



ACE Catalyst Arts: Capacity Building & Matched Funding Survey

Report on Findings

December 2012

A Culture 2020 Project

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Introduction & Methodology

The Arts Council England Catalyst Arts programme is perhaps the most significant development in the evolution of private sector fundraising in the arts in living memory, providing opportunities for funded organisations to deliver greater levels of support to deliver their creative programmes with support from individuals, businesses and grant-making trusts and foundations. Moreover, the programme is one which will provide organisations with the tools to review and change their business models and internal philosophies so as to make them more attractive to philanthropists and other partners over the lifetime of the programme and beyond. Few can question the fact that this ACE-funded programme will fundamentally change the way in which cultural institutions engage with funders, audiences and other stakeholders and as a project, it offers business-critical opportunities for Catalyst funded organisations as well as others to learn from each other over the lifetime of the programme.

A total of 173 arts organisations in England were awarded three-year funding under the ACE Catalyst Arts: Capacity Building and Matched Funding Programme in May 2012 to undertake a critical step-change in their revenue fundraising activities over the period 2012 – 2015, receiving in the first year an award to build capacity and then in Years Two and Three of the programme, matched funding against new philanthropic revenues generated.

Over the lifetime of this programme, Arts Quarter will look to plot the development of these funded organisations' fundraising and wider business models as well as the evolution of their internal fundraising cultures. Our work in this area will look to understand and report on the pace of change of private sector fundraising development in these organisations, compared to those outside the sector. In addition, we will be looking at wider organisational issues impacted by the award of these Catalyst grants. This report contains the findings from our first such survey of the 173 organisations funded under the ACE Catalyst Arts: Capacity Building and Matched Funding Programme. Over time, the number of questions we look to ask Catalyst-funded organisations will grow, with the core questions reported in these initial findings being repeated so that we are able to plot progression in the development of fundraising models and practice.

We are keen to undertake this process of ongoing review of Catalyst-funded organisations firstly to allow those in receipt of awards to benchmark their own performance and share learnings with peers. Secondly, this work will provide opportunities for the wider arts community also seeking greater levels of support from the private sector to learn from their experiences and indeed benchmark their own fundraising evolution over the course of the next three years.

We are particularly grateful to Arts Council England for their input in devising our online survey which was live from 19th September until 30th October 2012. Access to the survey was restricted purely to the 173 organisations in receipt of ACE Catalyst Arts: Capacity Building and Matched Funding awards. Each organisation was contacted by Arts Quarter via email, inviting them to take part. In addition, many ACE Relationship Managers also shared details of the survey and a link in order to take part with their respective Catalyst funded organisations. News on the survey also appeared in Arts Professional and from this news story, several funded organisations made contact with us and after checking their eligibility to take part, were supplied with a link to take part in the survey.

By the time the survey closed at the end of October, 112 Catalyst funded organisations had taken part with the survey being completed by CEO or equivalent, or most senior fundraiser in all but three respondents. This level of completed responses equates to 65% of those organisations in receipt of funding.

Culture 2020

AQ's research programmes form part of Culture 2020 - an initiative of research programmes, advocacy and other activities that will aim to plot and promote the continuing transformation of the UK cultural community over the next eight years.

The period over the remainder of the life of the current Parliament and indeed until the end of the next in 2020 has the potential to be one of profound change for the arts as the sector seeks to embrace and encourage higher levels of philanthropy, shift levels of engagement with audiences and create a new level of dialogue with Government, policy makers, business and media. Our work aims to track these changes, highlight examples of innovative practice and demonstrate where additional attention may be needed by the sector in order to capture opportunities for development.

Above all, our work will strive to communicate the cultural and economic value of the sector to the ongoing development of the UK's knowledge-based economy and within that, the vital role that the arts play in the wider commercial creative industries.

Summary of Findings

Having supported a number of organisations through the process of applying for funding under the ACE Catalyst Arts: Capacity Building and Matched Funding Programme at this time last year, we've been fortunate to work alongside many of them in delivering their Catalyst objectives during this initial year of capacity building and wider organisational development as they embark on the process of delivering greater levels of revenue from their private sector sources.

Even setting aside the current economic climate, this process of fundraising development would be daunting and yet, 173 arts organisations of all scales, regions and art forms are now embarked on a process of change that has the potential to radically transform the nature of fundraising in the arts not just for those in receipt of Catalyst funding but for the sector as a whole as the impacts of Catalyst cascade out across the sector. The experiences gained through Catalyst can offer learnings for all and we hope that our process of research and reporting over the lifetime of Catalyst will provide a vehicle to allow all to understand their private sector fundraising development.

