

FUNDRAISING RESOURCE HANDBOOK

Artsadmin, Home Live Art and Live Art Development Agency

Supported by Arts Council England's Catalyst scheme



Double Your Money, Scottee – September 2015. Photo by Holly Revell



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INTRODUCTION

Artsadmin, Home Live Art and Live Art Development Agency worked in consortium over two years (2013-15) as part of Arts Council England's Catalyst scheme, which supported organisations to collaborate on developing innovative and efficient solutions to addressing fundraising needs.

Our consortium collaborated on a wide-range of areas, including:

- developing the skills of our staff and boards
- undertaking research into audience propensity to give
- road-testing new fundraising methods
- implementing creative and non-conventional approaches to individual and commercial giving

Underpinning all of this work was a commitment to explore the notion of ethical giving; we felt strongly that before any fundraising could take place, especially in the area of individual giving, fundamental questions around the motivations and politics of giving and the provenance of money should be explored.

Our three organisations work within Live Art and contemporary performance, representing a number of fundraising challenges (as well as complex relationships with ideas of the market and the expectations of the rich). As part of our Catalyst research, we were driven by the goal to ensure that our fundraising approaches would be aligned with our missions, values, programmes and ways of working. A key learning from the scheme was that our fundraising messages and activities could be informed by longstanding, tried and tested fundraising principles and also be true to our sometimes radical and politicised work.

The following resource document has been compiled in eight sections. It reflects our experience of our fundraising research, including meetings with fundraising professionals, and the experience of implementing a range of fundraising initiatives.

Please read this resource document in this context, and use and adapt the ideas here in ways that are appropriate to your own work and approaches. It is not intended to outline "tried and tested" approaches to fundraising research and activities (many of which will be appropriate to larger organisations with greater staff capacities than ours) and which can be learnt about from other publications, online resources and training opportunities. Instead, this document has been written for the benefit of individual artists/collectives, and arts administrators/producers whose work is with small to mid-sized organisations and initiatives (and does include a few suggested routes to such information and resources).

thisisliveart.co.uk/projects/lada-and-the-catalyst-programme/

artsadmin.co.uk/how-you-can-help-us/building-capacity-with-catalyst

<http://www.homeliveart.com/support-us/support-us-catalyst-programme/>

1. INDIVIDUAL GIVING

Examining ways to create and maintain funding relationships with individual donors.

MOTIVATIONS – WHY DO PEOPLE GIVE?

In creating your individual giving plans it's important to consider why someone may be motivated to give. You may need to allow time to strategise, research and ask what their motivations for giving are in order to know what sort of relationship to establish with them.

The following are different motivations for giving:

- They like you, your work, and what you stand for
- They like the idea of being associated with risk, experimentation and new ideas
- They believe in your ability, and have confidence in your competence
- A catalyst for change: making a difference with their money, creating something new, value for money, helping talented individuals, improving society – leadership, excellence, intellectual capital
- The moral dimension: the role of conscience, putting something back into society
- Relationships and personal links: creative people who deliver the mission, institutional leaders, staff in recipient charity, cultural or education institutions, ultimate beneficiaries, other donors, who share their passions
- Self-actualisation: respect for expertise, pleasure of appreciation, control over how own money is spent, defining a place in history, response to personal experience, new learning opportunities

WHY DO PEOPLE SUPPORT THE ARTS?

Most people are driven by more than one motive at the same time:

- A passion for the art form is the main reason for giving substantial sums and recurring support
- Knowing that you are making a real difference to an overall mission or individual lives
- Civic pride, community support, and putting something back
- Giving opportunities to others, whether young talent, or visitors and audiences who would not otherwise benefit, and sharing learning opportunities
- The rewards of relationships, with those who deliver the mission, with specialists, with beneficiaries and with other donors

WHAT WE DID

Artsadmin, Home Live Art and Live Art Development Agency's work in this area included:

- Launching the Sparks commission fund
- Cultivation events and launch parties
- Fundraising event, ALAG: A Live Art Gala (see p.21)
- A fundraising film, by Kim Noble
- The Arthole Medal for Philanthropy, by Joshua Sofaer, and the related Arthole Artist's award
- Double your Money, by Scottee
- Kickstarter crowdfunding campaign for Lois Weaver publication (see p.11)

