Private Sector Revenue Generation in the Contemporary Performance Sector

Summary of Findings from AQ's Online Survey: January – March 2014

April 2014

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Introduction & Methodology

As all subsidised arts organisations continue to live with the implications of declining levels of public sector support, many throughout England and indeed elsewhere continue to develop their fundraising capacities in order to recoup these losses, re-calibrate their business models and improve likelihoods of financial resilience in the longer term. Three such organisations from within the contemporary performance sector who have been seeking to understand possible ways forward are Forced Entertainment, Gob Squad and Quarantine who have received funding under Arts Council England's: Catalyst Arts – Capacity Building programme in order to explore and evolve their collective and individual fundraising models. Part of their proposed methodology for developing effective models of giving, for which they have received support from Arts Council England has been to explore how their own wider community of organisations is now operating within this ever-changing environment. Their methodology proposed to capture learnings so that not only these three but the wider body of artists and organisations which make up the contemporary performance community can learn from recent experiences, share aspirations and act accordingly to further enhance their fundraising and wider revenue generation capacities.

With financial support from Arts Council England's: Catalyst Arts – Capacity Building programme, Forced Entertainment, Gob Squad and Quarantine commissioned Arts Quarter to work with them to devise and disseminate an online survey to capture data as possible about the on-going evolution of business models within the UK and overseas contemporary performance community. This report contains the overall findings from that data capture exercise.

Where narrative responses and opinions were sought from those taking part, these too have been presented in full and as given by respondents, thereby providing a clear voice for those members of the contemporary performance sector who took part and shared views and insights as part of this project.

This AQ online survey was launched to the world-wide contemporary performance community of artists and organisations on 9th January 2014 and remained available for completion until 3rd March. The Survey was launched initially via email to AQ's own email list of 2,854 individuals working within the UK arts sector. It was also promoted via the Arts Council England website and by others working in the sector including Arts Professional, ArtsAdmin and the Live Art Development Agency. The three commissioning organisations, Forced Entertainment, Gob Squad and Quarantine also distributed a link to the online survey to their own networks of artists and organisations within the contemporary performance community. As always, we are grateful for the interest and support of these bodies in enabling as many working in and representing the contemporary performance sector as possible to take part. Over the course of the 'live period', organisations were periodically re-prompted to take part.

In all, some 127 responses were received from individual artists as well as organisations located throughout the UK and overseas. A summary respondent profile can be found towards the end of this report.

We are particularly grateful to those working within the contemporary performance community who have taken time out of their day to take part in this research project. For many, this represented a considerable contribution of time particularly given that the majority of respondents operate within small organisations or teams where time to take part represented a significant commitment to this project. We hope that they and indeed all within the contemporary performance community will take great value from these findings in understanding that they are not alone in facing up to the challenges of fundraising and will make great use of them in determining the scope and scale of their future fundraising.

Executive Summary

The community of artists and organisations which make up the contemporary performance sector is perhaps one of the most diverse in organisational scale and art form make up of any within the arts. By its nature, practice and performance scale, it is regarded by some who work within the community as perhaps the most challenging for which to generate support from outside of the public sector but like all within the arts, this community of organisations is living with the reality of lessening levels of public support. Overall, these findings show a clear sense of the contemporary performance sector starting on a journey which may see ways of working fundamentally shift in the longer term to include greater levels of fundraised revenue within their business models. The pace at which this change will be realized is possibly more protracted and complex than it may be for other sectors within the arts as is evidenced by these findings and indeed the ultimate make up of fundraising models may differ from those found elsewhere in the wider arts community.

Key Findings

Integrating Private Sector Giving within Contemporary Performance Business Models

Our questioning of respondents inevitably started with the core proposition as to whether organisations within this community see themselves including fundraising from individuals, foundations and companies within their business models. Overall, a total of 89% of respondents see themselves including fundraising with their revenue models over the next three years and some 40% have already done so. Internationally, respondents from the UK and the US are somewhat ahead of respondents in mainland Europe in terms of making this move – perhaps most likely given that the shifts in levels of subsidy in the UK have been taking place over several years already and in the US, levels of public support have always been significantly smaller. Ahead of this shift by far at present are those based in London where 57% of those taking part have already included fundraising within their business models compared to just 16% of those based in the South West of England, at the other end of the spectrum. However, looking ahead three years from now, well over 80% of all respondents irrespective of location in England see themselves including fundraising of some scale within their operations. The same is equally true when looking at respondents according to annual turnover profile where perhaps the greatest transformation in business models is most likely to be seen among respondents with annual turnovers under £100k. Here, currently 22% of those taking part currently include fundraising within their operating models compared to an average of 54% among respondents of other scales, yet this is seen as changing significantly over the next three years with the greatest pace of change happening within these smallest of operating in order to catch up with their larger peers. Equally, it is among those not in receipt of core statutory funding where this process of transformation is likely to be most evident with 66% and 71% of those respondents in receipt of project-based statutory funding or no statutory funding at all, respectively, likely to shift their business models to include fundraising over the next three years. Those that are venue-based among respondents are most likely to have established fundraising activities at 47% compared to 33% in non-venue based respondents but here again over the next three years, this shift will be all the more fast-paced within non-venue-based respondents in order to bring them broadly up to par with their venue-based peers.

Investing in Fundraising

Looking at recent investments made in fundraising among respondents, levels of investment have been significantly greater among UK respondents than among those based outside the UK at 56% compared to 33% among US-based respondents and just 14% among those based in mainland Europe. Looking within England, greater numbers of respondents have invested in fundraising in the Midlands and South East Areas, second highest in the North and at the lowest level in the South West.

Among those with annual turnovers of £500k - £1m, more have invested than among respondents of other scales with the fewest being among those with turnovers of under £100k. Equally, investment to date has been strongest among those currently in receipt of statutory core funding and least among those in receipt of no core funding.

As to the nature of this investment, we sought to ask respondents about its source. By far the greatest source of this investment has been from a government or public sector source (likely to include ACE Catalyst Arts among others). Within respondents based in the North and South West, this was the most likely source although significant numbers of respondents in London, the North and South East reported that they had made this investment out of their own core operational budgets. It was those with annual turnovers in excess of £1m as well as those with theatre as their principal art form, that a statutory source was identified as the greatest origin of this fundraising investment at 71% and 56% of respondents respectively whereas among respondents with annual turnovers of less than £100k and from other art forms, they reported that they had found funds within their operational budgets. Equally among those in receipt of statutory core funding as well as those who are venue based, the source of this investment again, was reported among greatest proportions of respondents as coming from the public sector.

Moving on to look at how this investment has been deployed irrespective of source, a number of key areas seemed to be priorities among respondents. Levels of investment in online development irrespective of the various ways in which we segmented findings scored as the highest priority. Overall, the top three responses among respondents came out as developing capacities to generate funds online, appointing freelance fundraising support followed by undertaking fundraising training of existing staff. These priorities remained the same among UK respondents compared to those based elsewhere in the world. Looking in more detail at findings through our deeper analysis showed shifts in these topline priorities. In London and the Midlands Areas, these top three priorities remained the same as the UK findings. In the North, top investment priorities differed in including more investment in fundraising staff time whether full or part-time or freelance and commissioning fundraising research. In the South East, investment is being focused on staff appointments and training for existing staff alongside investing in online fundraising. In the South West, investment is being deployed on additional fundraising personnel and on senior volunteer training. Narrative views shared by respondents also backed up these priority areas of investment generally.

Looking to the immediate future among our respondents, 55% of those taking part see themselves investing further in fundraising over the coming financial year with just under 30% doing so out of the fundraising revenues generated out of their earlier investment. In four out of the five ACE areas (excluding the South West) again around a third of respondents echo this overall view. This viewpoint is echoed even stronger within respondents defining their art form as combined arts and even more so among those who are venue-based. Going on to what this future fundraising investment might enable organisations to achieve by way of additional resources, priority areas shift away from those seen as earlier priorities with far greater interest in investing in more fundraising skills and personnel and less so on technical infrastructure. Appointing more people to help deliver greater levels of giving and looking at commissioning more fundraising research are seen as greater priorities for any second wave of investment.

Fundraising Leadership

Trustees or Directors alongside senior staff playing a role in private sector fundraising is a vital component in effective fundraising by arts organisations and in demonstrating to potential funders that revenue generation through fundraising is regarded as a valued part of an organisation's business model. Our questioning moved on to explore this key area, looking at the roles that both Executive team members and Trustees or Directors play in supporting the fundraising function.

Looking firstly at the roles that Executive staff play in their organisation's fundraising activities, findings were encouraging. In terms of all of our respondents, only around 10% of senior staff or in some cases less than that are failing to play any role in fundraising with close to 75% of respondents citing that their most senior staff recognize the value that fundraising plays in their business models. Looking deeper into our findings, levels of fundraising leadership were noted as being at their lowest among organisations located in the North of England compared to other Areas but all the more weaker within organisations with annual turnovers of less than £100k. Among those respondents describing their principal art for as combined arts, again levels of engagement by senior staff were cited as at their lowest compared to other key art forms analysed and as exceptionally low among organisations not in receipt of any form of statutory fundings. Similarly levels of fundraising leadership were reported as being significantly lower among senior staff within non-venue based organisations compared to their venue-based peers.

Moving on to look at senior volunteer (Trustee/ Director) engagement in fundraising, trends were broadly the same as those seen for senior staff. The significant difference in roles played by staff in the fundraising process versus senior volunteers lies in the more detailed roles they see themselves playing in the processes to deliver fundraising revenues. Whereas findings show strong levels of support among senior staff in the mechanics of supporting actual fundraising approaches and in managing relationships, respondents show low levels of engagement by senior volunteers currently in these activities with significant numbers not seeing this as part of their role. Clearly looking back at earlier findings in terms of future fundraising investment, some respondents recognize the need to move to address these issues of leadership as they seek to further evolve their fundraising cultures.

Fundraising Resourcing and Culture

The amount of time devoted by organisations to fundraising is invariably critical to achieving returns and so our questioning sought to move on to explore issues around the amount of time spent by respondents on the task of raising money from individuals, foundations and companies. Across all of our analysis, the trends seen were largely the same with most organisations reporting spending between one and nine days a month on fundraising presently. Only among those where there is no public funding present was this trend not seen where the level of time spent was seen as greater at between ten and 19 days per month on average.

Equally, the value placed on fundraising within wider organisational staff cultures can have a profound impact on its capacities to deliver and in looking at this issue, it became clear that respondents continue to have much work to do in this area as they continue to evolve their activities. 52% of respondents overall stated that they felt that they either still had to do more work to integrate fundraising into their staff cultures or that it continued to remain peripheral. Again, this majority was evident across all of our more detailed analysis but strongly less so within organisations with an annual turnover of under £100k.

We then invited respondents to reflect further on their fundraising cultures by sharing with us more detailed narrative insights and here the views shared supported strongly those shared in our earlier questioning around embedding fundraising into organisations and the many challenges that respondents face in seeking to move themselves into these new ways of working moving forward. Beyond addressing intellectual capacities to engage, the majority of views shared cited straight forward staffing capacity issues - the simple finding of time to deliver as being the principal challenge that lies ahead – especially given that the majority of those in this sector are invariably exceptionally small scale operations. In terms of looking at wider issues which need to be addressed in order to support those in the contemporary performance sector deliver on their fundraising ambitions, respondents also shared with us a broad range of views on issues of concern. Many talked about the need for greater value to be placed on the arts generally and a more improved understanding by funders of the ways in which the contemporary performance sector differs and works compared to others in the arts.

A critical shift by funders in perceptions of contemporary performance generally as well as a shift in interest in funding different types of operating models outside of the conventions of charitable status also came up in views shared. Again, as we have seen in earlier research reporting, greater levels of tax incentives to individuals to give came up many times as essential to enabling organisations to raise greater amounts of support from the private sector.

Articulating an Effective Fundraising Case

Over a number of years of seeking to plot the evolution of fundraising by arts organisations, we have raised the critical issue of the importance of organisations being able to articulate and effective workable case as to why anyone might be interested in giving them money. We returned again to explore this issue with the contemporary performance sector.

Overall, 12% of respondents were able to say that their Case is working well in engaging donors, the remainder stated that it was either in need of updating and therefore largely unfit for purpose (27%) and a further 43% stated that they had no fundraising case in place. Among those in the North, almost two thirds of respondents stated that they did not have a Case devised but needed to do so. The Midlands scored highest is being able to say that a Case existed and is working well. Similarly, among venue-based respondents, two thirds again stated that they do not have a clearly articulated fundraising case.

Make Up and Development of Fundraising Models

The next key area of questioning sought to look in detail at the current state of fundraising and its component parts within contemporary performance organisations and how respondents see their activities evolving over the medium term. It was clear from this, more than any other questioning, the low fundraising base from which the contemporary performance sector is starting on its journey of change.

- ### Fundraising as part of the Wider Revenue Model

Invariably, looking at the proportion of revenues generated from individuals, foundations and companies within wider revenue models before looking at the core components of those models is the place to start in order to understand possible trends. Looking across all respondents, around half reported that fundraising makes up less than 15% of all revenues generated from all sources and a further 15% stated that fundraising plays no role at all in their revenue models. Only among London respondents did the number reporting that fundraising plays no role in their revenue models fall below 10%. In the North and Midland 40% and 42% of respondents respectively reported that fundraising contributed between 1-5% of overall revenues. The low starting base for the contemporary performance community is clearly most evident among the smallest scale organisations where 60% reported fundraising making less than 5% or no contribution to their revenue models at this time. Looking forward two years from now, respondents show very clear ambition to move forward in the contributions that fundraising could be making to their revenue models. While the level of respondents reporting fundraising will contribute up to 15% to their overall revenues drops to around 30%, it is in the levels of contribution as a percentage of overall revenues above the 15% threshold that fundraising growth is most evident. Looking at the current position, only around 24% of those taking part were able to state that fundraised revenues make up 16 – 40% of overall revenues. Looking two years from now over 45% of respondents estimate that fundraised revenues will make up between 16% and 40% of overall income. Shifts in levels of fundraising return are especially strong in the Midlands and North and especially among those organisations with turnovers of under £100k per year. Ambition to deliver fundraising growth is particularly strong among those respondents in receipt of project funding from

statutory sources and non-venue based respondents. These trends go on to be borne out further as we invited respondents to look in more detail at the separate strands of their fundraising operations.