As this is the first such survey of its kind of Catalyst Arts: Capacity Building and Match Funded organisations, we have limited our questioning solely to those in receipt of funding from this programme and benchmarked some key findings against data we gathered from the sector as a whole earlier this year. Future work on the project will look to invite the wider arts sector to take part so that we are able to draw direct comparisons in fundraising development and performance between those funded under this Catalyst programme and others.

Awards under this ACE Catalyst Arts programme were announced on 17th May 2012 and our survey closed some five and a half months after that announcement. As such, these findings are reporting on the start of what is a three-year journey in fundraising development. They are however showing some interesting positive impacts for this element of the wider Catalyst Arts programme even at this early stage.

Our respondents appear to have delivered well in implementing the first phases of their Year One capacity building programmes with some 78% of respondents having appointed or about to appoint dedicated fundraising personnel, 46% appointed or about to appoint freelance fundraising support, and 32% commissioned or about to commission fundraising research. In these respects, respondents appear to have acted quickly in order to put in place the fundamentals of their capacity building programmes. In their free-form narrative responses, respondents also shared with us elements of their capacity building implementation plans which they are also working to deliver which we've detailed in full in this report. On other areas of implementation around communications and digital giving, levels of activity appear to have been relatively low at this stage but we might expect this given the often complex delivery programmes proposed by grant recipients in their original bids. At the point at which we might look to repeat this questioning, we might hope to see levels of deployment in these latter areas to have significantly grown.

In that Catalyst is an organisation-wide fundraising capacity building programme, aiming to embed fundraising culture across organisations, we looked to our respondents to tell us the extent to which this process has begun across all levels of their organisations. At this stage, awareness of the impacts of the Catalyst programme is understandably highest within Boards, senior management and fundraising teams. 82% of respondents report full or partial understanding of the impacts of Catalyst by Trustees while among most senior staff this figure stands 73% among senior artistic/ programming staff, 76% among senior administrative staff and 77% among senior management team members. Thereafter, levels of awareness of impacts of Catalyst Arts starts to fall off to between 64% and 70% among wider fundraising, finance, marketing and learning teams where the practical implications of Catalyst in the medium term are most likely to be felt.

Awareness outside of these areas is currently disappointingly low yet, perhaps, largely understandable at this point in the process given that emphasis up until this time is likely to have been focused on putting in place the fundamentals of Catalyst Arts capacity building where it is likely to have the greatest impact. Over time however we would hope to see greater levels of awareness developing across all areas of Catalyst Arts funded organisations as they develop the scope and scale of their fundraising activities and look to engage all areas of their operations in their fundraising cultures.

When asked whether they still felt confident in hitting their fundraising targets, which formed a key part of their original Catalyst Arts funding bids, only 47% of respondents state that they remain completely confident in doing so at this time. Among the remaining 53% who are not confident, the principal areas of concern lay in achieving targets set in individual giving which as an area of concern, far outstripping those raised in any other areas of target achievement. This is in part understanding in that for many organisations, this is perhaps the area of fundraising with which they feel less comfortable and therefore least confident. The other principal area of concern lays in the sourcing of sufficient numbers of prospective donors generally that would allow targets in all areas of giving to be achieved. This is indeed an issue that came out of our earlier Recession Impacts research and reporting where it was clear then as indeed it is now that arts organisations feel there may be too many fund seekers chasing too few fund givers – the notion of ‘fundraising bottlenecking’.

When asked what needs to happen in order to address any concerns around target achievement, respondents cited a number of organizational issues including the need for greater clarity around longer term internal artistic planning, greater buy-in and support from colleagues to play an active role in the fundraising process and in some cases greater time needed to invest in fundraising delivery. Looking outside of their organisations and asked what further support might ACE itself offer to the delivery process, respondents were generally positive about what ACE might offer by way of additional fundraising advocacy to encourage philanthropy and increased flexibility in the matched funding criteria.

An area in which the Catalyst Arts programme does appear to be having some early impacts is around levels of Trustee engagement in the fundraising process. In April, we asked arts organisations to respond to a series of questions in order to gauge the extent to which Boards have embraced private sector fundraising. We took this opportunity to pose the same series of questions purely of these Catalyst funded organisations in order to determine any progression and the shift appears to have been significant.