TOP TIPS

- Gather intelligence/research about your bigger donors or donor prospects; and look for common connections – good intelligence is online (LinkedIn, Google, etc.)
- Connections are essential: talk to your friends and colleagues, board members, and existing donors. Can any of them help with information or connections? Also think about ‘alumni’ that have been supported by you or your organisation and get them involved.
- Instead of selling what your organisation does, it might be important to sell where your organisation is going – your vision. How can a donor be part of that journey? What impact are they going to have?
- Spend time thinking about the benefit of what you do, collating and sharing – evaluation, data and cases studies, which help you tell your story to donors. You need to be talking to them in terms of impact: say what you are doing, whom you are reaching, changing lives, etc. Always lead with the positive.
- Invest in organisational marketing – telling people ‘what we do and why we’re so great’ and aligning these messages with your core values.
- If you are not an organisation but an individual who doesn’t have a business plan or marketing strategy, don’t worry! Think more laterally: what are your personal assets, values and interests (track record, numerous years of professional working, where your work has taken you, the issues and concerns that drive your work, etc.). Work on articulating these clearly and concisely.
- Get everyone involved in your fundraising activities: a board member doesn’t need special fundraising skills or training to invite their contacts to your event, and make sure their invitees have a good time when they are there. That cultivation of a relationship and knowledge of your artistic work can be invaluable in itself and doesn’t have to directly involve fundraising activity.
- If someone has given to you once, whether a £5 or £1,000 donation, make sure you thank them, and subsequently remain in contact: they should continue to receive general or specific communications and updates from you, and hopefully continue to support you in future.

There is a ‘science’ to researching, cultivating and asking for major donations. Our consortium has limited experience of that, so we would recommend seeking out specific expertise in that area.

2. WORKING WITH CORPORATES

Examining how artists and smaller arts organisations can work with corporate businesses. This may be a challenging way to generate support for your work, and will not be appropriate for everyone.

WHAT IS CORPORATE SPONSORSHIP AND CSR?

Corporate sponsorship is commonly associated with charities and non-profit groups, who generally would not be able to fund operations and activities without external financial assistance; occasionally, artists may receive this form of support.

The key point is that Corporate Sponsorship is not philanthropy. It is a form of marketing in which a corporation pays for all or some of the costs associated with a project or programme in exchange for recognition. Corporations may require display of their logos and brand name, and/or specific mention of their funding provision.

Corporate Social Responsibility (CSR) is the department responsible for a company's impact on the environment and society. CSR is also referred to as "corporate citizenship" and can involve incurring short-term costs that do not provide an immediate financial benefit to the company, but instead promote positive social and environmental change. Within the arts, it could be an association with the local artistic community or an education programme, neither of which need to have tangible marketing benefits.

WHAT DO ARTISTS HAVE TO OFFER?

- Unique creativity – for organisations wanting something bespoke, individual artists are a unique creative resource.
- Brand association – with a variety of areas across talent development and the arts.
- Different sort of scalability – the chance to see real growth over the course of a relationship rather than incremental change.

However, be prepared to give a lot in exchange also as it is a transactional relationship. The company is paying for a project or a piece of work, and will expect to see outputs and outcomes met. You will need to be able to record your progress and monitor, for example, how many attendees/viewers the project reached.

WHAT WORKS BEST?

- Be frank – finding sponsorship for an individual, who isn't likely to be a registered charity (unless they are promoting their work via one), is hard! Individual sponsorship tends to be a more traditional patronage type model. However, there are signs that this is shifting.
- Think about the engagement opportunities you have to offer, such as brand association, volunteering, hosting and your long-term value proposition.
- Creative Entrepreneurs - working with a community of artists and approaching corporates as a group will lead to a greater likelihood in succeeding.
- One model is Rolex – who provide CSR support through sponsorship of individual artists and provide support via a mentor/protégé relationship.

- Punchdrunk financially benefited from a commission to promote a new Stella Artois beer. However, there are issues attached to the ethics of working in such a way (see Guardian article by Jo Caird. *Should we toast Punchdrunk's Stella Artois gig or drown our sorrows?* November 9, 2010. www.theguardian.com/stage/theatreblog/2010/nov/09/punchdrunk-stella-artois-corporate-theatre)

KEY SPONSORSHIP CONSTANTS

The ideas below are advisable, regardless of what you're hoping to achieve.

1. Establish what you want to do, who you know and what support you want.
 - Do you have any useful LinkedIn contacts (at the Trustee, patron or Director level in particular, or with a role in their CSR/sponsorship teams) who could get you access to companies?
 - What do you need? Is cash most appropriate or might an introduction be best?
 - What is it you want to achieve? E.g. a performance/project with children?
 - What benefits come from specially commissioned art/performances, compositions/recordings, lending instruments (a good instrument is one of the biggest outlays for a professional musician – often out of their earning potential)?
2. Establish how your work fits with what the company wants to do. All businesses, from major city institutions to local care homes, want to project key messages about themselves, what they do and how they want to be seen. The key is to consider how your work/brand fits with theirs.
3. Make personal contact. Phone people rather than email them, then call to follow up and arrange a meeting.
4. Have a pitch for when you make contact – you don't want to reach someone you're desperate to speak to and waste their time. Practice it before making contact - when cold-calling, rehearse a "script" before picking up the phone.
5. Have a proposal prepared – a written document, which explains who you are, what you do and what you want to do.
6. Give yourself scope to use this document after conversations with prospective corporate sponsors. Once you are in negotiation with a potential sponsor or funder, preempt the type of conversations or responses you might have with them. Prepare your responses in advance to potential questions or comments, focusing on how your work links into their areas of interest and recap with them any previous conversations you might have shared.

