



AMA CONFERENCE 2015

STAY CURIOUS



Birmingham Repertory
Theatre and The Library
of Birmingham
21 - 23 July 2015

Redefining, reimagining and reinventing our relationship with the public

AMA Conference Report 2015: Fundraising and Development Breakout Collection

In partnership with



Conference supporter



Media partner



Social sponsor



fundraising programme
a part of the



The AMA conference 2015 brought together 650 inquiring minds to share ideas, insights and inspiration about our future relationships with audiences.

Conference Report written by:

Kate Feld and Nija Dalal

Introducing The Fundraising and Development Breakout Collection

The AMA conference 2015 brought together 650 inquiring minds working across the arts, culture and heritage sector to share ideas, insights and inspiration about our future relationships with audiences.

The keynote presentations were complemented by a range of breakout sessions that allowed delegates to look at the areas that interested them in more detail and at a level that suited them.

Once again the AMA conference included a specific fundraising programme strand, curated and produced as part of the Arts Fundraising and Philanthropy programme.

This collection brings together transcripts

from the fundraising and development breakout sessions - perfect for sharing with colleagues.

Further breakout collections are available from Marketing Essentials, Strategic Sessions and the Advanced Arena.

Tweet @amadigital with your thoughts and responses to The Fundraising and Development Breakout Collection #AMAconf

Cath Hume
Head of Programme
AMA

Contents

Innovative storytelling to inspire potential donors	p.4
Fundraising in the face of disaster	p.13
Fundraising: whose job is it anyway?	p.23
Crowdfunding: lessons learned from Art Happens	p.32

The Breakouts took place at Stay Curious AMA Conference 2015 at Birmingham Repertory Theatre on Wednesday 22 and Thursday 23 July 2015.

Innovative storytelling to inspire potential donors

Thea King, Freelance Marketing and Communications professional

Lucy MacNab, Ministry of Stories

Lucy Macnab: I'm going to talk to you a little bit about the Ministry of Stories - who we are and how we came to be. Hopefully you'll see through that how we quite organically started to find individuals and people who would donate and support us.

We are not a government department. We are a writing and mentoring centre based in East London. I'm going to go back a little in time and tell you where we got our inspiration from and how it all began. As I say, some of those early day moments, about four and a half years ago, are how we started to think about donors.

We took our inspiration from a place in San Francisco called 826 Valencia. This is a street in the mission district in San Francisco and there's a writer over there called Dave Eggers. He writes novels and scripts. He, about twelve years ago, was chatting to his teacher friends and they told him that the one thing they wish they had more of was time with children to spend on writing. They really felt that in their big classes students were at risk of falling behind seriously with their writing if they didn't have more one to one attention. Dave, being very lovely and straightforward, thought 'well I do most of my writing in the middle of the night and I have all this free daytime. Maybe I could just volunteer some time and help some kids from my neighbourhood to do their writing homework or stories.' He got a whole bunch of people together to do this and found a building on Valencia Street.

It was great and they were already to go until the City Council told them that the whole area was zoned for retail and they couldn't give them permission to use the building for their educational purpose. They had to sell something, they had to have a shop. They were standing around and they looked around and somebody said doesn't it feel like being on a boat? We're surrounded by wooden panels and the beams and the ceiling. Why don't we open a shop for pirates? We'll sell everything that the buccaneer might need: eye patches or bird seed for your parrot or beard extensions. Through the back we'll do the writing classes.

It really took off. This idea not only inspired children that were coming there - they didn't feel like they were going to an after school club for children who were failing at writing, they felt like they were coming into a story - but people started buying the stuff. That started contributing a bit to the running of the centre.

If you fast forward, there are now eight writing centres around the states. The one in New York is like a hardware store for superheroes. You can buy a cape and try it on in front of a wind machine to see how it flies.

I'd been looking at these projects for a while and so had my co-founder Ben Payne and so, it turned out, had our third co-founder the writer Nick Hornby. We had all wanted and wished to have something like that in the UK, in London where we are all from. We started talking about it and instantly people started to say 'yes, that sounds like a great idea. How can we make it happen?'

We had a get together for people who wanted to help. We started to think about what we were going to do if we set up a similar centre. We started to think about what kind of shop we would like to run in East London. We thought about many ideas. We shortlisted it to a shop about aliens where you might be able to get your extraterrestrial needs serviced. For a while we were thinking about a shop for thieves then we realised that if we were going to set up a shop in East London then we probably weren't going to get much funding if we had 'a shop for thieves' on the front of it.