In reviewing our core data on this occasion, 102 of the 351 organisations that took part in our April survey, also took part in this latest questioning. In our reporting of findings from our April survey, 52% of respondents reported that more than half of their Trustees understood fully their organisation's fundraising strategy. In this latest survey this has increased to 78%. In April, 56% of respondents reported that more than half of their Trustees recognized the importance of fundraising to their organisation's business model. Again, in this latest survey, this has risen – to 91%. Again in April, 29% of respondents reported that at least half of their Trustees work with them on fundraising approaches. Six months later this has risen to 44% of respondents. Finally in the area of Trustee giving, in April 27% of respondents reported that more than half of their Trustees give or get. In this latest questioning, 54% of respondents have stated this to be the case.

Equally, on the development of sufficiently compelling fundraising cases for support that will encourage prospective donors to support arts organisations, we can see some interesting progression in just the past six months thanks to Catalyst Arts. In our earlier reporting on this issue on the lack of capacity for arts organisations to deliver on this cornerstone of their fundraising development, we've reported some fairly low levels of arts organisations articulating effectively their fundraising needs. It would seem that in the short space of time since we last looked at this issue in April, Catalyst Arts is having some impact and indeed stirring up debate within organisations as to the effectiveness of their fundraising cases. In April 2012, out of our survey conducted at that time, just 26% of respondents reported that they felt that their fundraising Case for Support was working well in attracting support from donors. In these latest findings, this has risen to 43% feeling that their cases for support are working well. In comparison, the numbers of respondents feeling that their fundraising cases are in need of updating has dropped off compared to April when 52% of respondents reported that their Case needed refreshing. In these latest findings, this figure has dropped to 39% but numbers recognizing that they do not have a Case at this stage has marginally increased – an indication perhaps of a growing awareness of the need to develop and define clearly the need for support from the private sector.

What seems clear even at this early stage in its roll-out is that the ACE Catalyst Arts: Capacity Building and Match Funding programme is already some positive impacts in terms of putting in place many of the core fundraising building blocks which will allow funded organisations to move forward. What will be interesting in our further research around this programme will be the effectiveness of this initial investment in ultimately delivering greater levels of funding from the private sector.

Catalyst Arts Capacity Building Implementation

Q. Looking at the capacity building elements of your Catalyst Arts award, we'd like you to outline below the current status of your implementation process for each of its component parts (excludes 'Unable to Source' & 'Don't Know' responses)

Respondents: 112

	Completed/ Appointed	About to appoint/ Out to Tender	Have yet to determine how to proceed	Not started to look at this yet	Not due to commission until later in Yr 1
Appointing FT or PT fundraising staff	58.8%	20.6%	1.4%	0%	1.4%
Appointing freelance fundraising support	36.2%	10.1%	2.9%	0%	5.8%
Commissioning fundraising research	24.2%	7.6%	15.1%	3.0%	7.6%
Acquiring relevant fundraising software	18.2%	24.2%	16.7%	6.0%	3.0%
Sourcing/ Commissioning staff fundraising training	17.9%	19.4%	22.4%	11.9%	5.9%
Sourcing/ Commissioning fundraising leadership training for senior staff/ Trustees	19.1%	13.2%	16.2%	17.6%	7.3%
Sourcing/ Commissioning bespoke marketing/ comms to enhance our fundraising	22.7%	18.2%	16.7%	7.6%	16.7%
Sourcing/ Commissioning online fundraising enhancements	21.2%	15.1%	12.1%	13.6%	16.7%

Q. If there are any other elements that for part of your Year 1 capacity building activities that are not listed above please list these and indicate their status.

Admin support to free up leadership time to devote to fundraising and brand development - about to appoint.

Appointing or revising patrons list and annual awards event strategy in view of Catalyst options: Have yet to determine how to proceed

Appointing other staff (not a specific fundraising position, but one to facilitate fundraising) - recruitment progress started.

board development

Cultivation events - Autumn events completed, planning to start on spring. Donation boxes - about to appoint supplier

Current Development Manager increasing hours - completed. Release of Artistic Director's time to assist with fundraising - about to begin

Drawing up a cultivation plan. Out to tender in as a much as we are formulating that now.

Events. These will have been completed by the end 2012.

Formation of advocacy/ fundraising group for networking, encouraging, identifying and securing new supporters. Completed.

Fundraising events – completed

Holding cultivation events - about to appoint/out to tender [nb status doesn't really apply but have taken it to mean planning of first event is underway]

Hospitality / hosting of key prospects - some completed, others currently taking place

Support staff hours increased to free up Executive Director's time. Executive Director's hours increased from .8 to full time.

Telephone fundraising campaign - currently being planned and analysed.

Direct mail fundraising campaign - as above and as an alternative to the above. Working with individual donors and patrons to increase their support - one-to-one meetings

We are recruiting a part time staff member to back fill some of the Director's post so the Director can invest more time in fundraising and planning. The new appointment has been made, subject to references, due to begin in early October.