RESOURCES FOR THE ARTS

- Local borough councils - even though funding is falling, local councils still have an interest in delivering a strong cultural offer and are willing to use the networks at their disposal (which will often include companies). To gain access to these, make contact with local arts officers (where available).
- Talk to your local Council Chamber of Commerce and Local business association.
- Local Enterprise Partnerships (LEPs) – sketch what they are and why they have an interest in the arts – again, broker smaller organisational links too, so more likely to be interested in individual artists. www.lepnetwork.net
- Draw on local Yellow Pages to create a list of prospects in your local area.

- Consider organisations for whom creativity is important but who are likely to have a Corporate Social Responsibility budget. <http://www.yell.com>
- Look at “competitor” organisations, which support up and coming artists to see if there are trends amongst the type of companies that want to be associated with developing creative talent.
- Think about industries that cater for artists, such as studio space providers, accountants that specialise in looking after artists, but remember that artists aren’t seen as big money. Another avenue to explore is the industries that look at art collectors, and may wish to be seen to be supporting artistic production such as art insurers, high net worth wealth managers, framers, estate agents and so on.
- Look at Arts Industry and other publications that cater for the arts industry www.artsindustry.co.uk
- Look at magazines that cater for art collectors, such as Frieze and Financial Times *How to Spend It*, and see who is advertising. Check out art fair guides for events such as London Art Fair, the Affordable Art Fair and at regional art fair guides to see who the sponsors are.

TOP TIPS

- When pitching to businesses, find out what they are interested in and then create your story around this.
- When you make the ask always lead with the benefits: volunteering for employees, corporate hospitality venue for reduced rates, discounted access to our facilities, etc. Wait for them to respond first before saying anything further.
- There has been a shift away from just putting logos on everything, to corporates wanting to involve employees in the activities they’re supporting. You may need to take this into consideration within your approach. What can you offer the staff of the business you are requesting support from?
- Create special VIP events (e.g. a launch event or drinks reception) and invite key people from each business along. Your board members may be able to co-host this.
- Finding smaller scale businesses that may be able to support with cash/in-kind may be easier than breaking into a major larger scale company.
- Planning is key. Knowing your message about why your work deserves support and, perhaps more importantly, why it stands out over and above other artist productions – and communicating this clearly – is vital.
- Obtain a media sponsor. Put in a request to your local paper for support towards your project.

The work of individual artists and arts organisations will often be underpinned or informed by their ethical values: see section 7 on Ethical Fundraising (pp. 22-24), which may help inform your work with companies.

3. CROWDFUNDING

Exploring ways to mobilise your network and supporters to support you as a community.



Live Art Aid, Richard DeDomenici & Home Live Art – December 2015

WHAT IS CROWDFUNDING?

Crowdfunding is the practice of funding a project or venture by raising many small amounts of money from a large number of people, typically via digital platforms. The crowdfunding model includes the following three key participants: the project initiator who proposes the idea and/or project to be funded; individuals or groups who support the idea; and a moderating organisation (the crowdfunding "platform") that brings the parties together to launch the idea.

TOOLS

Three main tools you can use to communicate your project to potential donors are:

1. **Video:** This should be short (usually around 2-3 minutes), very personal and shareable.
2. **Rewards:** Your rewards (or 'perks') should offer direct access to the thing that you're making if you can, e.g. open rehearsal, work-in-progress. Keep people engaged and involved in your creative process. Think about how to structure this access in different ways. For example, you don't need to offer swag - anything that's exclusive may encourage people to pledge.

3. **Updates:** This is often under-used. Think of your updates blog-style: share your successes, news, and ask questions, both during your campaign and after. All of this is shareable content and will make people feel like they're a part of something.

LIFESPAN

- Crowdfunding campaigns usually run for up to 60 days, most opt for 30.
- Preparing for your campaign requires careful planning and management. Establishing a following for your work before you start is really important, as is setting targets.
- Following the launch, projects will generally start off by receiving some pledges. **Midway through there is a usually a slump where pledges slow down or stop coming in altogether. This is the crucial point:** your project either succeeds or fails from here. You need to think about creative content you can deliver at this point and plan for this *before* you launch your project.
- Media appearances rarely lead to pledges but it definitely helps with profile and community building.
- It is often very intense towards the end of the project. Having individuals and organisations (including corporate sponsors) who can come in and close the gap may help.
- If your project finishes and isn't successful (i.e. you don't reach your target), you can contact your donors and ask them if they are still prepared to give.

TOP TIPS

- **Community:** crowdfunding is about your community and creating a sustained engagement with it. By keeping people involved and building a buzz you are building a community that may reap benefits (both financial and non-financial) beyond the lifecycle of your project.
- **Rewards:** use these as a vehicle for involving your supporters in the work you are making. Create direct access when you can and make the rewards special, exclusive and unique. Think about how you can offer exclusive opportunities to involve your community in a way you haven't before. E.g. if it's a performance, that may be a ticket to the show, an invite to a work-in-progress showing or rehearsal, an opportunity to stick around for an intimate talk back or take a tour back-stage or join the cast and crew to celebrate a great run.
- **Project updates:** this is about sharing success. Do not use it to ask for more money. Once funded, continue to use project updates to keep in touch with your supporters.
- **What you ask for:** many successful crowdfunding campaigns raise only partial funds, e.g. a theatre company may be crowdfunding for a stage set, which is part of a much bigger project.
- **Project funding:** crowdfunding is explicitly for project-based funding. It is easier to engage someone directly in a single, tangible project and to pull it off as promised: less funds to raise, less moving parts, more of a direct connection.
- **Communication:** think carefully about what you say. Even when starting out, this is your personal brand. It is an opportunity to say that your work is powerful and means something.
- **Your resources:** consider how much extra work there is to do when you are running a campaign and engage staff in planning the project across different departments.