We arrived at the idea of having a shop for monsters and we stuck with it. It seemed to appeal to boys and girls. It seemed to appeal to children of different ages and adults. It seemed to have a lot of potential in it for stories, for characters.

Our shopfront is called Hoxton Street Monster Supplies. We sell all kinds of goods and products to all kinds of creatures, living dead and undead. If you're interested in shopping there is an online shop and it does sell to humans also.

What I wanted to do was to take you back right to the beginning and where we started. As I say, we were a group of volunteers with big ideas. At the time one in ten shops in London was empty. We found a somewhat uninspiring space that had been an employment centre because that went out of business as well five years ago!

We started to work, almost exclusively, with volunteers to try and turn it into this shop for monsters and a writing centre behind the shop. I mention this just because it was in our DNA from the very beginning that people got very involved and felt very close to making it happen. One of our most influential and important donors now was there with a bit of sandpaper doing the skirting boards and I think that had quite an impact on him to be there right at the beginning and to have that experience himself of making this thing. It created tremendous loyalty.

We did it with a lot of volunteers and we found that the more volunteers you had, the slower the work went - especially with messy old painting. We have a beautifully painted shopfront now.

We sell a full range of tinned fear, which is very handy if you've lost your mojo, to frighten people with. They range from the mildest kind right through to mortal terror.

Through a secret door in the shop you go through to a space that is a lot fresher and cleaner. There's not a huge number of ideas to clutter someone's mind with when they're writing stories. We tried to make the most of the space we had. There's a wall of words that you can pick from if you get board or don't know what to say.

We run all kinds of programmes. We run storymaking workshops and holiday programmes. In our first holiday programme children made a very local newspaper. They researched it and edited it, art directed it and sold it on the market. They did a very good job. They sold about 250 copies in an hour on Hoxton market.

The first book that we published was The Awfully Bound Guide to Monster Housekeeping.

All of our work rests on the same principle that Dave Eggers discovered when he first started it in San Francisco all those years ago: children can make massive leaps in their

writing if they have the individual attention and encouragement to focus on their own ideas and creative imagination. Everything we do only works because we have this huge group of volunteers who act as mentors to the children. I guess that's another thing that is in our DNA is that people give to us through volunteering, by giving their time as well as supporting us financially.

What I wanted to do was tell you a bit about our bigger projects, which might be interesting to you as a sort of case study to think about how we approach getting support from individual donors and how we're very serious about having fun. We want to make the experience of giving us money as fun and easy as possible. We also want people who give us money to be as close to our programme and the people who benefit from it as possible.

We spent a year doing all kinds of work around Hoxton Street, where we are based, really delving into the potential for stories there. We made a soap opera written by 13 - 15 year olds, tutored by Eastenders writers who volunteered for us at the time. We cast and produced it as a film. It's available online on our YouTube channel. It is really depressing - its name is Dead Ends, which gives you the first clue - but it's a fantastic mini soap opera set all on Hoxton Street.

The other thing we did, after a while looking at all the different businesses and local things on Hoxton Street, was to found The Children's Republic of Shoreditch. We founded our own country with passports. This was a massive commitment to children's imaginations, to what they would think up if they imagined their own country - all of the laws, all of the regulations.

We had a group of children who invented a postal service for this new country and they were in charge of writing to all sorts of important people like the Prime Minister. They wrote to the Queen and to Boris Johnson. They wrote to William Hague because he was Foreign Minister at the time and they said that they were really keen to have cordial relationships with the UK. Luckily enough all those important people wrote back, which was really great.

We had a group of children who worked on a secret agent network for The Children's Republic called SANT. That stands for Secret Agents Never Tell. They went on reconnaissance missions very cleverly disguised as a school trip.

We took over another empty shop on our street and we made that into the embassy for our new country. Again with very little money, we made this embassy. It has its own border control into the country. There's a green and red light there and only people who are thinking good thoughts are allowed into the country. We did get into quite a lot of discussion about how we didn't have the budget for that kind of mind-reading technology so that ended up being a system that was hand-operated by one of the children entrusted with the job.

We had the building for a summer. We turned it into a really special place where anyone could come and do creative activities that the children had invented and were running.

We had a series of writers in residence - quite well known writers like Nick Hornby and Andy Stanton and Meg Rosoff. They were residents for a day or a week and children could just commission writing. They could say, 'I would like a joke please', or a 'Poem', and the poor old writers would have to oblige. It was all in the command of the children and there was a department of cartography where you could come and find a route through the area.