- Revenue Gifts from Individuals

Based on details shared by our respondents, they see individual giving playing a critical role in the development of their fundraising models over the next three years. More than two thirds of those taking part irrespective of our various strands of analysis see securing support from individuals playing a key role in the activities. Around half of those taking part also see individual giving playing a role in helping them to deliver work with creative partners from which they may not derive any direct benefit. What is most interesting in the development of individual giving as a key strand of fundraising is the manner in which respondents see it evolving over the course of the next two years. In terms of predictions made by respondents, growth is most significant within giving levels of less than £99 per gift and gift levels of ranging from £100 - £999. Where tangible growth is less evident is in the area of major giving where while levels of organisations not engaging in this area of fundraising drops significantly, the level of giving actually secured is relatively small compared to other levels of individual giving. The only area of England where this trend is not evident is among London-based respondents where major giving is envisaged as making quite meaningful levels of contribution within individual giving activities generally. Particularly among smaller scale organisations, ambitions to extend fundraising into the area of individual giving is particularly strong notably at the lower level and indeed all the more so among non-venue-based organisations.

- Gifts in Wills

While we sought to ask a number of questions around the manner in which organisations within the contemporary performance sector seek out legacies from individuals, we had a sense from our earlier research into legacy giving to arts organisations that levels of interest in this area among respondents may be relatively low. Indeed, well over two-thirds of respondents do not foresee seeking out gifts in wills as a key part of their fundraising activities for the next three years. Only those with annual turnovers in excess of £1m bucked this trend. Among those who do promote gifts in wills, levels of return on marketing to date were reported as exceptionally modest with the exception of a couple of our venue-based respondents.

- Grants from Foundations

As can be seen from our findings, great store is being placed by respondents on the role that securing grants from foundations currently and is likely to play within their fundraising models. Currently, 83% of respondents overall reported that they are in receipt of grants from this source and this figure rose into the 90s and up to 100% when looking at more detailed analysis. Again, around half of respondents also reported seeking out grants on behalf of creative partners as being part of their fundraising activities with foundations. The scale of giving by foundations to the contemporary performance community in terms of scale of gifts is not insignificant albeit that between half to two thirds of respondents state that they have yet to engage in this area of fundraising at this time. Those with annual turnovers in excess of £1m are at this stage experiencing the greatest levels of success but respondents see far greater contributions to overall fundraising mixes being made over the course of the next three years from foundations both in terms of numbers of gifts and indeed their size.

- Gifts from Business

Looking at working with business, respondents appear to show a great deal of enthusiasm in principal for seeking to engage with this sector as part of their fundraising activities. Around 60% overall state that they will be striving to do so over the course of the next three years from what is currently a relatively small level of activity currently. Commitment is greater among those of the greatest scale in terms of turnover but fairly equally matched across the five ACE areas. Where this enthusiasm seeks to translate into actual financial returns is in the levels of contribution that respondents feel that gifts from business could make to their revenues. Less than half of respondents see corporate giving making up less that 10% of their fundraising overall which given the scale of operations is relatively low. Not so surprisingly, it is only among those organisations based in London that corporate giving is seen as making up a greater proportion of their fundraising earnings.

The Role of Crowd-funding

The debate around crowd funding as part of the future fundraising mixes of arts organisations continues and opinions remain diverse. Given the strong level of interest within the contemporary performance sector for this source of revenue, we sought to test this out. Views were mixed and were shared in our direct questioning and in our invitation for more detailed insights. Of the third of respondents who stated that they have tried it, 20% said that they have found it successful and the remaining 10% stated that they had found it unsuccessful. More of those based in the South East, North and London Areas reported having success. Among those who do not see it as viable, some 55% of respondents with annual turnovers of £500k - £1m viewed it as not being a viable fundraising option. Enthusiasm for at least attempting it remain high across all areas of our analysis most of all among non-venue based respondents.

Developing Commercial Revenues

Looking beyond the conventions of fundraising, we wanted to provide respondents with the opportunity to share with us insights around other forms of commercial revenue development which could support the growth of their business models. In this area, ambition for looking at commercial development was as strong as for fundraising with around three quarters of respondents aiming to develop commercial revenue sources over the next three years. Commitment is strongest in London and the North and among those organisations with annual turnovers in the £251k - £500k range. Respondents also shared with us a broad range of ways in which they see themselves developing these commercial revenues, details of which again can be found in the main body of this report. Many talked of extending their commissioning models and looking at commercialization of intellectual property alongside exploring training models and working with businesses to deliver services.

Organisational (Internal) Issues Identified as Possible Barriers to Fundraising Success

In the remaining three sections of our research, we sought to provide respondents with opportunities to share with us concerns and observations that are forming part of their fundraising thinking and which invariably will go on to feature in the ways in which they might seek to develop their respective fundraising models. In the first of these sections, respondents shared with us insights into any possible internal barriers which could impact on their capacities to generate the funds that they need from individuals, foundations and companies. For some, the scale of their organisations, often having limited staff time and lack of a fundraising track record is a major concern. Equally, in some cases not following the established governance models and as such, being (in some cases) sole traders, some feel, could prevent them from achieving fundraising success. Some talked about the scale of their work and a lack of understanding by funders of all backgrounds around creative processes and commissioning as being key prohibitors in effectively engaging supporters.

Sector-wide Issues Identified as Possible Barriers to Fundraising Success

Moving on to think about sector-wide issues, a number of respondents talked about general lack of appreciation of the need to support the arts generally. Others focused again on the scale of performances, being non-venue based and as such, the lack of tangible opportunities in some cases for potential supporters to engage in an ongoing dialogue. Some talked of the risk-taking experimental nature of the work as being potentially off-putting to those who are perhaps more risk averse and in some cases the nature of the work being seen as niche. Many respondents referred to simple misperceptions of the nature of contemporary performance acting as a hindrance to securing support while some others shared views on the nature of relationships that non-venue based organisations have with host venues - this acting as a possible barrier to engaging with audiences and telling their own fundraising stories.

Trends/ Themes in Feedback from Fundraising Approaches to the Private Sector

Finally, we asked respondents to share with us any insights they may have received from funders regarding any of the approaches they may have undertaken to date. Again, some respondents reported lack of interest by funders given the scale of works presented and the lack of return on investment seen on that basis by funders. Some also talked about shortness of timescales in the creation of work not matching up with the expectations of funders. Most of all, respondents talked about the singular lack of feedback from funders which would prove exceptionally valuable in enabling them to shift their ways of working to align better with funder expectations.

Conclusions

In undertaking this project and in looking across issues raised and shared by respondents, we were struck by the range of challenges faced individually and collectively by the sector as a whole and indeed the fact that in many cases, respondents are still at the very early stages in their fundraising development. There seems to be a clear sense of fundraising ambition and out of that resignation that engaging in private sector fundraising needs to become an integral part of operating models from this point on, as levels of public support continue to wane.

There are clear shifts needed within organisations within this sector but moreover within potential funders themselves if philanthropy is to play a key role in the development of the contemporary performance sector. The reality is that in the majority of cases operating models within contemporary performance are usually small-scale and as such, resources to deliver on fundraising are likely to remain limited. All staff and volunteers have a vital role to play in making fundraising ambitions a reality perhaps more so in this community than in any other by virtue of scale. In this area too – a significant shift is now needed to enable the sector to meet its fundraising ambitions. On that, the pace of anticipated growth in fundraising activity among our respondents is little short of daunting. Levels of competition for support from within this sector alone is going to grow at an unprecedented scale and artists and organisations will invariably find themselves competing for support in ways that have never been seen before. The extent to which the funding community with interests in contemporary performance might have the capacity to respond to the escalation of requests could be questionable unless it expands considerably in order to meet demand. Invariably, there will be winners and losers in this process – those who will succeed will be those who have addressed and resolved the articulation of their fundraising case and above all thought intelligently about the wider positioning of their operating models, brands and the manner in which they tell the story of their wider community.

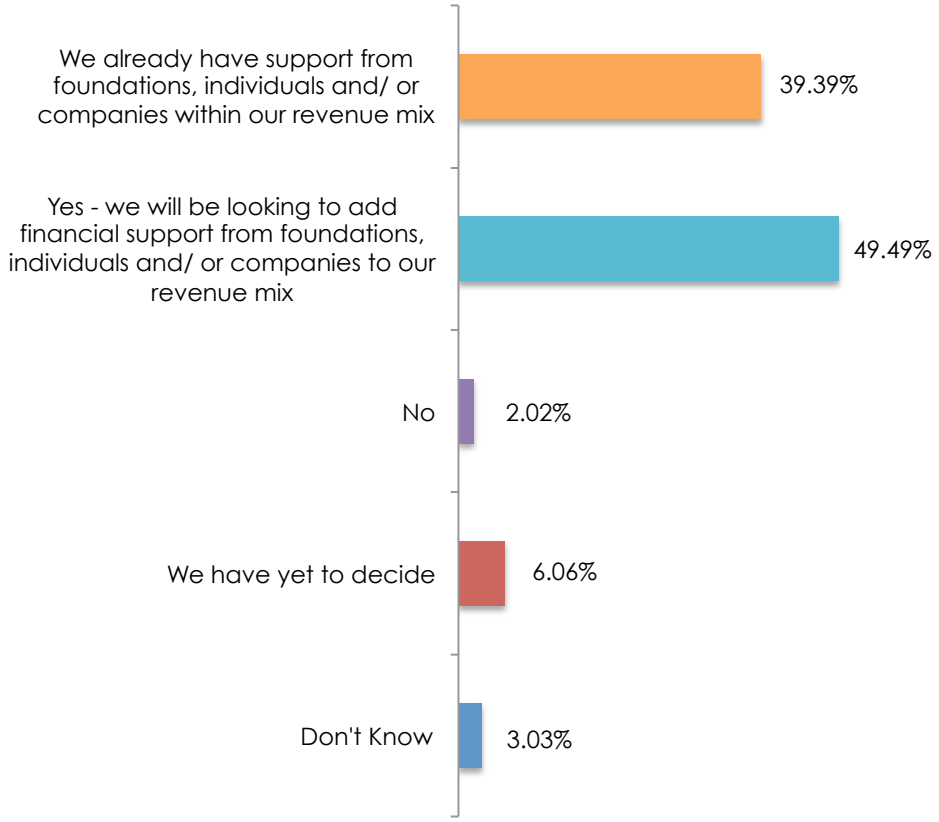
In looking at this sector through our knowledge of working within it and through these findings, there is a clear sector wide advocacy role that needs to be fulfilled by fund seekers. Artists and organisations have an outstanding history of creative, imaginative and evocative work and this creative energy now needs to be channeled into the ways in which they look to fundraise. Organisations and artists in this community have a provenance in collaborative working and coming together to advocate effectively a sector wide fundraising case could prove invaluable in shifting a greater number of funders to engage with this sector. Equally funders themselves have a responsibility to share and educate this sector and to develop meaningful partnerships.

Mindful of the scale of ambition expressed in our findings possibly coming into conflict with staff and senior volunteer resources, we could see potential for new models of fundraising collaborative working emerge within this sector which could well emulate the innovative practice and values seen in creative practice. Such working could address concerns among funders around the scale of reach and impact and see funders supporting consortia of organisations working in partnership. There is a lot here for the contemporary performance to contemplate but we hope that these findings will support that process. We look forward with our commissioning organisations to playing an active role in that debate.

1.	Integrating Private Sector Giving within Contemporary Performance Business Models

Q: Has your organisation decided that it needs to include financial support from foundations, individuals and companies (or any combination of these) as part of its revenue mix during the next three years?

Overall: 99 Responses



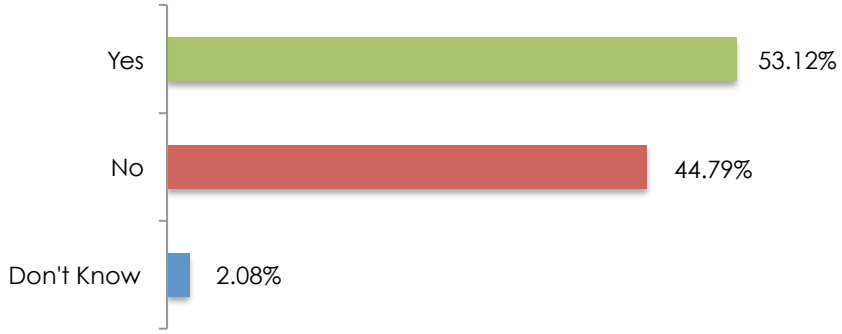
Reasons provided for not looking to include private sector revenues in business models

we're a very small company (2 artists) and there are almost no other funding streams realistically available outside of grants for the arts and money generated from touring. Those that are available are for very small amounts of money that do not justify the (unpaid) work required to get them.