DO YOUR RESEARCH

Consider your crowdfunding potential by researching other successful and unsuccessful crowdfunding campaigns: what worked and what didn't? Ask yourself if you're focused on the right project, the right financial target, and at the right time? Are your likely supporters people who already know you and your work, or does the campaign/project have the potential to be of interest to people who currently don't know you? Are you likely to do another crowdfunding campaign at a later date, and will that potentially 'exhaust' or excite your supporters?

WHAT WE DID

Artsadmin, Home Live Art and Live Art Development Agency's work in this area included a successful Kickstarter campaign, for a publication on the work of Lois Weaver

[<http://www.thisisliveart.co.uk/blog/the-only-way-home-is-through-the-show-the-performance-work-of-lois-weaver-w/>]. Some of the key messages for this campaign were:

- This project already had funding and would be happening anyway; crowdfunding support would help enhance the production values and content of the publication.
- There had never been a publication on Lois Weaver's work before: this was strong message to her networks, that it was unlikely they would be approached for a similar project again.

CJ Mitchell's crowdfunding talk as part of *Money Talks* (a Catalyst consortium initiative) goes into more detail on this and other crowdfunding experiences (link on p.12).

CROWDFUNDING RESOURCE MATERIALS

Videos:

Scottee's crowdfunding talk as part of *Money Talks (a Catalyst consortium initiative)*
www.youtube.com/watch?v=GMGgtJERTzl

CJ Mitchell's crowdfunding talk as part of *Money Talks (a Catalyst consortium initiative)*
www.youtube.com/watch?t=17&v=N2Zu8e0uKUK

Books and articles:

Crowdfunding - A Guide by Blast Theory
www.blasttheory.co.uk/crowdfunding-a-guide-by-blast-theory/

Michael Kaiser's books *The Cycle* (2013) and *The Art of the Turnaround* (2008) demonstrate and emphasise the concept of 'the family' and build a family around you.

Much Obligated: Crowdfunding the Arts by Louise Owen
www.uni-erfurt.de/fileadmin/user-docs/Amerikanistik/Louise_Owen.pdf

Working the Crowd- a short guide to crowdfunding and how it can work for you by Nesta
www.nesta.org.uk/sites/default/files/working_the_crowd.pdf

The Crowdfunding Bible - how to raise money for any startup, video game or project by Scott Steinberg with Rusef DeMaria www.crowdfundingguides.com/The%20Crowdfunding%20Bible.pdf

The Ultimate Guide to Crowdfunding by Dan Wang
www.shopify.com/guides/crowdfunding

4. TRUSTS

Information on applying to trusts, foundations and grant making organisations for project and core funding.



Funding a Ritual, Harry Giles – November 2015. Photo by Flickr user Jamie Macdonald

THE 'EIGHT STEPS' OF FUNDRAISING

These steps can relate to individual donor prospects as well as trust/foundations/grant making organisations (hereafter referred to simply as 'trusts')

1	Identify	Potential supporters
2	Research	Capacity, interest, and any personal connections
3	Plan	Cultivation and solicitation steps
4	Involve	Carry out cultivation plan (meetings, visits, etc.)
5	Ask	Decide who, when, where, amount, project
6	Close	Finalise the award/gift, tax arrangements, installments
7	Thank	Formal/legal
8	Steward	Keep them involved until it's time to make the next ask

STEPS 1 & 2: IDENTIFY & RESEARCH

Research is key to identify the right prospects and devise a tailored approach to each trust. Start with a phone call (if you can) and then follow up with an email. Ensure you have read the trust's guidelines before calling and find out the name of the key trust person responsible for making decisions - see if you can talk to them in the first instance.

Get your trustees, senior staff and/or other supporters involved in the approach to the trust. A way to do this is to share the trust's trustee list to see if anyone in your organisation already has a connection - you can use this as your introduction to the trust.

STEPS 3 & 4: PLAN & INVOLVE

- **Project vs. core funding:** Are you applying for projects, specific activities or core funding? For project applications, most trusts allow funding for some core costs - be aware of what is permissible.
- **Full cost recovery:** this is the total cost of your project or activity, including the relevant proportion of all overhead costs. Be sure to include this within your budget and application.
- **Calls and meetings:** develop a relationship with the trust. Where possible meet with them to introduce yourself, your company and work.
- **Demonstrating the impact:** it's important to show the impact and benefits of your work and who your beneficiaries are.
- **Formal application:** ensure you know what is expected and when it's not clear, ask for guidance from the trust officers.
- **Trustee peer-to-peer conversations:** Trusts are well networked. E.g. Foyle, Sainsburys, Weston and Pilgrim get together regularly. Sometimes trusts will collaborate (funding as a consortium). Be aware of this, particularly if you are applying to more than one trust for the same project.

