingly, we conclude where we began our branding journey. Does branding help or hinder fundraising? As we've just noted, we find little quantitative evidence in favour of the impact of branding on fundraising performance. But quantitative research is by definition concerned with generalities and it is quite possible that the current quality of brand thought, or what Hankinson would term brand orientation, is presently quite weak. Put simply, evidence of the branding/fundraising link could be lacking because there is no such link, or it could be lacking because the quality of brand practice is generally so weak it hasn't yet made the difference that it should. Of course, there are always stand-out organisations that excel. Our primary search was deliberately focused on organisations of this type, but while the ambient quality of professional practice is weak, the search for sector wide impact on fundraising will continue to be problematic.

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