2. Investing in Fundraising

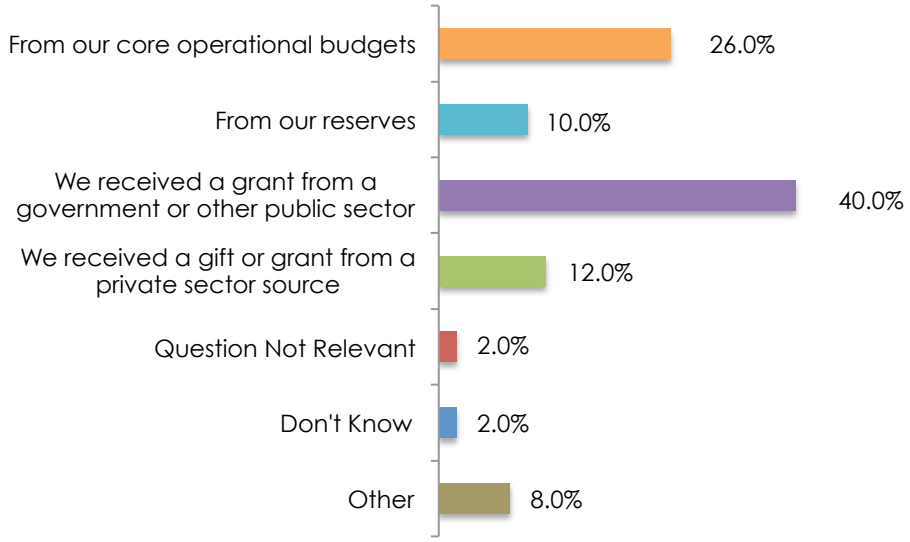
Q: Over the past two years (i.e. from January 2012), has your organisation invested in developing its capacities to increase levels of income from foundations, individuals and/ or companies either from within you financial resources or by receiving a grant to do so from a public or private sector source?

Overall: 96 responses



Q: How have you been able to make this investment in developing your fundraising capacity?

Overall: 50 Responses



Other ways in which respondents stated that they have made this investment in fundraising

From (combination of) core budgets, grants and reserves

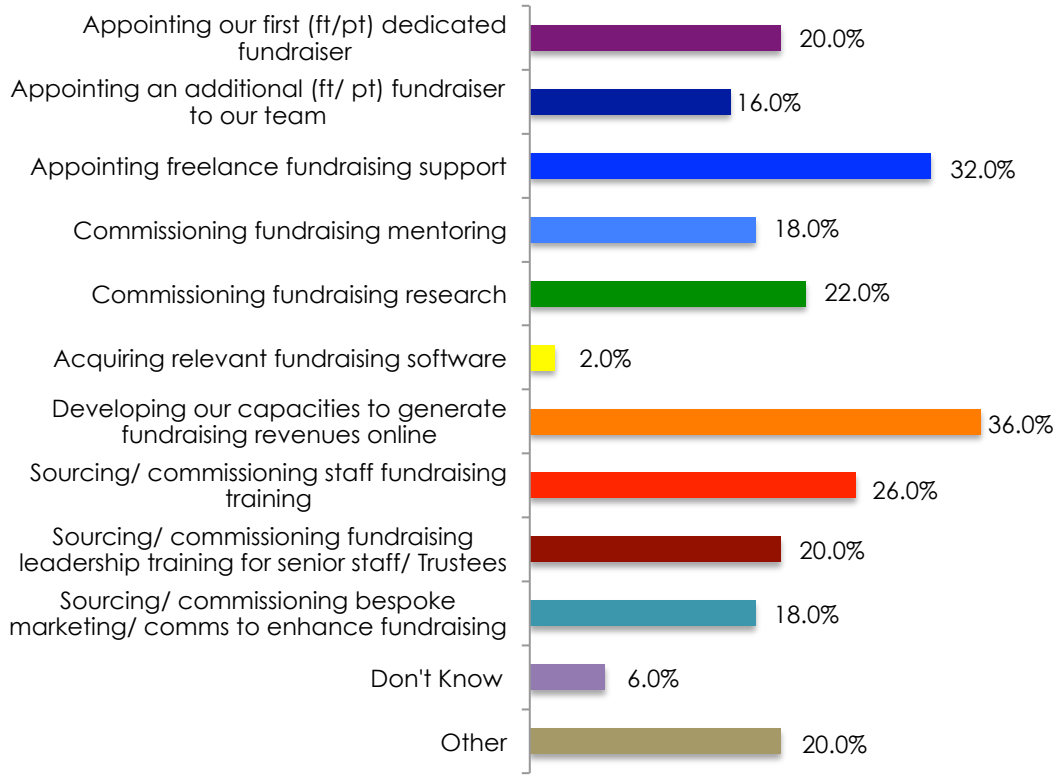
From getting volunteers rather than paid staff to do some jobs has freed up some funds to pay for additional fundraising time

I loaned the company funds to pay a fundraiser for a small amount of work

Meet a fundraiser to discuss what other sources of funding other than Arts Council England I could find for match funding. As I am not a charity I am not eligible to apply

Q: Thinking further about the ways in which you have been able to deploy your fundraising investment over the past year (irrespective of the source of this investment), what has this allowed you to put in place? (respondents selecting all that applied)

Overall: 50 Responses



Other fundraising investments made by respondents

Adding capacity to existing staff for fundraising

Adding fundraising responsibilities to a new part time role.

all of the above via a Catalyst consortium award, which is routed through another organisation.

Establishing a Development Sub Committee at board level

Investment has been re-direction of core staff (mostly unpaid) to make fundraising applications (foundations/trusts)

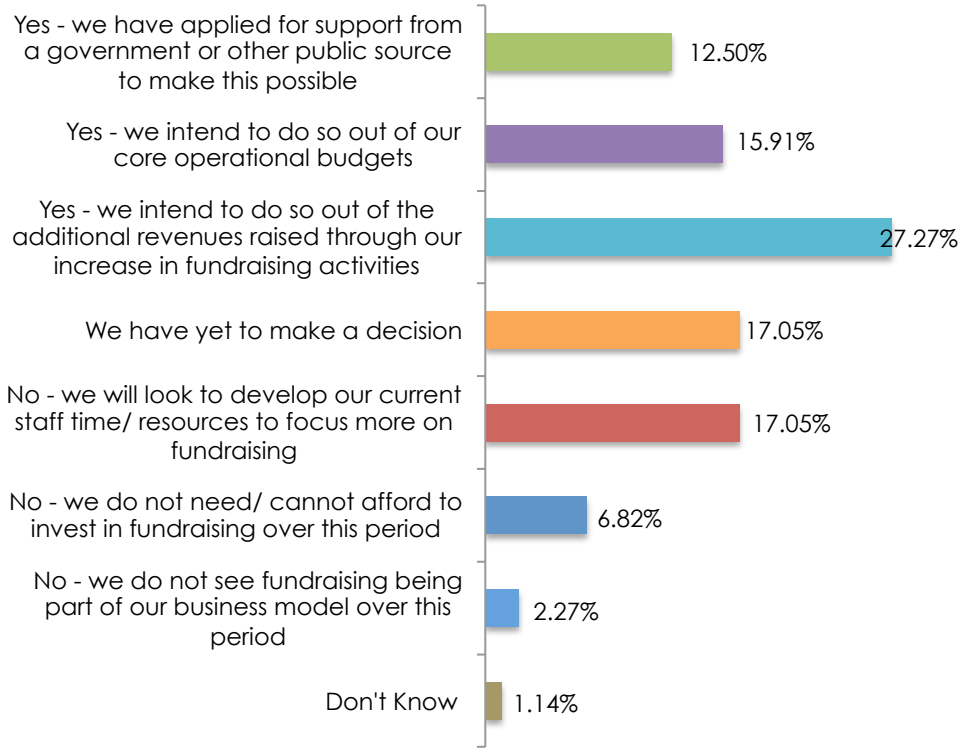
More time allocated to fundraising for Producers

Put in backfill to support CEO to take on greater fundraising role

We work with an independent fundraiser to support our internal activity. Brings additional skill and experience to team. We also work with Innovation team within HE

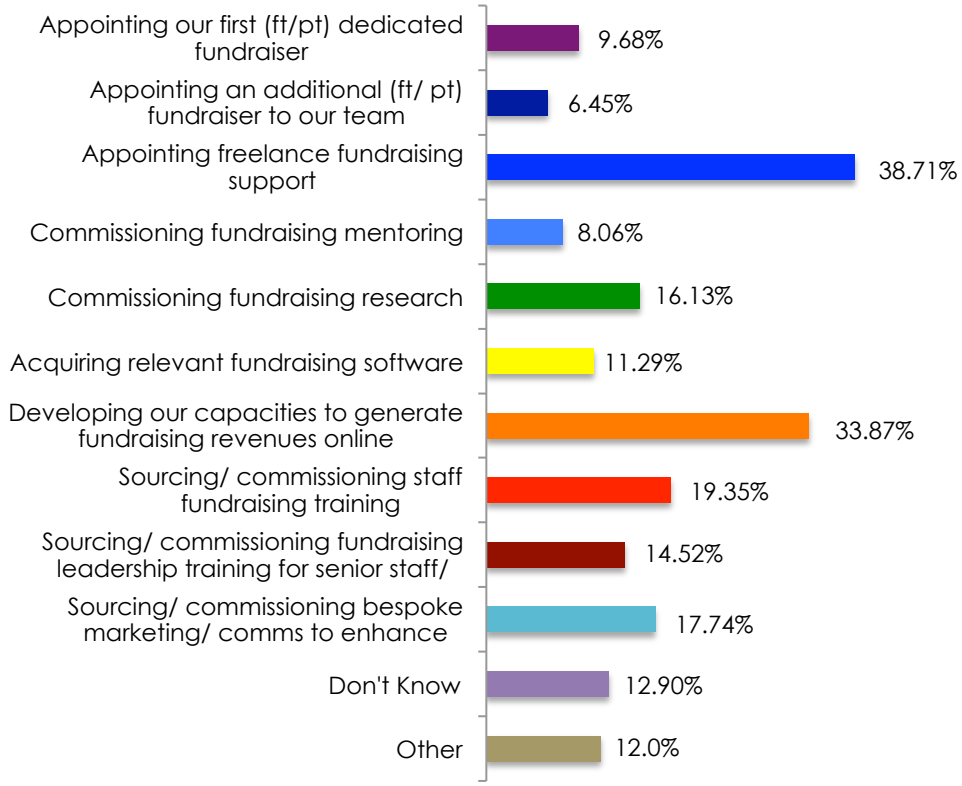
Q: Do you propose to invest in developing your fundraising capacities over the course of your current and/or next financial year?

Overall: 88 responses



Q: Thinking further about any fundraising investment you may be planning over your current and/ or next financial year, in what areas of activity will you be looking to invest over that period of time? **(respondents selecting all that applied)**

Overall: 62 Responses



Other fundraising investments planned by respondents

Board away due to help determine this

Continuing to employ our full-time fundraiser

Cultivation events for potential supporters

increasing freelance devt support

Redirecting core staff time to fundraising (trust/foundation applications mainly)

We do not invest in fundraising. We do invest extra in international sales. We engage somebody external for this for 1 day in the week.

We have received a Catalyst grant and are entering the final year of this capacity building and match funding award. We are committed to continuing investment in the part-time fundraising post (the creation of which was made possible by capacity building funds in year 1) in the final year from core resources.

3. Fundraising Leadership

Q: We'd now like you to evaluate the capacities of your Executive Staff to engage with your private sector fundraising over the course of the next year be responding to the following statements

Overall: 77 Responses

'Not relevant' and 'Don't Know' responses not shown

	All fully engaged	Around half engaged	Only one/ two engaged	None currently engaged	Do not see as part of their role
They recognize the importance of non-government/ non-public sector fundraising to our business model	57.14%	16.88%	0.0%	5.19%	2.6%
They understand fully our private sector fundraising strategy	40.26%	15.58%	5.19%	12.99%	2.6%
They work with us on approaches to potential funders	45.45%	20.78%	6.49%	5.19%	3.9%
They help with acknowledging the support we receive from donors	37.66%	16.88%	3.9%	12.99%	3.9%

Q: We'd now like you to evaluate the capacities of your Board of Directors/ Trustees to engage with your private sector fundraising over the course of the next year be responding to the following statements

Overall: 77 Responses

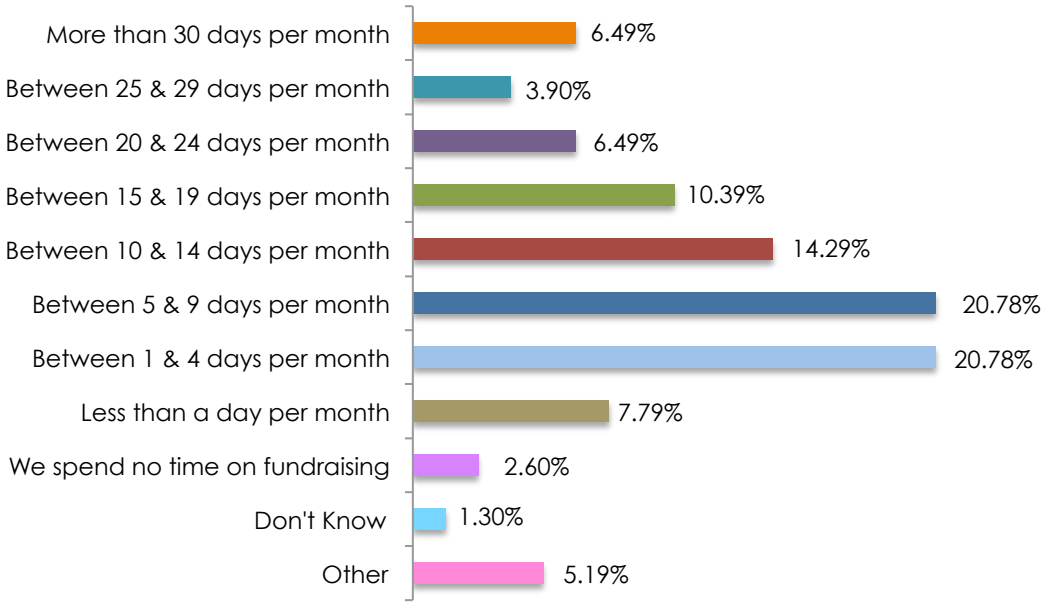
'Not relevant' and 'Don't Know' responses not shown

	All fully engaged	Around half engaged	Only one/ two engaged	None currently engaged	Do not see as part of their role
They recognize the importance of non-government/ non-public sector fundraising to our business model	40.26%	22.08%	2.6%	6.49%	2.6%
They understand fully our private sector fundraising strategy	28.57%	24.68%	1.3%	12.99%	5.19%
They work with us on approaches to potential funders	14.29%	29.87%	11.69%	12.99%	6.49%
They help with acknowledging the support we receive from donors	19.48%	19.48%	5.19%	12.99%	14.29%

4. Fundraising Resourcing & Culture

Q: Thinking about the amount of time spent by staff and/ or Board members on fundraising with your organisation – on average in any one month, how many days would you say your organisation is currently spending on generating fundraising income from foundations, individuals and or companies?