STEPS 5 & 6: ASK & CLOSE

- **The request:** make the ask in a formal and timely manner.
- **Following instructions:** it is very important that you read and respond to all the trust's guidelines.
- **Content:** forms, deadlines, budgets, appendices, and images - do not deviate from the form and specifications. And always stick to the word count!

Creating a 'Case for Support' is a useful internal document that will help you outline your mission, values, importance and urgency, as well as specific objectives for each project you are seeking funding for. It can then be adapted using a variety of formats depending on whom you are approaching (e.g. report, brochure, side of A4). This document should also demonstrate how you measure the impact of your work.

Donors want to have an impact therefore don't be afraid of saying 'what would happen if the organisation or project failed' – it's not necessarily about presenting something in a negative way, it's more about thinking of the impact of your organisation.

STEPS 7 & 8: THANK & STEWARD

Thanking includes a phone call *and* writing a letter. It is also important to thank the trust's individual trustees.

- **Immediately:** send your 'thank you' out after receiving your offer letter/email.
- **Terms and conditions** (theirs and yours): each grant will come with its own T&Cs. Know what they are and ask any questions at the beginning if you are unsure.
- **Reporting:** ensure that you send your grant reports promptly and follow the trust's guidelines. End of grant reporting is essential (even if you haven't been asked for a report) and it is important to demonstrate the impact of the funds (e.g. metrics, data, case studies).
- Invite the key trust staff and trustees to your events even once your grant has ended by way of continuing your relationship with them.

TRUSTS RESOURCE MATERIALS

Research:

Arts Council England - other sources of funding

<http://www.artscouncil.org.uk/funding/apply-funding/other-sources-of-arts-funding/>

City of London Directory & Livery Companies Guide

US Foundation Center and US Foundation Directory - www.fundingcentral.org (free)

Grantfinder provides a comprehensive searchable database to subscribers, which includes all funding for Local Authorities and business as well as the voluntary and community sector. This expensive service is of limited use to the public, but your Local Authority may subscribe and have access to this database. Look at website www.grantfinder.co.uk for further information.

DSC (Directory of Social Change) provides searchable databases online (www.trustfunding.org.uk). There is a free database of Government Funding that covers most Government departments that fund the Voluntary and Community Sector www.governmentfunding.org.uk

Major Trusts have their own websites. To find these look at Association of Charitable Foundations website: <http://www.acf.org.uk/> or Charities Direct website: www.charitiesdirect.com.

Websites and annual reports of the Trusts themselves.

Profunding offer subscription services of the latest funding information for the Voluntary and Community Sector at www.fundinginformation.org. This service is comprehensive and particularly useful for professionals.

Charity Commission: www.charitycommission.gov.uk/find-charities/

Institute of Fundraising - Grant Making Trusts Guidance

<http://www.institute-of-fundraising.org.uk/guidance/code-of-fundraising-practice/guidance/grant-making-trust-guidance/>

Tools:

Third Sector – The Fundraiser’s Toolkit

<http://www.thirdsector.co.uk/trust-fundraising>

The Directory of Social Change (DSC) - offers training and sells books on trust fundraising. Useful books available include: Guide to the Major Trusts; Directory of Grant Making Trusts; The International Development Directory; and Dimensions of the Voluntary Sector, published by Charities Aid Foundation. DSC publishes a quarterly magazine, Trust Monitor.

<http://www.dsc.org.uk/Home#.VYmO4WAjrk>

NCVO – How to write an application to a Charitable Trust

<http://knowhownonprofit.org/how-to/how-to-write-an-application-to-a-charitable-trust>

ACF- Applying to a Charitable Trust or Foundation

http://www.acf.org.uk/uploadedFiles/Seeking_funding/Applying%20to%20a%20charitable%20trust%20or%20foundation%20revised%202006.pdf

5. WORKING WITH BOARDS

Information about how to work with your Board of Trustees (sometimes also referred to as the Board of Directors) and relevant development or fundraising subcommittees.

HOW TRUSTEES CAN HELP (WITHOUT ACTUALLY ASKING)

There are two key areas where the input of your trustees can be utilised to support the fundraising effort: **research and relationship building.**

Trustees can support your research by helping identify key prospects for your organisation's work.

They can also create new relationships with potential prospects by making friends for your organisation. This could be done through invitations to small social events, public events, asking for advice, or visits to the organisation. Trustees can get involved in showing prospects how their funds or support could make a lasting difference, and when a gift is made be actively involved in acknowledging the donor's generosity.