We have also created a new junior role outside fundraising, which is in turn freeing up the Chief Executive's time so he can spend more time meeting donors and funders. We are also organising, with Catalyst support, a fundraising course for other organisations in the East of England

We have appointed a new full time member of staff who is enabling capacity to be made available in existing staff so they can focus on fundraising efforts

We have appointed a part time Associate Director - this role allows senior staff to spend more time on fundraising.

Embracing the Ambitions and Objectives of the Catalyst Arts Programme

Q. To what extent would you say that your organisation has understood the impacts of Catalyst Arts to your organisational model?

Respondents: 112

	Trustees	Other Senior Volunteers	Artistic Director/ Chief Curator	Wider Artistic/ Curatorial Team	CEO/ Admin Director
Have a full understanding of Catalyst Arts	46.7%	11.6%	59.7%	19.4%	72.7%
Have a limited understanding of Catalyst Arts	35.1%	12.9%	12.9%	45.4%	2.6%
Have no understanding of Catalyst Arts	0.0%	0.0%	0.0%	0.0%	0.0%
We have yet to brief them on Catalyst Arts	0.0%	9.1%	0.0%	2.6%	1.3%
	Senior Management Team	Fundraising Team	Finance Team	Marketing Team	Education/ Learning Team
Have a full understanding of Catalyst Arts	54.5%	64.9%	41.5%	33.7%	24.6%
Have a limited understanding of Catalyst Arts	22.1%	2.6%	28.6%	33.7%	40.2%
Have no understanding of Catalyst Arts	0.0%	0.0%	0.0%	0.0%	0.0%
We have yet to brief them on Catalyst Arts	0.0%	0.0%	3.9%	1.3%	3.9%

Q. To what extent would you say that your organisation has understood the impacts of Catalyst Arts to your organisational model?

Respondents: 112

	Front of House Staff	Front of House Volunteers	Other Operational Functions	Other Admin Functions
Have a full understanding of Catalyst Arts	5.2%	3.9%	5.2%	6.5%
Have a limited understanding of Catalyst Arts	19.5%	0.0%	15.6%	24.6%
Have no understanding of Catalyst Arts	0.0%	8.9%	12.2%	10.6%
We have yet to brief them on Catalyst Arts	25.9%	18.2%	11.6%	7.8%

Meeting Private Sector Fundraising Targets

Q. Thinking about the overall scope and scale of your fundraising objectives in terms of developing fundraising capacities and raising higher levels of support as outlined in your Catalyst Arts application, to what extent are you confident that you will be able to achieve these over the lifetime of the programme?

Respondents: 112

We remain completely confident that we will be able to achieve our targets	47.4%
We are confident that we will be able to achieve our fundraising targets in some areas but possibly not in others	45.7%
We believe that it may be difficult for us to reach our fundraising targets across all areas	3.3%
We are not confident that we will be able to deliver the artistic objectives of the programme	0.0%
At this stage, we are unsure and therefore not able to comment	3.3%

Q. In the last question, you stated that you are not feeling confident about hitting some or all of the fundraising objectives as detailed in your Catalyst Arts application. Can you now be more specific about the areas in which you are not feeling confident?

Respondents: 59

Ranking: Longer the line, the greater the degree of concern expressed.



Q. What do you feel needs to happen within your organisation to enhance your confidence that the fundraising objectives as set out in your Catalyst Arts application are attainable?

Clarity on definition of new artistic activity. As a joint application we need to identify new artistic activity that addresses both of our organisational needs and fundraising objectives. Capacity and enough lead-in time to act on the results of the prospect research with the support of our senior boards and colleagues.

Changes within the organisation need to settle down before we can push fundraising to the forefront

Giving needs to be made easier and more compelling across the third sector so that the overall pool of donors increases. As an organisation, we have to find the right way to communicate with a wider pool of potential donors, which might need more time than we first anticipated.

Greater appreciation of the importance of fundraising and the implications for our overall communications strategy. More concrete examples of the long-term artistic and learning programme which can attract higher levels of financial support.

Greater organisational focus on fundraising messages and stronger willingness to articulate a compelling case for support

I think that this is not necessarily an internal issue but more about the external world in which we are operating and the fact that we, as a touring company, are trying something new with our fundraising which may not work.

It is not an internal issue. The unstable market is still impacting our ability to fundraise

More work on building our pool of potential donors. Our lack of access to audience data is very challenging. We are working on it via a new database and agreements with our venues, but audience data is key to a regenerating pool of donor prospects. Our Board is also not a giving board but a skills based board so we need to think about recruiting the right senior volunteers to bring in new prospects. We will explore more with our Board how to do this.