Overall: 77 Responses



Other responses to amount of time spent on fundraising

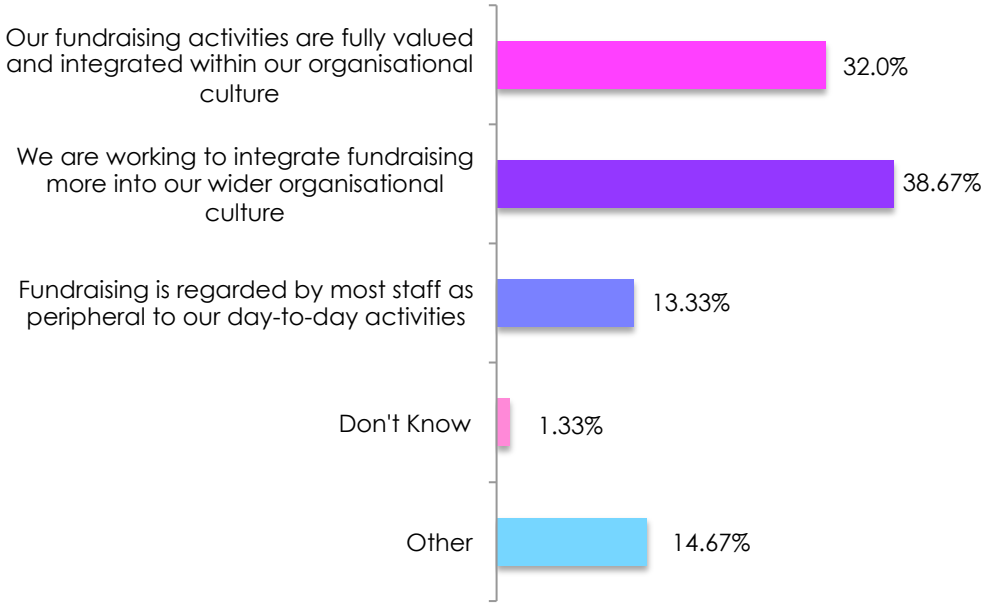
Depending on workload, the actual team, who works on volunteer basis, will dedicate some of their time to seek funders/sponsors

It's basically just me wearing the hat when I can and need to with the artistic time being put on hold

Usually I would concentrate on fundraising in combination of writing a Grant for the Arts application. Once that is done, I don't spend any more time on it.

Q: Thinking about your current fundraising activities – how do you feel this is regarded at present across the entire staff within your organisation?

Overall: 75 Responses



Other stated perceptions as to how fundraising is regarded within organisations

A source of match funding to comply with Arts Council criteria

Fundraising is not a big part of the picture, we are earned income primarily.

I have it in my mind at all times, my producer doesn't have the background. My chair is brilliant

Independent producer; all financing is project related

It's an organisation of 1.5 people what do you think?

Its regarded as a necessary evil - something ACE has encouraged us to be - but that we believe we have no chance of being successful at...

No staff

Not relevant - only one member of permanent staff.

we have a staff of one

We're a small organisation with no on-going funding so we all appreciate it!

Q: What key challenges do you feel your organisation needs to address (internally) in order to succeed in developing your non-government/ non public sector income as part of you revenue model effectively over the next three years?

Communication strategy / integrating fundraising ask into marketing messages. Strategy for growing corporate sponsorship income. Longer-term planning for some aspects of plans that require fundraising income

Integrating fundraising into all areas of the organisation. Convincing staff that fundraising is part of their role

A structure that enables us to exist when we do not have a currently funded project and to make better connections with a wider range of individuals/companies/Artists

Addressing internal capacity demands - finding time to engage Artistic Director and Executive Director more in private fundraising. Developing our internal planning to facilitate private fundraising and allow us to meet funding opportunities.

An additional person with the skills and time to develop the marketing and strategy to share our training programmes

As an emerging company, we would like to make progress in developing or infrastructure. However, with very little capitol and all working for free - we don't have the funds or expertise to join the ITC or develop the company/personnel. There is a chicken or egg situation; we cant get more funding until we are registered as an organisation/CIC, but we cant register without money/start-up funding. Yes, we are trying corporate sponsorship avenues as well, but which companies want to sponsor an avant-garde company who make work that doesn't shimmer with X-factor content and have the audience reach of mass-media?

Be braver to ask our artists & creatives to help us with the ask. Digital fund raising through our website & text giving. Accepting the idea of large philanthropic gifts

Capacity and work load

Clear concise information to enable asking more clearly to individuals. Better contacts networks with both private sector, individuals and trusts/foundations. Better articulation of what core costs actually means / how core costs can be and most often are adapted by all small orgs

Core income to pay for development staff and senior staff capacity to be involved in fundraising

Currently fundraising activities are responsive and almost entirely driven and carried out by junior staff. Senior management needs to engage fully with developing a long term strategy.

Developing an appropriate strategy and model for our company.

Developing our language and approaches to connect to potential givers. Developing campaigns that make sense re benefits to potential givers. Starting campaigns sufficiently early, and having the time to cultivate relationships in the long term.

During my 20 years in the arts in America, it has always seemed to me that the amount of time and effort devoted to fundraising from private donors, corporations, etc. has taken away too much from art making and the reward here has never been equal to the drain on time and attention. We have worked over the years primarily on bartering (offering time, janitorial help, classes, etc. in exchange for space to work, for example...) and also working with what we have available to us for every project. Over the years this emphasis on making good work over fundraising has resulted in more work for our company, more commissions, and better ability to support ourselves. Fundraising, grants, etc. have been a relatively small part of the picture (only 5% at most) for us.

Finding the time and resources to address the issues and create a strategy

For me to be able to access foundation grants and even sponsorships, I need to become an organisation or charity but as a solo freelance artist, I am too small an entity to do that.

Full evaluate the commercial potential of the festival and in particular the outside events. Generating contacts, Building confidence to ask for money, Integrating it into our general activities, engaging the board or fundraising committee

get core members

Improve our skills, knowledge of fundraising sector, improve systems - explain the innovative and effective worm we do better

In making Great Art and Culture for Everyone - Ensuring that our values of Freedom of Speech and Freedom of Expression as well as our full commitment to the Creative Case is in every detail of our financial model in order to maintain a clear rationale as well as attract finance that is progressive and diverse. We would do this solo and in consortium format to ensure that we are best placed to work across borders.

Increase fundraising capacity. Engage all staff

Lack of core funds/staff. The arts centre only has one employee currently. Lack of fundraising expertise within the staff and Trustees. Lack of commitment of Trustees towards fundraising.

Lack of staff time. Board of Directors' engagement. Create clear strategy

More time and resources to invest in fundraising

more training and advice for new ventures/members. Last year we spent over 60% of energy in this area chasing private sectors for funding with no success and felt deflated.

More visibility, time to document recent process into funder friendly packages online and in docs. To generate a strategy which reflects our ambitions, targets and increases our capacity to free artistic director (me) from doing all the admin and being the unpaid CEO whilst all her artists are paid. We are quite new. We've been successful. Now we have to learn to stay afloat without the start up funds I put in.

Prioritising the time of senior staff both to develop additional income streams & to support other members of staff to do the same. Telling our story so that 'non arts professionals' in particular see the value in what we do. Those who come into contact with us are primarily artists/producers etc who 'get us'. Linked to the point above growing our family given we do not generally produce work. The value in our investment (time) in all artists, companies etc, research, brokering relationships etc can be invisible. We are contiually treading a fine line as we do not believe in 'ownership' of artists or their work. We are not as good as we should be at 'blowing our own trumpet'

Putting the fundraising ask more centre-stage online and in print material (including increased prominence of sponsors' logos etc.). Appreciating that resources are better used on certain aspects of our work rather than others for which money was traditionally raised but only at a low level and with a comparatively low return on investment.

Staff all part time and working to capacity, need more time.

Staff and trustees need to become more comfortable with 'making the ask'. They need to learn to use the Case for Support we have developed and to recognise the arts as charitable per se.

Staff capacity to seek out and develop relationships/services effectively.

Staff time - small organisation with equivalent of 2.4 part-time staff; only one has specific fundraising experience, though we are trying to make good use of the subject-specialist knowledge in tailored fundraising approaches

Straight choice: 1.5 people = either do the work the organisation is funded to do or spend the time fundraising and not producing any actual art work:
- as an organisation without a building
- in a niche artform
- not in London
- with barely any staff
the latter seems a dead-ended waste of good time and money.

Thee ONLY reason private giving is any priority is because we're told by ACE that it has to be - it's a farce that we're reluctant to participate in - better left to those with a realistic chance of success... so we occasionally shake a bucket and stare hopelessly at trust and foundation applications.

That in order to be respected in fundraising, it's often assumed that you ARE an 'organisation.' It's very difficult to be an independent producer, without founding a theatre company just to produce 1 or 2 works.

This is something that our company needs to develop our knowledge and understanding of in order to grow. At present we have little knowledge of the opportunities for private funding and what this might offer our organisation.

Through our renewed marketing model we must raise the profile of the organisation in order to attract other funders and sponsors out with Scotland/ the people who are already familiar with our work.

Time - lack of it...

Time for strategic thinking about fundraising is limited, especially as an independent artist. Teams are project-based, rather than permanent staff. It is often unclear whether ultimate responsibility for financial resiliance sits with me as an independent artist or a producer hired on a project-to-project basis.

to continue the fundraising momentum beyond the Catalyst programme

To stress the relevance of fundraising and related activities to the operations of the company (i.e. none of it happens without fundraising). To engage more fully the company member's ideas so they feel they have a stake in the finances of the company.

Understanding the ethics around fundraising from the private / commercial sector

We are currently successful at levering funds from foundations, however due to the nature of the work (in terms of political values/outputs/logistical delivery) there is little scope for engaging private sector companies or individuals in investing.

We are working to raise the profile of our activity in this area - to encourage people to find value in the grass-roots artist-led activity that we undertake. We are also trying to understand where those people can engage with us and our unusual business model.

We currently don't look to any public sector fundraising (by which I believe you mean trusts and foundations) as we find it difficult to match the work that we do, and the timeframes in which we do it, to foundation aims.

We have a very unusual working model in that our main event of the year - the Edinburgh Festival - is performed unpaid by the artists and produced mostly unpaid by us. All of our admin is done unpaid, and our producing is paid on a fee to fee basis depending on the budget of a particular project.

We need a dedicated part-time fundraiser to support our strategy. We have no full time staff and need to build our capacity urgently.

We need to better articulate a case for support for our organisation and projects; and put in place strong fundraising and stewardship processes. Dedicating appropriate and sufficient staff time for fundraising continues to be a challenge.

We're a tiny company of 2 people, so capacity and visibility are the big issues. Also, of course we're not a big visible institution. We're looking to develop our visibility - especially in terms of the range of work we do across art forms (including commercial forms) and the potential to scale projects across different platforms. For us - broader audiences are the key to more diverse income generation.

Q: What things need to change outside of your organisation to enable you to succeed in developing your non-government/ non-public sector income as part of your revenue model effectively over the next three years?

A change in attitudes to core funding and full cost recovery. Many trusts and foundations will only fund particular projects. More partnership working

- Economy to recover
- More positive messages from central government in terms of the value of arts philanthropy
- Potentially a match funding scheme for sponsorship, a bit like A&B used to run some years ago

A championing of the intrinsic value of the arts by opinion-formers and a greater understanding of the development of talent and new work.

A conversation around the value of the arts.

Acknowledgment and recognition of the influential and impactful work being made in the Live Art and performance sector, and the need for increased investment in the sector.

Additional funding and mentoring, perhaps

Again, for me, from what I see in the USA, entirely too much time and brainpower is spent fundraising and to the detriment of the art. I think we need to shift priority back to art making, and this is what we've done as a company ourselves. For our country right now, the lion share of the granting and foundation support is for established (and I mean Lincoln Center, NYC Ballet...etc.) venues and institutions. It does not support small companies making work. The largest grant I can get is roughly $30,000 and usually comes with hours and hours of reporting I have to do afterward to justify how this money was spent, proving the investment was worthy, etc... it just has never been a great way to support the artwork long term because of all the administration it demands, which takes time away from making art. I'd rather work a 40 hour a week job, personally.

An acceptance that new people can be as trustworthy as the previously funded!

An attitudinal change about the socio-political interdependence of arts and culture as a factor in nourishing a nation to thrive. A development in how trade is done and where there are increased opportunity for arts and culture to inform and be informed. A clearer value of cultural diplomacy as delivered by the Creative Industries.

An understanding that arts venues need support

Change of government

Encouraging philanthropy through tax breaks and other incentives. Applauding philanthropy as a culture

Government/ Arts Council/ LEP/ LA attitudes to supporting fundraising outside or London and build associated advocacy

Greater support and opportunity, particularly for smaller, up and coming organisations

Have more qualified people to work in the arts

I just don't know if our organisation will ever be able to be our main source of income. This is why we all work as independent artists and make money that way as well.