VOLUNTEER LEADERSHIP

It is beneficial to have the participation of a committed and effective group of trustees, some or all of whom:

- Are passionate and knowledgeable about your organisation
- Make your organisation a philanthropic priority
- May be significant givers and lead by example
- Will involve their friends and peers
- Will attend your organisation's events, and brings others to events
- Support and work closely with the development and staff team
- Sign up to, and follow, agreed terms of reference

WHAT IS THE ROLE OF THE BOARD?

- Oversee the delivery of an outstanding artistic mission.
- The Board's Chair should give credible messages about the importance of development to the organisation by taking a leadership role in some aspect of the development activities. The Chair can also be involved in thanking major and loyal supporters.
- Recognise that the participation of at least some trustees in the cultivation of donor prospects and nurturing relationships with donors is essential.
- Where appropriate, ensure that there are some givers and/or getters on the Board.
- Ensure that at least one Board member really understands the development process.
- Ensure that the organisation is a philanthropic priority for all members of the Board. Trustees should consider if they can all personally commit to donating financially to the organisation on an annual basis, and at what minimum level (if any); **this can be a strong indicator of the commitment to the organisation within the organisation, and a powerful message to funders and others.**

WHAT TRUSTEES SHOULD EXPECT FROM STAFF:

- Clear expectations of responsibilities and tasks.
- Provide a thorough induction to increase their knowledge base so they can advocate for your cause.
- Timely, accurate, succinct and well-written communications (e.g. regular activity reports, one-to-one sessions, phone calls, diary dates, board papers).

WHAT IF YOU DON'T HAVE A BOARD?

As an individual artist, collective or small unincorporated organisation you probably won't have a Board of Trustees. This just means you garner support for your work elsewhere. In the same way you might ask colleagues or venue producers to look at your artistic work, you can also use peer-to-peer support for your fundraising plans. It is the job of arts organisations to support artists! Make use of the expertise and knowledge of individual staff in organisations you have a close relationship with. 'Critical Friends' can give feedback on a fundraising document or budget, help you rehearse a funding pitch or partner you in a meeting with a potential donor.

6. FUNDRAISING EVENTS

Examining how artists and smaller scale arts organisations and companies can create fundraising events to help them raise money for their work and projects.

PLANNING

The following points act as a guide to your fundraising event planning.

1. **Purpose:** before doing anything else, you must decide what the purpose of your event is. Is this truly a fundraising event? Or does it have other goals such as raising the profile of your work, or reaching out to a new network? Many charitable events have more than one goal. Figuring out the details for your event will depend on knowing what goals you are trying to achieve. Think about creating events which are 'money can't buy' opportunities, e.g. rehearsals, conversations with artists, private dinners, breakfasts led by an expert, private tours. Cultivation events should often be individualised and unique - a drinks party/reception is not always the solution!
2. **Fundraising goal:** in conjunction with an event host committee, staff, and key fundraisers, you should usually decide what amount of money you plan to raise at the event. If this is truly a fundraising event, then everything in the event plan can be geared to raising this specific amount of money. The amount you choose should be what you hope to net (i.e. the amount you plan to raise after the event expenses are deducted).
3. **Budget:** compile a complete budget, listing the expenses that will be required to hold the event. This might include staff, invitations, space rental, catering, entertainment, transportation, security, utilities, and anything else required for a successful event. Your budget should take into account your fundraising goal, ensuring that you raise that amount above and beyond all expenses. Be sure to include a contingency.
4. **Working with your Board and leadership:** it can be very helpful to set up an event committee who will help develop ideas for the event as well as taking on specific roles for making the event happen. The committee members may also be responsible for contributing financially to the event and encouraging others to do the same. The committee might be composed of patrons, active board members, donors, business leaders and local celebrities (if possible!). Find people that have interest, capacity and genuine enthusiasm for the organisation.

The committee and chairpersons are not usually responsible for actually running the event, but are integral to ensuring that you reach your fundraising goal. Committee members sometimes commit to buying a certain number of tickets for the event, or ensuring that their network buys that quantity of tickets.

5. **Target Audience:** once you have worked out the purpose of your event you need to clearly communicate it to the people you are inviting. Who is the target audience for your event? Is this a

general fundraiser where everyone will be invited? Or is this event geared towards a specific group like business people, or young professionals? When sending out your invitations, it is completely acceptable, and recommended, to be upfront that you are inviting them to attend an event where they will be expected to part with their money!

6. **Preparation:** fundraising events are complicated to plan and put on. The event should therefore be planned and set-up well in advance, including all of the particulars of the actual event: Where will it be? Will there be food? Will there be entertainment? What kind of dress code? What is the itinerary?

A challenge for trustees and staff is to come up with an event that is interesting and affordable. In some cases, the trustees commit to covering the cost of an event focused on fundraising. Creative, exciting and interesting events that show people what you do can help them learn something new and get excited about what your organisation has to offer. Consider if there are artists or others who can perform at the event for free, or support it in other ways, for example by donating an artwork for a live or silent auction.

7. **Marketing:** just like a new product or project, your event needs to be marketed to your target audience. You need to convince your supporters that your organisation and event are worthy of their time and money. Draw up a marketing plan for the event including the different methods of how you will disseminate your invitations including: using your non-profit's fundraising network, direct mail invitations, social media, word of mouth and the event host committee. It's important to invite people who are interesting, not necessarily celebrity, and also ensure the event is relevant to passions and interests of the invited guests/donors.