Nothing else needs to happen within our organisation - its more about the external environment for corporate support given the responses we have been getting in recent months.

Nothing, we just need to get to know more people with money.

Shared sense of responsibility from whole of senior management is encouraging. despite initial training and signals of ownership, still unsure that trustees are fully confident in networking/cultivating potential donors. at outset of process, not sure how trusts and hnw individuals will respond to campaign framework. lots of internal work taking place on clarifying priorities and detailing vision for the future from amorphous wishlist.

Some positive outcomes towards the beginning of the project.

The background work to give us the case for support and the contacts. We are very happy with our fundraising consultant, but as a small participatory arts organisation we are not yet sure how attractive our offer and case support will be to potential donors.

The competition for funding from grant making trusts may make our target challenging. We have a strong track record of attracting funding from trusts but our plan requires us to raise 75% of the matched funding from this source.

The objectives need to be clearly defined to all staff and Trustees to ensure everyone is behind the Catalyst effort.

The process has been slower than expected (e.g. recruiting Development Manager 2-3 months later than we aimed to) therefore we will need to speak to ACE about carrying over some capacity building activity into year 2.

They need to see money come in, see how this actually makes a difference and see how they impacted upon it

Time to devote to the programme when there are so many other more pressing priorities. Gaining the confidence and knowledge to effectively maximise opportunities. Whole staff team and trustees able to understand and invest in the programme.

Until we have recruited the full Development Team with the qualities and experience needed to achieve our goals we remain cautious about our targets. However, at this stage whilst it is likely to be a challenge there is no reason to believe we cannot achieve the targets set.

We feel that we need to spend more time on this area than originally expected. It would be useful to learn from the experiences of other similar organisations and am setting up meetings for this.

We have a commercial relationship with our cinema and they are a commercial company. They govern the box office so we have very limited access to data stored there. Our ability to access our large audience is heavily restricted and this causes some concerns about how we get the Catalyst message to a wide enough audience.

We have struggled to recruit additional fundraising staff (specifically supported by Catalyst) and are recruiting again, advertising in different places with a slightly amended job description. Once we have a full team in place we will be more confident about hitting our match funding targets in year 2 & 3, although the climate will remain challenging to encourage additional support from individuals, companies and T&Fs

We need to develop the artistic planning further so that we can make stronger applications to grant-making trusts. However, having received an unexpectedly big donation recently, we are now in a position to draw down our Arts Council match-funding, but have to ensure that the donation and the funding will be spent on eligible activity. This also requires careful planning in relation to activity.

We need to equally concentrate on our core fundraising targets as well as our Catalyst fundraising targets, so that division of labour needs to be monitored carefully.

Q. Is there anything further that you feel Arts Council England could be doing at this time in order to improve levels of confidence in your organisation attaining the fundraising objectives as set out in your Catalyst Arts application?

A constructive dialogue around what is meant by additional artistic activity would help enhance our confidence in meeting our targets.

Arts Council England remains supportive and helpful. Continuing to raise public awareness of philanthropy and the funding needs of arts organisations will help us widen our donor base to individual giving.

Arts Council England's generosity has been well considered and thought through and the outlines designed to ensure that goals are realistic and well articulated.

Be flexible across years in allowing targets to match to Catalyst. It is not always possible to time or phase donations in a way that suits the 3 year structure of Catalyst.

Ensure that Grants for Arts funding does not duplicate or undermine the work we do to try to raise funds. Some of their funded projects replace the need for the public to supply match funding into our literature fundraising campaigns - so they are our greatest supporter and also our greatest competitor

For us a major set back re progress in capacity building was ACE's decision not to fund us through the Strategic Touring Fund. As a result we have had to use time and resource to find funds from elsewhere to plug the gap, when we could have been focussing our energy on Catalyst capacity building. There was a perceived gulf between decisions made in London and those made by the regional offices around this fund. So consistency and joined up thinking from ACE across funds and regions for us is key

Having contact from ACE would be helpful as since they have given the grant they are now quite hands-off. This level of fundraising is quite new to many organisations and having a non judgemental interaction with ACE would be good.

I don't think that the Arts Council is well placed in this regard. It doesn't have staff that properly understand the coal face of fundraising in practical terms, and the quality of conversation about fundraising is poor.

I think the onus is more on us as an organisation rather than Arts Council England.

Investing in our capital project via the new small Capital grants scheme - our NPO and catalyst applications were totally tied to the capital project.