Improve our profile, make public - digitally and via research how we work

Increased Governmental incentive for private donors and companies to donate to non-London / southern based causes.

Increased profile of our organisation and its work. Improvement in the wider economy. A cessation of public sector funding cuts.

It would be great if we had easier access to audience data and could continue conversations with audiences between shows. Easier ways to find potential donors/funders who are interested in new small companies - where do they hang out and what are they interested in? Healthier media coverage would definitely help too - not even necessarily coverage of our company's work specifically (though this would probably help immeasurably), but just more regular, less hysterical coverage of art that better recognises culture as part of people's day to day.

More advocacy from larger organisations on behalf of smaller, grass roots organisations such as us. More understanding of our business model and organisational structures.

More trusts and foundations to provide unrestricted funding to arts organisations.

Openness of grant-making trusts to new players - one turned us down because we didn't already have trust support for the project! Economic climate, particularly for potential corporate funders.

Our core constituency is dance artists, capacity to expand private donations from that pool are limited; Philanthropy in the conventional sense requires careful cultivation, for which we lack the staff time

Possibility for a UK non-profit status for companies that is not a charity status - specifically for trusts and foundations. Massive cultural shift in "charity" giving to support arts - not something I believe will happen! Better definition/ clarity around how core costs are understood

Private sector donors need to stop trying to set the arts agenda!

Rebalancing of deals in venues. Greater audience development effort where salaried individuals have infrastructure to help w this. A social revolution in finance and education. Nothing massive

Society and the socio economic climate! In a culture that doesn't fiscally encourage philanthropy, during a recession, the notion that a niche art form that struggles against its (own) pseudo-intellectual reputation just to get audience through the door - the prospect of individual giving seems pretty far-fetched... Realistically what needs to change is funder and government's 'one size fits all' approach - and to focus efforts onto art forms and geographical locations that might attract funds commensurate with the costs of raising them

Start-up grants for arts based 'groups of indiv's' to transform to make that leap to an 'organisation'. Free advice - not 'we will help if you pay'... Database (free access) to companies actively seeking sponsorship for smaller arts companies.

Tax breaks to encourage philanthropy. More emphasis on philanthropy outside London by both government & other bodies such as Arts & Business (eg giving their Prince of Wales medal to only London givers)

Tax incentives for individuals to give.

The current situation with Creative Scotland, whereby access to regular funding streams has been impossible due to the upheaval of their processes and senior staff changes in the organisation, makes it harder to secure other statutory and trust funds as we have no seed funding to match.

The nature of our organisation means developing additional income streams will always we challenging. If there are any similar organisations who have had success in this area, talking to them would be invaluable. We are always working at full capacity with more demands on a small part time team then we are able to give. We need support to carve out the time and cash investment to pay for it with the aim that a relatively small investment will generate a significant return.

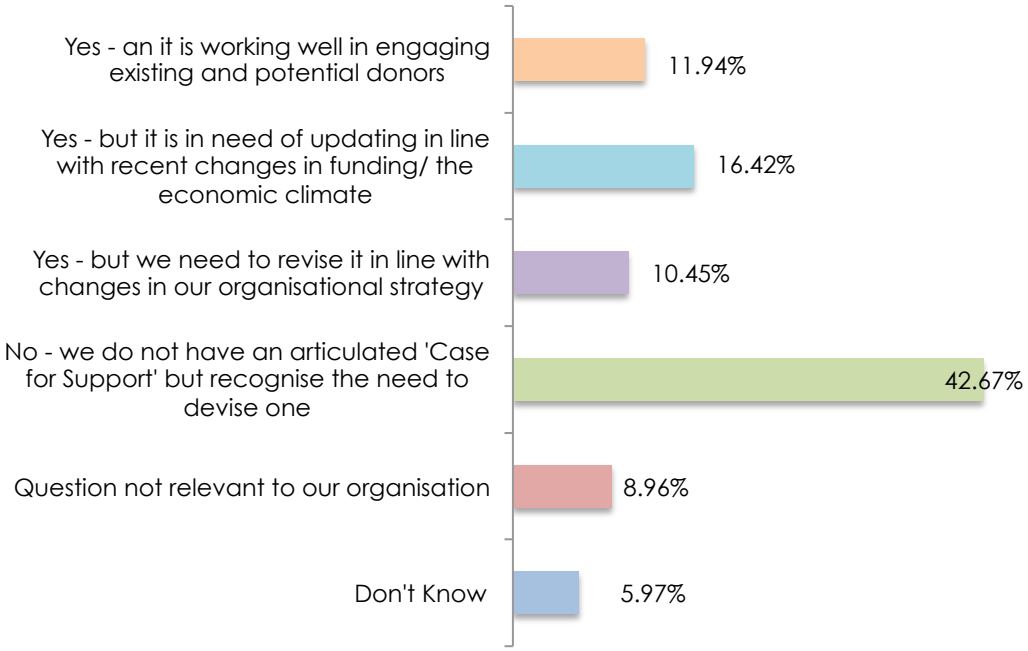
There are very limited opportunities to receive support and training around fundraising and development, and those which are available are prohibitively expensive - even a couple of hundred pounds represents pretty much all of my annual professional development budget. Programmes like Catalyst are aimed at organisations rather than individuals, which means paid opportunities to up-skill and strategize are being given to organisations who in some instances are already in receipt of core funding and arguably better resourced already.

Working with Americans. Seriously. Our UK arts culture is one of entitlement to public money. Americans do not get or assume public money of any kind (the Nat Endowment for the Arts only funds huge projects). They are scrappy, inventive, and ALWAYS diversify their funding base from the beginning. They would never EVER assume that Arts Council would fund them, or continue to fund them. They are incredulous that UK arts orgs and artists often know nothing about diversifying arts funding base. Whether for a project, or an organisation. We have a GREAT DEAL to learn from Americans in the arts.

5.	Articulating an Effective Fundraising Case

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

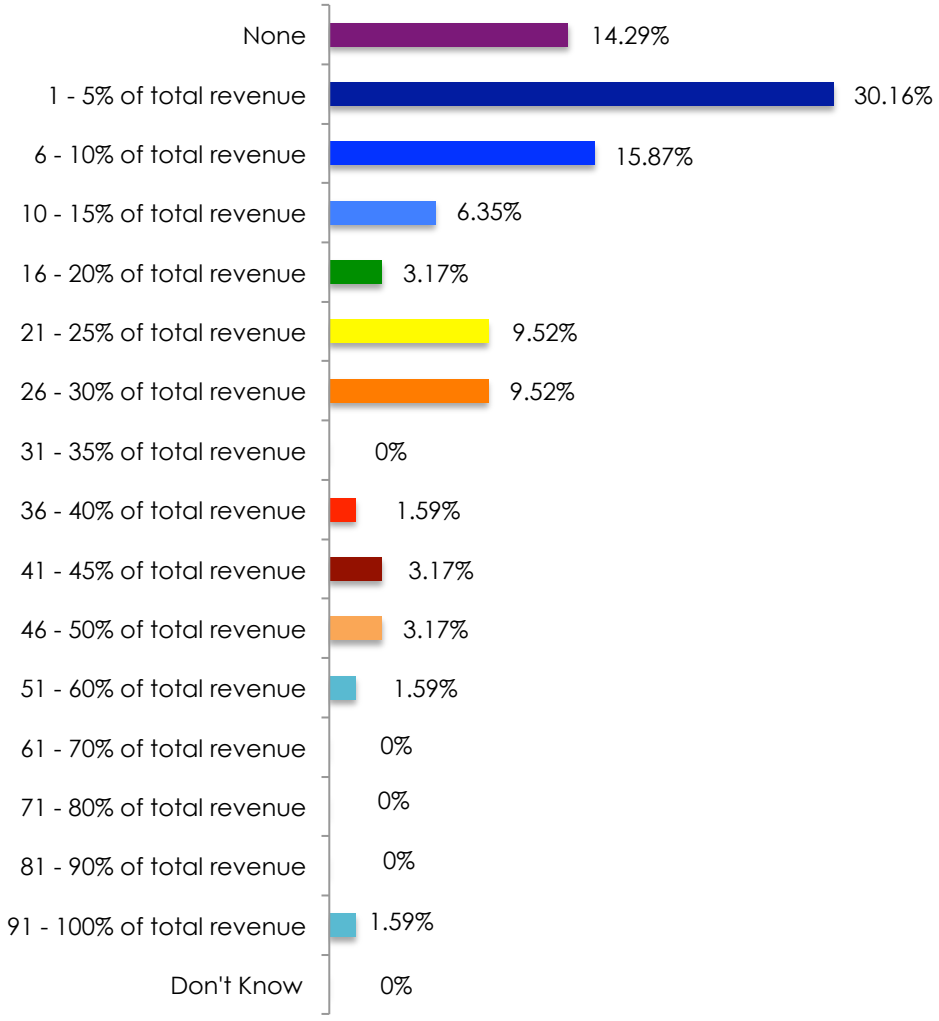
Overall: 67 Responses



6.	The Make Up of Organisations' Fundraising Models
a.	Fundraising within Wider Revenue Models

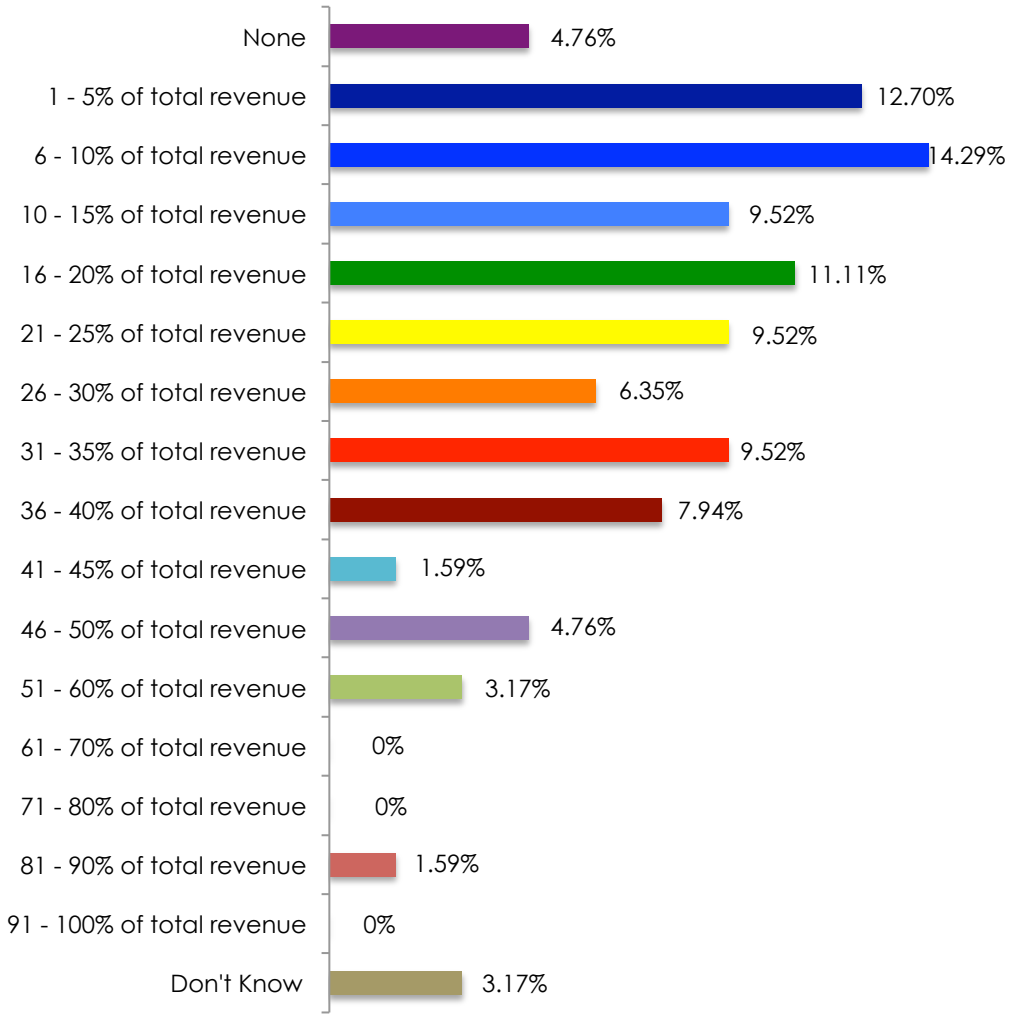
Q: Currently, what contribution do monies raised from private sector sources (i.e. from individuals including legacies, grant-making foundations and gifts from companies) make to your overall revenue model?

Overall: 63 responses



Q: Thinking ahead to two years from now, (i.e. January 2016), what percentage of your overall revenue will you be aiming to secure from private sector sources (i.e. from individuals including legacies, grant-making foundations and gifts from companies) as a percentage of your overall revenue model?