What seems familiar to us, may be a wonderful experience and a treat to someone who is not in the know. Try to look differently at who you are and what you have. This will then influence your approach in inviting people to get to know your organisation better.

8. **Selling tickets sales:** once you market your event, there should be a procedure in place for making the actual ticket sales, or accepting donations for the event. You should decide whether there will be different contribution levels for the event (such as a flat ticket charge, an extra charge to be invited to a VIP reception in addition to the event). You should decide who will sell the tickets, how they will be shipped or delivered, and who will be responsible for organising the incoming information.
9. **The event:** it's important to create an atmosphere and buzz in the room, made up from the activities, host/MC and people you invite to your event. While you probably won't need a full run-through of your event, it is essential that everyone who is working the event knows, ahead of time, what their responsibilities are, where they should be during the event, and how the event is going to flow. If you are having a large or unusual event, the key event staff may want to have a practice run to make sure that your operation is running smoothly.

Plan to document and share the documentation of the event in ways that are appropriate to your organisation.

10. **Stewardship:** one of the most of the most heard about complaints from contributors to charitable fundraising events is, “they never even said thank-you.” The same goes for your event volunteers. Make sure that the organisation takes the time to send thank-you emails or notes to everyone who is involved in your event, including contributors, volunteers, staff and vendors. Keep your donors happy because you are more than likely going to want to ask for their help, advice or money at another point in the future.

WHAT WE DID

Artsadmin, Home Live Art and Live Art Development Agency’s work in this area included:

- **Fundraising event, ALAG: A Live Art Gala**

On Thursday October 2, 2014, LADA presented **ALAG: A Live Art Gala**, its first-ever fundraising event, which took place at the Royal Vauxhall Tavern in London. MC’d by David Hoyle, with Joshua Sofaer as Auctioneer and Lucy McCormick as the Glamorous Assistant, ALAG featured performances, Live and Silent auction objects and experiences, and Tombola items donated by artists that LADA has had the pleasure of working with over the last fifteen years.

<http://www.thisisliveart.co.uk/blog/alag-a-live-art-gala>

7. ETHICAL FUNDRAISING

Exploring the challenges of fundraising ethically.



Liberate Tate, *Sunflower* (detail). Photo by Jeffrey Blackler

As pressure grows on artists and organisations to raise funds through corporate sponsorship, individual giving and philanthropy, so too perhaps does the moral obligation to question where the money comes from.

There is growing debate and unease within the arts and cultural sector around the conflicts and contradictions between commerce and culture, perhaps made most visible by oil companies such as BP and Shell and their arts sponsorship with major institutions including the British Museum and Tate Britain. The main argument is that oil companies are using arts sponsorship to help create a 'social licence to operate' while continuing to operate at a time of climate and environmental crisis.

There are several campaign groups such as **Art Not Oil**, **BP or not BP** and **Platform** who actively campaign against oil sponsorship in the arts through direct action, lobbying, education and research (links below).

Oil is not the only ethical dilemma in terms of fundraising. Growing concerns around human rights, animal testing, social injustice and environmental issues drive many artists and organisations to develop their own set of company values or ethical fundraising policies which can act as a useful guide or check list when considering a partnership with a major donor or funder. Artsadmin and Live Art Development Agency have both produced their own Ethical Fundraising policies, which can be read here:

<http://www.artsadmin.co.uk/how-you-can-help-us/ethical-fundraising-policy>

http://www.thisisliveart.co.uk/uploads/documents/ethical_funding_policy.pdf

Not all artists or arts organisations feel the same way about ethical funding. There is for example an argument for ‘taking the money and then doing good with it’. For others, all money is ‘dirty’ money so ‘why not’? And for some freelance artists, turning down the offer of money is just not an option they can afford. Ultimately it’s down to the individual artist or organisation to decide what they feel comfortable with which can be done on a case-by-case basis.

In 2015 our three organisations also collaborated with Platform to present Take The Money and Run, a public event on ethical fundraising issues. Information including documentation, a response by artist Harry Giles and a piece of commissioned writing by Mary Paterson can be found here:

<http://platformlondon.org/p-eventnew/take-the-money-and-run-event/>

<http://www.artsadmin.co.uk/artsonline/221/take-the-money-and-run-blog>

<http://www.artsadmin.co.uk/artsonline/225/blank-the-money-and-blank-part-one>

http://www.thisisliveart.co.uk/uploads/documents/mary_paterson_tmr.pdf

ETHICAL FUNDRAISING: RESOURCE MATERIAL

Videos:

Sam Davies (Cause 4) presentation at the Catalyst consortium's *Money Talks* event:
<https://www.youtube.com/watch?v=ionw2SIGaQY>

Articles:

The sponsorship files: who funds our biggest arts institutions by [Susanna Rustin](#) and [George Arnett](#). The Guardian. 2 March 2015
www.theguardian.com/culture/2015/mar/02/arts-corporate-sponsorship-tate-british-museum