It might be useful for organisations working on the same areas to be put in touch to share the cost of training and seminars, or just share experiences.

Make corporate income eligible as a match fund for the scheme

More clarity on terms and conditions of matching funding; qualifying income, national and international sources, repeat funding from existing private donor sources, donations from individuals gifted through personal trust charitable funds, difference between funds given as 'core' rather than 'programme', if any or vice-versa, etc.

National press campaign to build awareness of donations being matched - highlighting great opportunity for people to start giving. Offering training for staff and trustees, or signposting organisations to qualified trainers. Opportunities for open dialogue with ACE where can be open and honest about issues and progress.

No, they have been very helpful and generous with their time and feedback.

Not really, we need to do further work to be ready to try out our ideas.

Shared knowledge and information between organisations to offer support and potentially reduce overheads.

signalling flexibility in what type of increased income would count towards matched funding (eg couple of successful corporate contributions will not be eligible)

Some nurturing of trusts and foundations and individuals with wealth would have been helpful.

They could help with convening regional or discipline based benchmarking or knowledge sharing about the process

We have addressed our relationship with City Screen many times and on many levels it works very well. On a fundraising level it causes us difficulties. We are working closely with them and gaining concessions but it is a slow process. Not sure that ACE can help with this.

We would appreciate clarity and flexibility from ACE regarding definition of new artistic activity. It is imperative that we are able to fundraise to meet organisational needs e.g can we count exhibition/ heritage based interpretation as new artistic activity, given that one of the partners in our programme is a museum service?? We would also like flexibility regarding the balance of new income from trusts and foundations and individuals, compared with initial projections, to maximise drawdown.

Evolution of Trustee Engagement in Fundraising

Q. We'd like you to evaluate the capacities of your Board of Trustees to engage with your private sector fundraising over the course of the next financial year by responding to the following statements

Catalyst Survey Respondents, October 2012: 112
Excludes responses Don't Know' and 'Not Relevant'

	All are fully engaged	Around half are engaged	Only one or two Trustees is/are engaged	None are engaged but we are addressing this	They do not see this as part of their role
They understand fully our fundraising strategy	27.7%	50.0%	16.7%	3.7%	0.0%
They recognize the importance of private sector fundraising to our business model	53.7%	37.0%	5.5%	1.8%	0.0%
They work with us on approaches to potential funders	12.9%	31.5%	38.9%	14.8%	14.8%
They help with acknowledging support we receive from donors	14.8%	22.2%	24.1%	22.2%	9.2%
They are also donors and/or secure support for us from their networks	24.1%	29.6%	25.9%	12.9%	3.7%

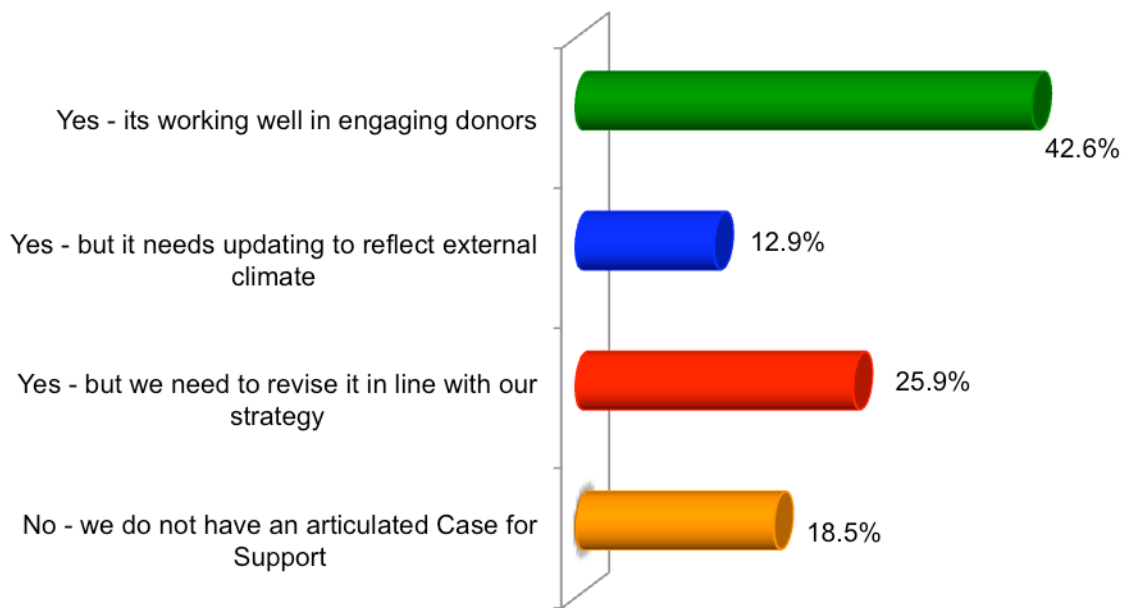
2012 Philanthropy in the Arts Survey, April 2012: 351 Responses
Excludes responses Don't Know' and 'Not Relevant'