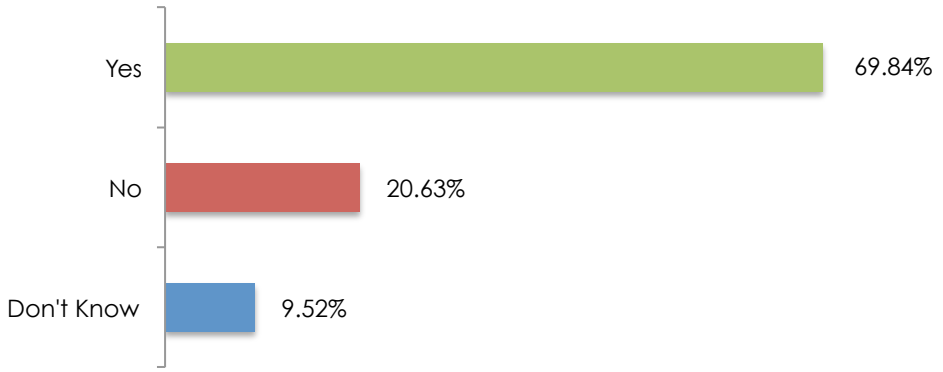
Overall: 63 Responses



6.	The Make Up of Organisations' Fundraising Models
b.	Revenue Gifts from Individuals

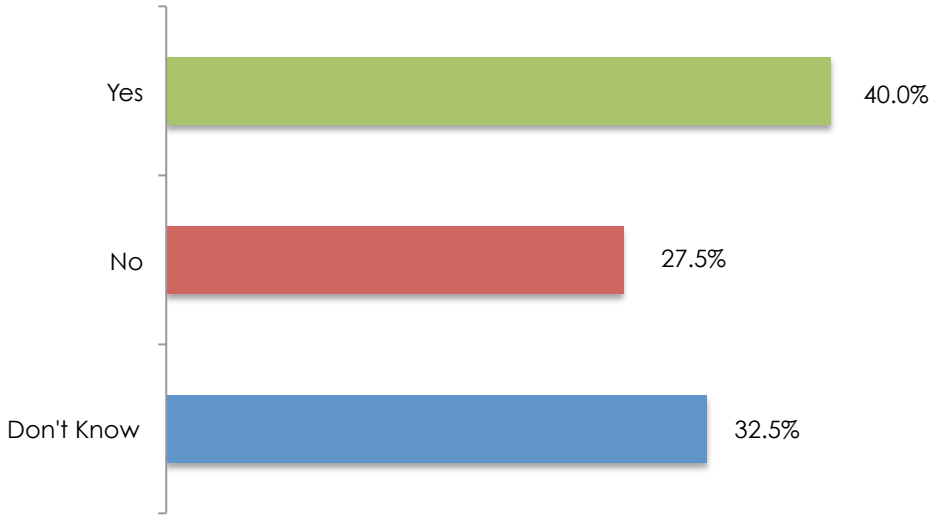
Q: Does receiving and or soliciting donations/ gifts from individuals (excluding legacies/ gifts in wills) form part of your fundraising activity over the next three years?

Overall: 63 Responses



Q: Does soliciting financial support from individuals in support of creative partners (from which you may derive no direct financial benefit, but which enables the creation or distribution of your work) form part of your activity over the next three years?

Overall: 40 Responses



Q: As a proportion of your overall private sector fundraising mix, what percentage would you say has come/ will come from individuals at the following levels over the course of your most recent full financial year? (includes revenue gifts of all forms including memberships and donations)

Overall: 40 Responses

'Not relevant' and 'Don't Know' responses not shown

	Over 75% of our overall fundraising revenues	50 – 75% of our overall fundraising revenues	25 – 49% of our overall fundraising revenues	11 – 24% of our overall fundraising revenues	Under 10% of our overall fundraising revenues	We did not receive any gifts in this range
Major Giving – gifts in excess of £1,000 per donor	2.5%	0.0%	10.0%	10.0%	22.5%	50.0%
Mid Range Giving – gifts of £100 - £999 per donor	2.5%	2.5%	0.0%	10.0%	37.5%	42.5%
Low Level Giving – gifts of less than £99 per donor	15.0%	0.0%	2.5%	10.0%	47.5%	22.5%

Q: As a proportion of your overall private sector fundraising mix, what percentage would you anticipate is likely to come from individuals at the following levels two years from now? (includes revenue gifts of all forms including memberships and donations)

Overall: 40 Responses

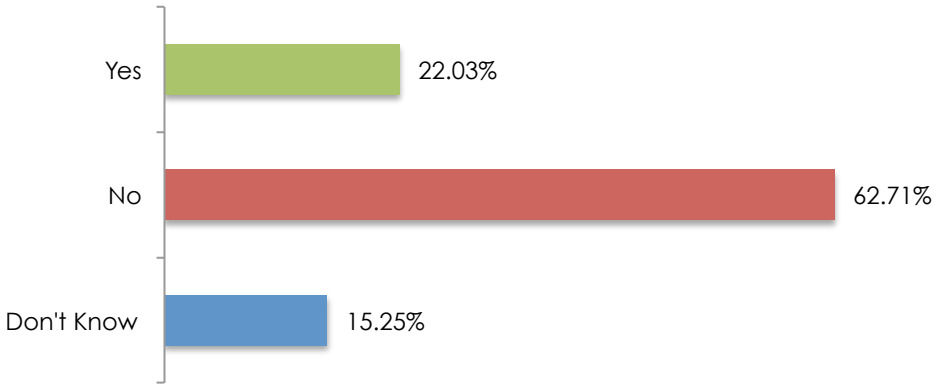
'Not relevant' and 'Don't Know' responses not shown

	Over 75% of our overall fundraising revenues	50 – 75% of our overall fundraising revenues	25 – 49% of our overall fundraising revenues	11 – 24% of our overall fundraising revenues	Under 10% of our overall fundraising revenues	We will not receive any gifts in this range
Major Giving – gifts in excess of £1,000 per donor	2.5%	2.5%	10.0%	27.5%	32.5%	22.5%
Mid Range Giving – gifts of £100 - £999 per donor	2.5%	0.0%	10.0%	30.0%	42.5%	12.5%
Low Level Giving – gifts of less than £99 per donor	10.0%	5.0%	2.5%	32.5%	37.5%	10.0%

6.	The Make Up of Organisations' Fundraising Models
c.	Gifts in Wills (Legacies)

Q: Does receiving and or soliciting donations/ gifts from individuals in the form of legacies, gifts in wills or other forms of planned giving form part of your fundraising activity over the next three years?

Overall: 59 Responses



Q: As a proportion of your overall private sector fundraising mix, what percentage would you say has come/ will come from individuals in the form of planned gifts such as legacies at the following over the course of your most recent full financial year?

Overall: 12 Responses

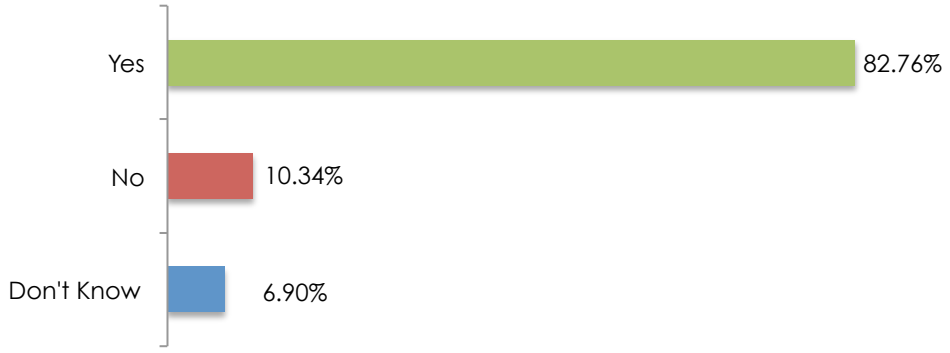
'Not relevant' and 'Don't Know' responses not shown

	Over 75% of our overall fundraising revenues	50 – 75% of our overall fundraising revenues	25 – 49% of our overall fundraising revenues	11 – 24% of our overall fundraising revenues	Under 10% of our overall fundraising revenues	We did not receive Any gifts in this range
Major Giving – gifts in excess of £1,000 per donor	8.33%	0.0%	0.0%	0.0%	25.0%	50.0%
Mid Range Giving – gifts of £100 - £999 per donor	8.33%	0.0%	0.0%	0.0%	16.67%	58.33%
Low Level Giving – gifts of less than £99 per donor	8.33%	0.0%	0.0%	0.0%	25.0%	58.33%

6.	The Make Up of Organisations' Fundraising Models
d.	Grants from Private Foundations

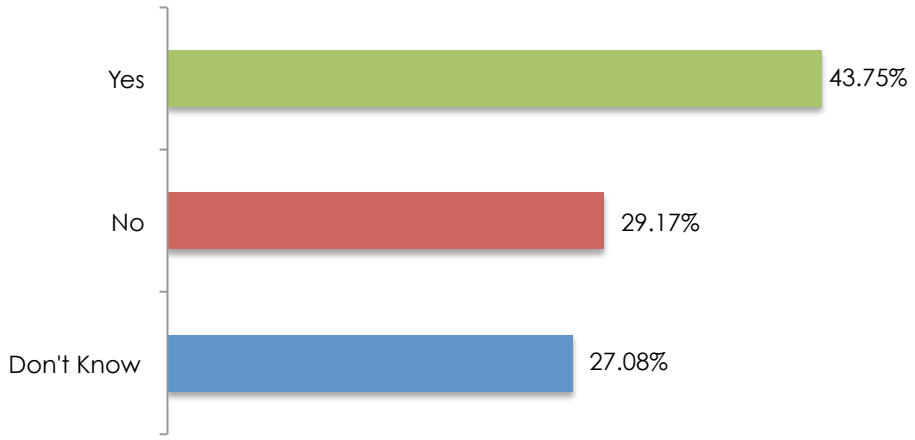
Q: Does receiving and or soliciting grants from private foundations form part of your fundraising activity over the next three years?

Overall: 58 Responses



Q: Does submitting funding applications to private foundations in support of creative partners (from which you may derive no direct financial benefit, but which enables the creation or distribution of your work) form part of your activity over the next three years?

Overall: 48 Responses



Q: As a proportion of your overall private sector fundraising mix, what percentage would you say has come/ will come from private foundations at the following levels over the course of your most recent full financial year?

Overall: 48 Responses

'Not relevant' and 'Don't Know' responses not shown

	Over 75% of our overall fundraising revenues	50 – 75% of our overall fundraising revenues	25 – 49% of our overall fundraising revenues	11 – 24% of our overall fundraising revenues	Under 10% of our overall fundraising revenues	We did not receive any gifts in this range
Grants of more than £100,000 per award	0.0%	2.13%	2.13%	0.0%	4.26%	76.6%
Grants of £50,000 - £99,999 per award	0.0%	4.26%	2.13%	2.13%	6.38%	68.09%
Grants of £20,000 - £49,999 per award	0.0%	6.38%	0.0%	14.89%	10.64%	53.19%
Grants of £10,000 - £19,999 per award	2.13%	6.38%	10.64%	10.64%	14.89%	42.55%
Grants of £5,000 - £9,999 per award	0.0%	0.0%	4.17%	6.25%	25.0%	50.0%
Grants of £1,000 - £4,999 per award	0.0%	0.0%	4.26%	8.51%	31.91%	46.81%
Grants of less than £999 per award	2.13%	2.13%	2.13%	6.38%	21.38%	55.32%

Q: As a proportion of your overall private sector fundraising mix, what percentage would you anticipate is likely to come from private foundations at the following levels two years from now?

Overall: 48 Responses

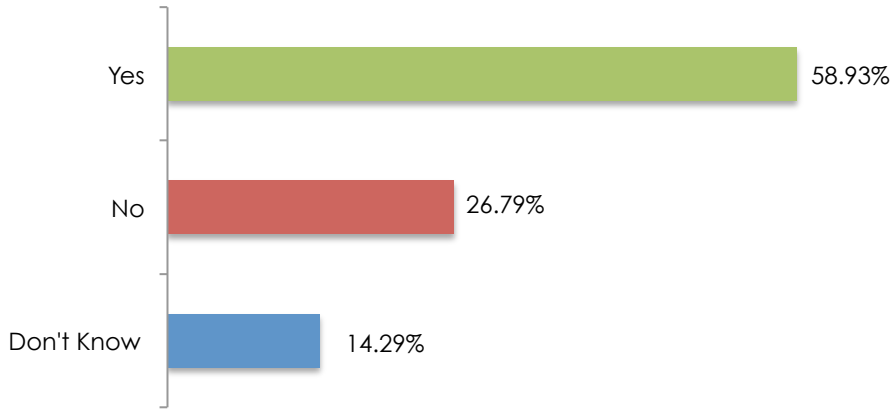
'Not relevant' and 'Don't Know' responses not shown

	Over 75% of our overall fundraising revenues	50 – 75% of our overall fundraising revenues	25 – 49% of our overall fundraising revenues	11 – 24% of our overall fundraising revenues	Under 10% of our overall fundraising revenues	We will not receive any gifts in this range
Grants of more than £100,000 per award	2.13%	0.0%	8.51%	8.51%	6.38%	51.06%
Grants of £50,000 - £99,999 per award	0.0%	2.13%	8.51%	14.89%	8.51%	44.68%
Grants of £20,000 - £49,999 per award	0.0%	0.0%	14.58%	20.83%	12.5%	33.33%
Grants of £10,000 - £19,999 per award	2.13%	8.51%	14.89%	14.89%	25.53%	12.77%
Grants of £5,000 - £9,999 per award	0.0%	0.0%	12.77%	17.02%	40.43%	14.89%
Grants of £1,000 - £4,999 per award	2.13%	0.0%	8.51%	14.89%	44.68%	17.02%
Grants of less than £999 per award	0.0%	2.13%	2.13%	12.77%	36.17%	29.79%

6.	The Make Up of Organisations' Fundraising Models
e.	Gifts from Businesses

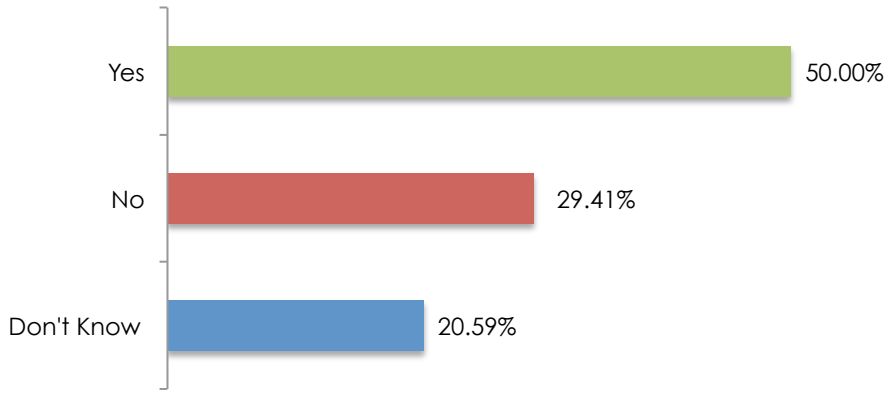
Q: Does receiving and or soliciting grants from business/ companies form part of your fundraising activity over the next three years?