Arts sponsorship: the slippery issue of ethics by Michelle Wright. The Guardian. 24 November 2014
www.theguardian.com/culture-professionals-network/2014/nov/24/-sp-arts-sponsorship-ethics-liberate-tate-bp

Tate and oil: does the art world need to come clean about sponsorship? By Susanna Rustin. The Guardian. 8 October 2014
www.theguardian.com/culture/2014/oct/08/tate-bp-sponsorship-arts-funding

Sponsorship revisited by Roberta Comunian. Arts Professional. 29 September, 2014
www.artsprofessional.co.uk/magazine/277/article/sponsorship-revisited

Who funds the arts and why we should care? by Rachel Spence. Financial Times. 14 September, 2014.
www.ft.com/cms/s/2/4313691c-3513-11e4-aa47-00144feabdc0.html#axzz3E2NHZ9HI

Where next for the CSR revolution? by Giles Gibbons. Management Today. 11 July 2014
www.managementtoday.co.uk/news/1301154/where-next-csr-revolution/

Tate Modern announces largest ever sponsorship deal for Turbine Hall by [Hannah Furness](#). The Telegraph. 20 Jan 2014
www.telegraph.co.uk/culture/art/art-news/10584578/Tate-Modern-announces-largest-ever-sponsorship-deal-for-Turbine-Hall.html

The arts, ethics, and sponsorship: navigating an environmental path by Jane Trowell. Arts Council England blog. 2014
<http://blog.artscouncil.org.uk/blog/arts-council-england-blog/arts-ethics-and-sponsorship-navigating-environmental-path>

Trends in corporate social responsibility 2014 by Grant Thornton
www.grant-thornton.co.uk/en/Thinking/Trends-in-corporate-social-responsibility-2014/

Organisations:

Corporate Watch. An independent research group. They investigate the social and environmental impacts of corporations and corporate power. www.corporatewatch.org

Ethical Consumer. An independent not-for-profit multi-stakeholder co-operative with open membership - founded in 1989 and based in Manchester. Their mission is to make global business more sustainable through consumer pressure.
www.ethicalconsumer.org

Platform. Art, activism, education and research combined in one organisation. Platform's current campaigns focus on the social, economic and environmental impacts of the global oil industry. www.platformlondon.org

Art not Oil – <http://www.artnotoil.org.uk/>

BP or not BP – <http://bp-or-not-bp.org/>

Julie's Bicycle – Julie's Bicycle is a not-for-profit organisation working with the arts and creative industries to make environmental sustainability a core component of their business. <http://www.juliesbicycle.com/>

ABOUT US

Artsadmin

www.artsadmin.co.uk

Artsadmin works with artists to offer fresh perspectives of the world and connect with national and international audiences.

Since 1979, we have enabled artists to create bold and unusual work that challenges social, political and economic situations. From city-wide outdoor events to long-term participatory projects, from gallery installations to performances, from small local venues to large international festivals.

Our artist support service delivers free advice, training, and artist-led development opportunities for artists: from young people getting involved in performance for the first time through to artists with established careers. In London's East End we have established a centre for the creation, evolution and presentation of inventive new work at Toynbee Studios. Our rehearsal, performance and meeting spaces are a place to discover and nurture new talent.

Home Live Art

www.homeliveart.com

Launched in 1999, by Laura Godfrey Isaacs and Mimi Banks, Home Live Art is a company of creative producers with an established reputation for delivering high quality, innovative work. Not committed to a venue, we work in collaboration with an ever-growing range of venues, organisations, festivals and institutions responding to locations, contexts and audiences to bring innovative art experiences to the general public.

With a twist on the traditional, communal and the celebratory, HLA produces and curates a year round programme of artist led, participatory work which has pioneered the presentation of experimental live art and interdisciplinary work into the mainstream & community sectors. We reach large and diverse audiences on a local, regional and increasingly national scale. We are leaders within our sector in collaborative working practice and building new audiences for the arts. We are committed to accessibility, and the delivery of art experiences that effortlessly combine socially engaged practice with quality and innovation.

Live Art Development Agency

www.thisisliveart.co.uk

The Live Art Development Agency (LADA) was founded in 1999 and is the UK's only fully dedicated Live Art development organisation, producing specialised projects, publications, resources and opportunities for those who make, watch, research, study, teach, produce, present, write about and archive Live Art.

LADA is a Centre for Live Art, acting as a hub for audiences, artists, writers, researchers, and producers to ‘think’ about the event, the experience and the impact of art, and acts as a research lab for mass culture. Working strategically, in partnership and in consultation, LADA champions, develops and invests in extraordinary experiences that enrich lives, developing new artistic frameworks, legitimizing unclassifiable art forms, and giving agency to underrepresented artists. We aim to inspire everyone who is excited by new ideas and experiences, and to support, encourage and promote engagement with issues of diversity, innovation and risk taking in contemporary culture.

The consortium met with the following people, whose ideas, experience and insights helped inform our work and this document:

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