	All are fully engaged	Around half are engaged	Only one or two is/are engaged	None are engaged at present	They do not see this as part of their role
Our Trustees understand fully our fundraising strategy	29.4%	22.7%	30.6%	4.3%	1.2%
Our Trustees recognise the importance of fundraising to our model	35.6%	20.8%	22.1%	3.1%	2.4%
Our Trustees work with us on fundraising approaches	10.4%	19.0%	31.9%	16.5%	7.9%
Our Trustees help acknowledge our donor support	15.9%	17.7%	18.4%	20.2%	11.6%
Our Trustees give/ get themselves	11.6%	15.9%	28.2%	12.8%	12.3%

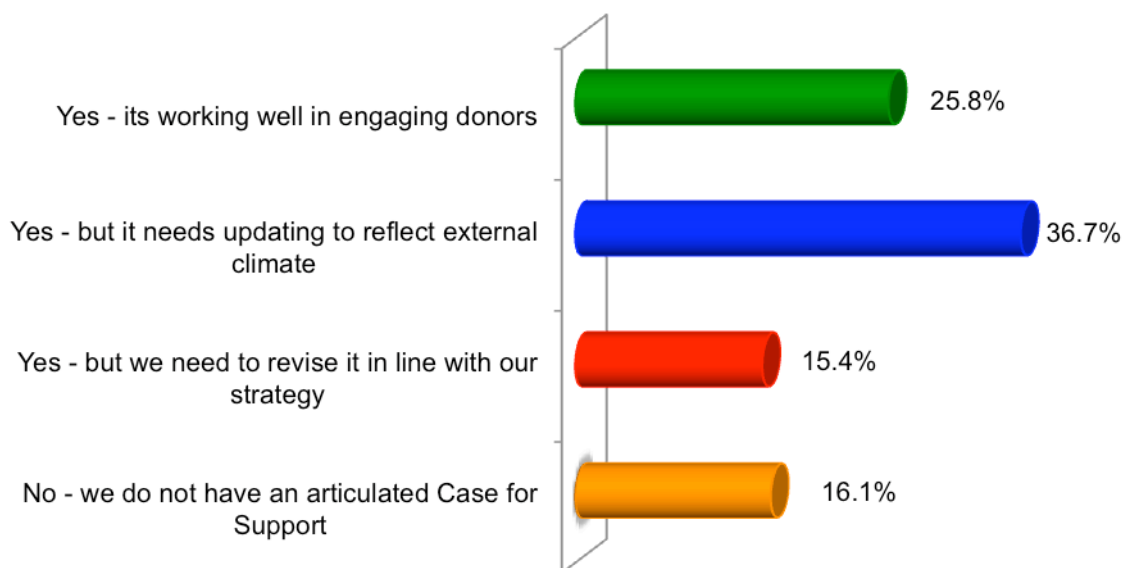
Case for Support Development

Q. In your opinion, do you feel that your organisation has an effectively defined, developed and articulated 'Case for Support' which demonstrated to current and potential donors why you are in need of their financial (and in-kind) support?

Catalyst Survey Respondents October 2012: 112
Excludes response 'Not Relevant'



2012 Philanthropy in the Arts Survey, April 2012: 351 Responses
Excludes response 'Not Relevant'



Report Author

John Nicholls

John Nicholls founded AQ in January 2008. He has responsibility for the strategic direction of the partnership in addition to managing the firm's sector-wide research programmes. John also works with a wide range of clients across all areas of the firm's core business areas.

John has worked as a senior business development, communications and brand professional for a number of arts organisations in the UK and overseas including Shakespeare's Globe where he held the position of Director of Development. He has also worked for the Young Vic, English National Ballet, San Francisco Symphony and The Washington Ballet in similar roles. Outside of the cultural sector he has worked for Friends of the Earth, the Royal Institute of International Affairs and Stonewall, improving the effectiveness of their communications and revenue generation activities - taking each of these organisations through significant processes of change to realize their ambitions. His most recent in-house role was as MD of London Calling Arts up until the end of 2007, diversifying the agency's client offer and significantly increasing profitability.