Overall: 56 Responses



Q: Does soliciting financial support from business/ companies in support of creative partners (from which you may derive no direct financial benefit, but which enables the creation or distribution of your work) form part of your activity over the next three years?

Overall: 34 Responses



Q: As a proportion of your overall private sector fundraising mix, what percentage would you say has come/ will come from business/ companies at the following levels over the course of your most recent full financial year?

Overall: 34 Responses

'Not relevant' and 'Don't Know' responses not shown

	Over 75% of our overall fundraising revenues	50 – 75% of our overall fundraising revenues	25 – 49% of our overall fundraising revenues	11 – 24% of our overall fundraising revenues	Under 10% of our overall fundraising revenues	We did not receive any gifts in this range
Gifts of more than £100,000 per award	2.94%	0.0%	0.0%	2.94%	2.94%	73.53%
Gifts of £50,000 - £99,999 per award	2.94%	0.0%	0.0%	0.0%	5.88%	73.53%
Gifts of £20,000 - £49,999 per award	2.94%	0.0%	2.94%	2.94%	11.76%	61.76%
Gifts of £10,000 - £19,999 per award	5.88%	2.94%	0.0%	2.94%	11.76%	58.82%
Gifts of £5,000 - £9,999 per award	2.94%	0.0%	2.94%	0.0%	14.71%	64.71%
Grants of £1,000 - £4,999 per award	2.94%	0.0%	2.94%	0.0%	20.59%	58.82%
Gifts of less than £999 per award	5.88%	0.0%	0.0%	2.94%	20.59%	58.82%

Q: As a proportion of your overall private sector fundraising mix, what percentage would you anticipate is likely to come from business/ companies at the following levels two years from now?

Overall: 34 Responses

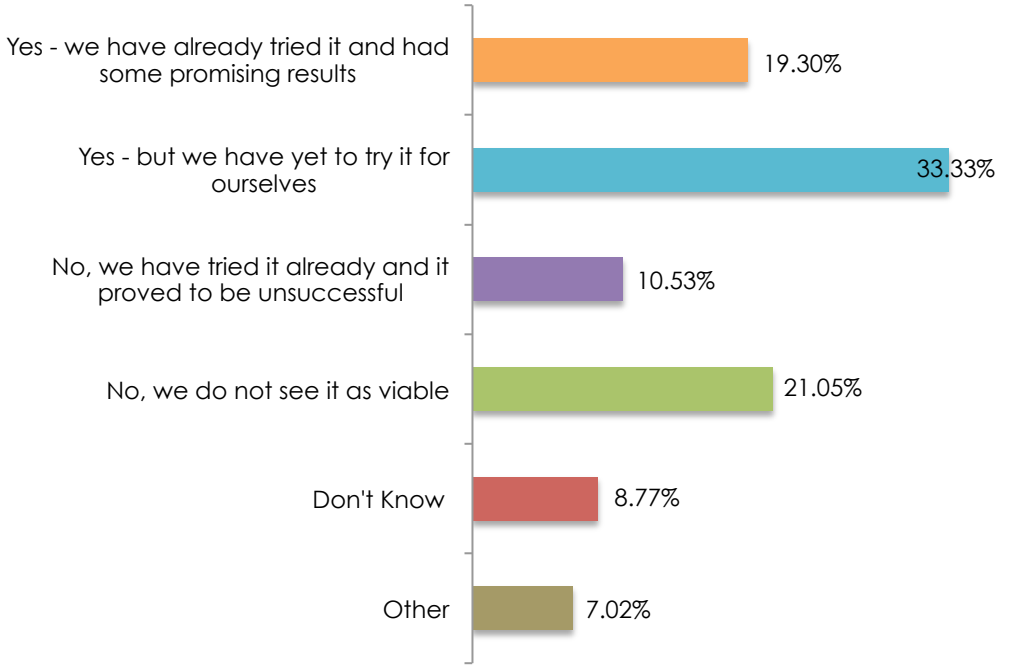
'Not relevant' and 'Don't Know' responses not shown

	Over 75% of our overall fundraising revenues	50 – 75% of our overall fundraising revenues	25 – 49% of our overall fundraising revenues	11 – 24% of our overall fundraising revenues	Under 10% of our overall fundraising revenues	We will not receive any gifts in this range
Gifts of more than £100,000 per award	5.88%	0.0%	2.94%	5.88%	2.94%	58.82%
Gifts of £50,000 - £99,999 per award	2.94%	0.0%	0.0%	2.94%	11.76%	55.88%
Gifts of £20,000 - £49,999 per award	2.94%	0.0%	0.0%	8.82%	17.65%	50.0%
Gifts of £10,000 - £19,999 per award	5.88%	2.94%	0.0%	5.88%	38.24%	23.53%
Gifts of £5,000 - £9,999 per award	2.94%	0.0%	2.94%	2.94%	52.94%	23.53%
Gifts of £1,000 - £4,999 per award	5.88%	0.0%	2.94%	8.82%	52.94%	14.71%
Gifts of less than £999 per award	5.88%	0.0%	0.0%	2.94%	55.88%	17.65%

7. The Role of Crowd- Funding

Q: Crowd-funding is a term that has been heard a great deal as a possible means of generating small gifts from many people via online channels for the arts. Do you believe that 'crowd funding' is a viable way for your organisation to generate support from individuals over the next three years?

Overall: 57 Responses



Sector experiences of 'crowd-funding'

As a small organisation, I'm wary of us calling on privilege and favours to support our work. I've been subjected to too many godawful calls for support!

Have not done it. Seems to work for many small companies.

We have tried it and it might be successful in the future if we get the pitch right

We may well continue following review

Believe that it will be much more realistic to focus on Trusts, Foundations, individual giving etc.

Crowd-funding via online project sites is about reward rather than charity. However, crowd-funding in the wider sense is suitable for our organisation as we aim to involve lots of people in our work at any level they can afford.

I have seen it work for other people, but we have not tried to crowd fund and I wouldn't want to do it myself for my company.

I think that crowdfunding is used too frequently at the moment for creative projects. We take donations on behalf of our artists when they perform in Edinburgh - this is the only case of soliciting small scale donations, and they are done in person after a show and do not go towards our organisation.

It seems to me that you need an upswell of energy around an event or something to generate the kind of 'crowd' interest. And you have to be able to cope with it failing. For a small organisation that creates big work (as we are) I feel there are much more certain ways of us raising funds.

It's too early for us to tell whether we can come up with a compelling enough project that will work with crowd-funding

Our largest audiences are young people under 16 yrs - they do not hold the purse strings or usually a mechanism to even contribute ie credit cards etc

text giving has generated little money

The amount of work require + the cost of creating good catching professional contents to feed the online campaign is a deterrent and a distraction to the making of the work

The audience we targeted for crowdfunding are young and digital-savvy but (a) not in a position to give and (b) engaged with us on social media for other reasons than supporting us financially.

We do not have the inclination or the capacity to fund artistic work in this way.

We don't have a product that would suit this community

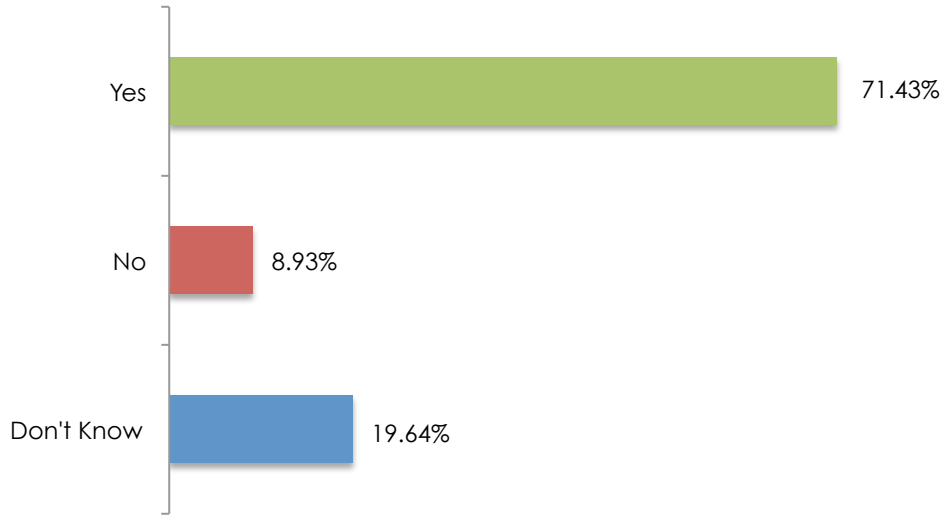
We have had success in raising commitments but not met the targets to unlock the funds so we are reconsidering our own strategy

You have to have diverse contacts outside the arts, who are willing to spread the word further, to others outside the arts. All our contacts are artists, who like us have projects they need funding for. It was a completely useless exercise. Only if we gain colleagues with these kind of contacts, we might try it again.

8. Developing Commercial Revenues

Q: Will your organisation be seeking to develop its revenues from earned or commercial sources (i.e. excluding government sources or private sector fundraising) over the next three years?

Overall: 56 Responses



Ways in which organisations plan to develop commercial revenues

More focus and clarity in the strategy. Clarity in the fundraising action plan. Investment in additional fundraising staff (potentially just freelance to begin with, with a longer term ambition to grow staff numbers)

1 Review ticket prices, 2 more advertising revenue in festival brochure, 3 develop advertising revenue for festival site TV screens, 4 increase revenue from food concessions on festival site. On-going research regards further sources of commercial revenue.

Building on our co-commissioning model with other arts organisations around the world. Growing our touring department to sell our expertise & earn more funds, as well as sell more of our productions worldwide

I don't really know how to increase commercial revenue in any other way than make sure the work that you make is strong and that you can do consistent enough good work in other people's theaters that you get more invitations to perform and hopefully commissions to make work. It doesn't always work out that good work equals more revenue in the end, but it's the only strategy I've got.

I'll be looking to develop the consultation and coaching side of my practice, with an emphasis on organisational development and change management with mid-scale arts organisations. I'll also be offering my services as a freelance producer to other experimental and contemporary performance artists for short-term projects.

main area to look at - creative commercial business ventures that act as both art projects and businesses - this is a key part of our artistic activity

Moving Festival to a new place with lots of corporate offices. Showing how our Brand can support corporates. Showing a great night out for corporates

Offering more training opportunities. Selling merchandise. Seeking more commissioners for work.

Online sales. New international markets

Private venue hire (increasing revenue through improvements to packages offered, increasing facilities available for Hire). Merchandise. Theatre Bar

Publication sales though our online bookshop.

Sales of play text (minimal), workshops, sales of props and equipment, consultancy esp in action learning facilitation

Selling rights protected engagement and project programmes

Specialist help to create a fundraising strategy.

through increased exploitation of a product from which we receive royalties

Through sustainable touring of economically viable works.

Training. Film-making. Corporate days

Training Services in Creativity, Equality and Diversity; Team Building; International Business. Digital Touring Website this is currently being developed. Digital sales of products from performances such as plays, sound tracks etc.

Via the Cafe revenue and through hire of spaces

We are aiming to tour more.

We are investigating dynamic pricing as a possible strategy moving forward. We will look to expand upon corporate hire for conferences, seminars etc. We plan to expand our private hire offer.

9. Organisational (Internal) Issues Identified as Possible Barriers to Fundraising Success

As an independent artist, it is difficult to identify trusts, foundations, and corporate sponsors who are willing to support individuals. It is difficult to assess whether registering as a charity or social enterprise is appropriate.

As we are a touring company, we cannot offer branding opportunities in the same way that a venue or resident company can.

Associated with a university

Being an individual artist is the barrier

Being based in the North of England

Certainly there is the perception that we are a wealthy organisation. That we do not need support as we are already supported. That we can just turn to people and ask for a few grand to keep us going. In terms of foundations; we do not always know enough time in advance what the artistic intention will be so cannot fundraise for that. And we don't do a lot of work of profile in the UK because there is not enough money here to support it. It is important for us to create the environment that enables the artist we support to be able to make a lot of last minute decisions and changes. This can be difficult if funds are designated for certain purposes that then don't occur.

In the case of individuals and companies the lack of a tangible 'product'. Articulating our value can be difficult, donors may prefer (or think they prefer) to be associated with a building or performance that they may feel more ownership of.

It is always hard to present the Arts as a charitable activity.

It is difficult for us to plan work very far in advance because of the nature of the work. A lot of our work takes place in different countries internationally. We do not have a permanent base but tour around

Lack of awareness. Competition from a large number of other cultural venues

Lack of track record in private fundraising. Limited 'benefits' we can offer especially as we are touring not venue-based.

Lack of understanding of Live Art and performance; lack of interest in experimental and radical practices.

No financial return. Niche audiences.

No, I don't see there's any barrier to an individual, foundation or company supporting our organization. I have just (in the past) found some of the requirements that foundations have for both their grants and their reporting (after they disburse the grant to us) to be so completely time-consuming that in the end I felt that whatever money I was hoping to receive would be eaten up by additional administration, and so that has deterred me from applying in the past. I think the amount of reporting for some of these things is just too big a strain for smaller organizations. I don't have an administrative staff. We are all artistic. And I'm not looking to add an administrator – I'm looking to make art.