In addition to serving as Managing Partner of AQ, John is a Governor of Trinity Laban Conservatoire of Music and Dance and a Trustee of South-East Dance where he also serves as Chair of its Fundraising Committee. In the past, he has served as a Trustee of the National AIDS Trust, Headlong Theatre and was Chair of Pacitti Company. He also acts as ad-hoc advisor to a range of other arts organisations at Board level outside of the work undertaken through AQ.

As Managing Partner of AQ, John has authored a series of research reports exploring the state of the UK arts sector since 2008. In March 2009, November 2009, October 2010 and November 2011, he published reports on the impact of the recession on the UK cultural sector based on data supplied by around 500 UK arts organisations. In September 2009 he also published a briefing paper on cultural sector perceptions of the 2010 UK General Election which was followed in April 2010 by a briefing paper on the cultural sectors viewpoint of the major political parties' interest in the arts. In March 2011, John authored AQ's Consultation on the Philanthropy in the Arts Agenda to which almost 600 arts organisations contributed. This project was followed by a review of the pace at which Government has sought to implement its Agenda through the eyes of the cultural sector which was published in April 2012. In November 2010, July 2011, he published the findings of AQ's three-year Hidden Wealth Research Project, seeking to identify opportunities to develop individual giving within the cultural sector. The final report on this project, drawing together three years of data was published in July 2012.

Arts Quarter LLP

www.artsquarter.co.uk

Arts Quarter was founded in January 2008 in direct response to calls for there to be an effective agency to develop skills and capacities within the UK cultural sector and to devise and implement innovative working practices and business models in the onset of a period of profound public and private sector funding for the arts.

Through our client work, we have active relationships with around 75 arts organisations of all scales, art forms and regions of the UK. Beyond this, we actively dialogue with over 500 arts organisations, government agencies and departments, policy formers and the media through our advocacy and research work.

AQ has rapidly established a reputation across the English-speaking world as the 'UK's leading cultural sector think-tank' and for bringing to the sector a range of services and products which resonate with the ever-changing climate in which its client sector is operating.

Through all of our activities, we seek to challenge conventional thinking within the cultural sector, stimulate discussion, create new ways of working and provide opportunities for learning and professional development.

Client Services

Revenue generation: we look to help organisations improve both earned and unearned revenue streams from improving ticketing returns through to fundraising of all kinds and from all sources. Outside of these areas we help organisations develop new commercial revenue streams based on their visions and values.

Structure: we help organisations to review their staffing and board skills and structures, revising HR practices where required as well as undertaking recruitment.

Branding and communications: we help organisations to understand the value inherent within their brand, and help to enhance communications and marketing both online and offline. Often, we are called on to undertake quantitative and qualitative market research as part of our work on brand development.

Building audiences: we help organisations build new audiences or find ways of getting greater value out of existing ones through improved marketing, event management and through relationship development.

AQ Energy

In the current economic climate and at a time when all cultural organisations are seeking meaningful ways to reduce costs without cutting programming, AQ Energy is helping the arts reduce its energy dependency and costs.

AQ Energy is a joint venture between Arts Quarter and Utility Aid. Utility Aid has been helping organisations in the wider charitable community to manage their energy usage by

- implementing the findings from free energy audits,
- installing over 700 smart meters and helping organisations to manage down their energy costs,
- wholesale energy purchasing.

Since 2002, Utility Aid has managed to reduce not-for-profit energy bills by over £4million. Recognising the need for arts organisations to manage their energy usage sensitively yet effectively, this joint venture with AQ aims to bring the opportunity to make considerable savings to the arts at a time when all organisations will be seeking to manage down overheads. Arts organisations will pay no direct fees to take advantage of this service.

AQ Recruitment

Mindful of the resources needed to find the highest calibre marketing, fundraising and executive staff, AQ is co-venturing with Harris Hill, the UK's leading charitable sector search and selection agency, to support arts organisations in meeting their recruitment needs in the most cost effective manner. Launched in January 2011, this is a full-service agency which seeks to manage the recruitment process from start to finish, thereby allowing organisations to continue to meet their day-to-day workloads.

Industry-wide Research & Advocacy: AQ Knowledge

AQ is now regarded as the UK's leading cultural think-tank, exploring and reporting on issues important to the cultural and not-for-profit communities.

AQ Knowledge regularly engages with around 600 arts organisations across the UK collecting performance and opinion data on issues ranging from the wider impacts of the 2008/9 Recession and its aftermath on the arts, the evolution of philanthropy in the arts as well as views on key government policies. We publish our findings free-of-charge so that members of the sectors with whom we work can learn from wider trends and from areas of innovation that are shared with us by our research participants.

Summaries of our research findings can be downloaded free of charge from our website.

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