Not having heard of us, limited funds, our niche

Our work is experimental and therefore could be off putting to individuals as seen as too 'risky'. We have a varied programme from artists' professional development through to international touring that sometimes makes it hard to give our organisation a coherent identity/explanation to potential donors . Limited capacity to deliver individual giving programmes

Perceptions about our location in (x) Old Town. It's perceived as being close to the West End and also as a relatively affluent area - whereas in fact we are very close to some very deprived parts of (named borough). Lack of resource. Possible perception that we are providing a similar offering to (another comparable arts organisation close by).

Specialist area of work (professional development for dance artists) means the range of people benefiting from our activity is very clearly delineated, so our approach is very targeted. It is also difficult to provide very direct evidence of the impact our work has, since most of the impact is delivered through the work of artists who have accessed our programme to develop themselves and their work.

The artform (experimental) most programmed by the venue may be counterproductive to wealthy donors?

The fact that we fund by project, and have not formed a charity or theatre company. But we partner with other hosting organisations, and so far that's been okay and lent credibility.

Unusual business structure. Nature and scale of the work we produce

We are needing to increase our profile as a household name to a wider yet targeted financial support list.

We are not a charity (yet)

We are not site based & have a good, solid funding mix so the ask is not urgent

We are only project funded and this lack of obvious stability puts people off from supporting us financially. We are not a charity which precludes us from some foundation support. The work we make is not always intended to reach massive audiences so this limits sponsorship opportunities.

We are small and our reach may not be impressive enough to attract corporate sponsorship. We are located away from major employers and smaller businesses are harder to target. We currently struggle to demonstrate frequency of work (because I'm spending time doing this work and not in rehearsal!) the old vicious cycle of trying to grow the business and the art simultaneously. Our ability to offer benefits is limited.

We do not have charitable status.

We do not work on a profit-based model. We are interested in creating unusual opportunities for artists to present unusual work, but our organisation is not a business (or we do not think of it as a business) as much as it is a generous impulse, community or vision.

We have consistently challenged the public perception the public/businesses have of our artform (Jazz) for 18 year with a great deal of success. The challenge is to think about those people who don't attend our event and what we can do to attract them i.e. Choice of venues, design of marketing material, the vide you created at the actual event.

We're a small company with a short track record as an independent (though one of us has good fundraising experience previous to this company).

Working with individual artists - many unknown. Working in a marginalised/relatively unknown area - live art. Our internal lack of time to devote to this area

Yes! very hard to explain what we do - sits on the edges of what is easily understood as commodifiable arts entertainment. Rarely ticketable also. Act as a bit of think tank / research space which can appear less end product oriented

10. Sector-wide Issues Identified as Possible Barriers to Fundraising Success

Art isn't tribal like sport. It's harder to create visibility, public passion or euphoria around it. Our education system marks us out as other so people find us hard to approach. And we don't speak well about business because too many artists refuse or are discouraged from taking part in the discussions about how we are to live. All the usual stuff. It's a societal issue. Old fashioned prejudices about lazy actors die hard and the high profile ones are millionaires. Too many myths surrounding why so much money is needed to create art which relatively few people engage in.

Artists should be supported and the perception that in order to support art it must have some kind of social outcome or economic impact should be challenged.

Audiences might be perceived as niche and not seen as reaching wide or diverse enough audiences for major trusts/foundations/companies

By its very nature it is not as mainstream. So perhaps people don't take it as seriously as ballet/opera/straight theatre. Or are nervous about the outcomes. What if they don't like it / don't get it / get involved in dissent or 'scandal'!. Artists are naturally political especially when they are threatened. Contemporary performance generally isn't building based. Won't some individuals rather give to 'good' causes? I can honestly think of a hundred reasons. Government need to sort out the tax breaks properly. Artists/companies need to get better at asking. Or not feel that they are selling out. The UK as a whole need to get better at giving.

Current government policy - the arts are by their nature for the common good; the government emphasises privatisation.

Cuts in funding

Exclusivity - we aim to involve as many people as possible but the terminology and attitudes of some are a significant barrier to wider engagement.

Experimental performance and risky works, that a large proportion of engaged audience members do not have a lot of money to give

For non-venue based performance companies, securing individual or corporate support can be particularly challenging as they are not able to offer cost-effective, event-based hospitality and similar. There are also few avenues for the burgeoning fringe scene, which exists on a shoestring, often with performers, directors etc. going unpaid. Would be great to have access to a central pot of money from which small grants could be made to support this essential area of work.

I'm not sure why companies would want to support it because its audience is relatively niche, and the work is often anti-establishment and anti-corporate. Individuals and foundations with an interest in this type of work may have an aesthetic motivation for supporting the work

Lack of understanding and audience reach

Nature and scale of the work. The political ideologies of the work and artists involved. The experimental and unconventional business models and structures that predominate through the community. The high turnover of companies and or leaders within the sector.

No. I think for the most part whatever we do on stage is (most of it) not a shock anymore to anyone. It's been a long time since anyone here's been in an uproar over morality or decency in the theater. Content is not a barrier. I don't see any reason why this community would be less worthy of investment than any other. I've never met an artist who didn't know the value of a dollar and how to stretch it to the max. We're a lot smarter than we think we are. What we are NOT is profit generating. No one's ever going to make a buck on theater. Theater is never going to pay for itself with ticket sales. That said, it's a social good worthy of support.

non-ticketable work in a system where ticketing is well understood and considered the norm is hard to make a case for. Could do with a campaign / attitude hat is a bit like anti-piracy for music, though harder to make a clear argument when it isn't stealing to stumble across an intervention in a public place for example!

Not being able to articulate an argument for the arts that is about their vital role in society. Most people think about the arts they think about work for people who can afford it.

Not understanding the importance of marketing themselves, although the younger generation of artists are getting better at this.

Often difficult for donors to understand the work as it may not be easily definable in advance (unlike Shakespeare for example). Difficult to describe work in advance and it often changes in development

Perceptions of the sector and the work

The diversity and ephemerality of the form lead to lots of misconceptions and generalisations about contemporary performance which can be off-putting. Theatre is live and not easily scaleable. The language around it is often academic and alienating. Or that language is pompous and hyperbolic, which is equally alienating - I actually think contemporary performance is better than traditional theatre on those terms, but we're often in the shadow of that traditional pomposity (especially because it's the language used by a lot of established venues). There's a lack of wider understanding about the mechanisms of making performance, and venues are WAY more visible to donors. It wouldn't be so bad if venues were good at passing investment on to artists, but I think most venues have little understanding of how independent performance companies operate so it's impossible to sustain simply on commission/performance fees. The audience community around contemporary performance is also younger, and has less money to donate.

The fact that many small performance companies feel a sense of entitlement, which has been enabled by arts councils. So they often feel the same sense of entitlement (ie multi year funding) from private foundations or companies. Many friends have worked in private or corporate foundations- and they loathe this attitude.

The lack of mass appeal + disregard by the media/press (unless you can afford to buy PR)

There is something here about the resilience and diversity of the contemporary performance community more generally to be levelled with other art forms and cultural providers. Connected to this is quality, standards and accountability is inconsistent. Both factor of course can be addressed and mitigated.

Those large scale organisations (such as the Barbican in London) who are most likely to attract high income audiences for experimental work are also the most reticent to share audience data. There are very few examples of contemporary performance companies who are themselves building-based and have a direct conversation with their audience rather than via a receiving venue. This makes developing an audience difficult.

11. Trends/ Themes in any Feedback received from Fundraising Approaches to the Private Sector

ACE now have cut the feedback, for GFA rejections, which used to be extremely helpful in allowing you to understand how to improve your applications.

Businesses more focused on ROI and less on CSR & staff engagement in recent times

Chicken & Egg: we haven't had sufficient resources to date to produce attractive packages (Media pack) to present to potential businesses. This is now changing due to our part-time fundraiser

Competition and a lack of marketing support.

Funds being overcommitted - too many applications to consider. In other words, the proposal is good, but it failed because of the sheer number of applications they have received.

I think from fundraising there is a general sense of non-contact with faceless trusts (or faceless if you don't know or have access to them) and that this is a big problem for small less networked organisations. Consistently NOT getting feedback is a regular situation that is frustrating

It is often about themes. Themes involving death and catastrophe are more successful. But one key trend we've been told about is that many arts groups have horrible, boring mission statements, that say absolutely nothing. We are told that the more specific the mission of an arts group is, the better.

Lack of time and investment for marketing the campaigns.

last minute nature of asks

Need to have a consistent - i.e. yearly - presence in London. Currently we do 2 out of every 3 years. We need to find a way to have a presence that won't cost us an absolute fortune that we don't have. So by the very nature of accepting funds you can sometimes get yourself into a difficult situation around profile and making people feel important so that they continue giving.

No. Mainly when our company was smaller and we hadn't had a history of making successful shows, we couldn't get the grants, and once we had demonstrated over 15 years a solid track record of making shows out of thin air and getting them done and getting interest abroad and getting press and getting awards – it started then that we could get small grants to support our work and sometimes travel. That's where we are now. Again, fundraising and private donations have been something that young artists in the US (where no state support has existed for artists for some time) have been encouraged to chase, and we have been told we have to be not-for-profit and to follow this model that has worked for large institutions, and more and more young artists are discovering that this is a model that is riddled with difficulty, requires huge administration cost, and takes time and focus away from art making, and in the end does not support art. Our strategy has been to stay as small as possible on the business side, barter and trade what we can and work within our actual means, and not chase foundation support and not run ourselves like a charity. It's taken years to undo this myth of not-for-profit art fundraising but it's getting undone here.

Not a charity or not-for-profit organisation.

Not the right proposal/idea or does not fit at that particular time the funders priorities. Proposal doesn't reach enough people/audiences. Often not given feedback or difficult to have further communication with these funders.

Only one provided feedback which was that we were in tough competition and we did not show enough box office revenue. We were touring rurally. We could not charge more for tickets. It would not be ethical or realistic to expect people in the communities to pay more. We suspect this may be an on-going issue.

Oversubscribed (particularly since the economic downturn). Already support other projects/organisations in our area. Choosing to shift support away from the arts and towards more socially-focussed activity.

Size of audience numbers.

The fund is over-subscribed. The project does not fit with the foundations priorities.

There was one that made a preference for on-going one level workshops as opposed to a programme of activity that developed skills - this we concluded came to a matter of taste, creative pedagogical preference and artistic vision. We are looking to develop our understanding of this particular Funder and to explore whether we can influence their future vision. To approach this by not diluting ourselves or them, but rather to explore learning and best practice - and best return on investment principles.

There's rarely feedback. If there is, its generally about over-subscription to funds

Usually that the type of work we do is not a sufficient priority for the funder.

We haven't done that many applications or had much feedback yet.

We unsuccessfully applied to one particular foundation twice, but have never received any feedback from them as to why our application was unsuccessful. Other than that case, all of our funding bids so far have been successful.

Respondent Profile

In which region of the world is your organisation principally located?

127 Respondents

United Kingdom	112	88.19%
Africa	1	0.79%
America, North	4	3.15%
Asia, East & Far East	1	0.79%
Europe, Central	1	1.57%
Europe, Northern	7	5.51%

In which region of the UK are you located?

109 Respondents

London	49	44.95%
Midlands	8	7.34%
North	30	27.51%
South East	10	9.17%
South West	7	6.42%
Scotland	3	2.75%
Wales	1	0.92%
Northern Ireland	1	0.0%

Which of the following options best describes your business model?

124 Respondents

A registered charitable organisation or equivalent in your country	55	44.35%
A company operating as a not-for-profit organisation	30	24.19%
A commercial, profit generating business	7	5.65%
I'm an independent artist	18	14.52%
Other	2	1.61%

Respondents' job titles or positions

119 Respondents

Artistic Director / Curator	39	32.77%
Chief Executive or Deputy Chief Executive	12	10.08%
General Manager/ Executive Producer	46	38.66%
Director/ Head/ Manager of Finance	4	3.36%
Director/ Head / Manager of Marketing/ Communications	1	0.84%
Director/ Head/ Manager of Development/ Fundraising	12	10.08%
Freelance Consultant on behalf of organisation	2	1.68%
Trustee/ Board Members on behalf of organisation	3	2.52%

Art Form Analysis

100 Respondents

Combined Arts	28	28.0%
Dance	19	19.0%
Digital Arts	4	4.0%
Literature	1	1.0%
Music	4	4.0%
Opera	3	3.0%
Theatre/ Drama	41	41.0%

Respondents Annual Turnover in UK Pounds

100 Respondents

Under £100,000 p.a	42	42.0%
£100,001 - £250,000 p.a.	15	15.0%
£250,001 - £500,000 p.a.	14	14.0%
£500,001 - £1,000,000 p.a.	15	15.0%
£1,000,001 - £5,000,000 p.a.	8	8.0%
More than £5,000,001 p.a.	2	2.0%
Don't Know	4	4.0%

Venue/ Non-Venue Based

100 Respondents

A venue-based organisation/ artist	17	17%
Non-venue-based organisation/ artist	83	83%

Recipient of government or government agency funding

100 Respondents

We receive/ have received core funding	24	24.0%
We receive/ have received project funding only	29	29.0%
We receive/ have received core and project funding	32	32.0%
No	15	15%

Report Author

John Nicholls

John Nicholls founded Arts Quarter in January 2008. He has overall 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 as well as developing its learning and professional development programmes.

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 serves as a Trustee of South-East Dance where he also serves as Chair of its Development Committee. In the past, he has served as a Trustee of the National AIDS Trust, Headlong Theatre and 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 November 2010, he published the interim findings of AQ's on-going Hidden Wealth Research Project, seeking to identify opportunities to develop individual giving within the cultural sector which was updated in spring 2011. In March 2011 John authored AQ's Consultation on the Philanthropy in the Arts Agenda to which almost 600 arts organisations contributed which is updated with the publication of this latest report. Subsequently, John is leading on AQ's on-going bench-marking research project exploring the evolution of fundraising in the arts which periodically shares updated findings with the sector.

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