It was a lot of fun to do and there were some exclusive moments where potential donors could get access to these quite exciting writers and some really unique experiences. How often do you enter a country that is in the imagination of children? We ended up going to number Ten and hosted a creative cabinet meeting there.

That was just to give you a sense of the kind of work that we do. That was a big project and there are smaller projects too. We try to think about where the fun is going to be, not only for the children taking part and the volunteers but also for the perspective supporters and investors. We wanted to find ways for them to connect with our mission, almost without realising it.

We are going to tell you a little bit about this idea of institutional marketing.

As I said, we quite randomly and naturally started to build a family of people around us because that was the only way we were going to be able to achieve anything really.

Over the last year we have been working on developing a cultural sectors resilience

programme. That has included a lot of training and thought from the Institute of Arts Management and a man called Michael Kaiser, who is the most incredible fundraiser.

We were interested to find that some of what we were doing instinctively related with this idea of institutional marketing. It is very different from programme marketing; it is basically about becoming more famous as an organisation and developing awareness in your brand. It might be through just ideas, or announcements or it might be through press coverage or events and partnerships. The aim of it is just to increase a sense of the level of enthusiasm and engagement among the members of your family and your supporters. It is to make your organisation more famous, I guess, in order to give you a base in which to run events from.

Thea King is going to tell us a bit more about that.

Thea King: We started to get really excited about institutional marketing because we are a very small team. We have only got eight members of full time staff and when we started we actually had nobody focused on fundraising and marketing. We only had two days a week institutional marketing.

The key points that we find really important about institutional marketing and why it really works for us are:

- It is very driven, so it is not about creating something extra on top of your artistic programme; it is about really looking at your artistic programme and thinking about how you could bring your donors in on that.
- It is inexpensive; I don't think we have spent a lot more money on top of what we do to really get them involved.
- It is about looking at what you have got already and it is about limiting your activity instead of making more of it, which for us as a small team was really important.

The end goal was about making fundraising possible, which I think is really great for a lot of us because it is not easy to make that ask. It is about making it fun and easy to take that next step by showing off our work and asking then for the fundraising to happen.

There's also something about creating a sense of momentum so we focused and started

making something once a month that was happening and then just creating a story from that. It is all about targeting those high value individuals and really looking at our family who we have already. It is just targeting twenty to thirty people who really are going to go on that journey with you and be your collaborators and also be your biggest donors.

I think the biggest challenge we've had is that we don't have any public access apart from our shop, which doesn't immediately link with our actual mission and artistic programme. There is no public space, we don't have performances and we don't ticket anything. All of our workshops with children are free and so it is very difficult to find those moments where we can actually bring donors in or the public in to the building to have that big conversation about our work.

That is really where institutional marketing started to help us and why we got quite excited about it. Those twenty to thirty game changers really are the absolute focus of institutional marketing. We had roughly fifteen when we started with institutional marketing and now we have at least another twenty that we are really focusing on, from our regular donors. It is about making more of our mission and work and less about our focus being on money initially. We have looked to start making fundraising part of our day to day work and not something on top of or separate to it. Fundraising comes as a responsibility to everybody within the organisation and not just one person.

The other key thing about it that really fits well with our mission and brand is that it is informal and personal and is about creating that sense of belonging.

We didn't have conferencing facilities and we couldn't bring people in so we started with the question of 'what do we have access to that others don't?'

Lucy is going to talk to you a bit more about how we really started to dig deep and have success with this later on.

Lucy Macnab: We would like you to spend five minutes thinking about your own organisations.

What is it that is really unique to you that you could offer?

It might not be the first thing that springs to

mind but for us we thought about our people. We of course thought about our writers and the supporters that we have. Actually there's a huge wealth of resource among our staff as well, with areas of expertise and interesting takes on things. We also looked particularly at some of the special talents of our volunteers who were illustrators and also our corporate supporters and partners who might be able to offer us a completely different experience or takes on things.

We looked at all the places we have. We have our own building but we mainly looked outside. For example, we once worked with Liberty in London. That really is a unique venue in London that we would like to use more. We looked at an incredible Victorian music hall across the street from us called Hoxton Hall. That is a very atmospheric kind of place. We were looking at the kind of place that when your donor has an experience there they are going to want to take a picture of it. They are going to go home and talk about it.

We looked at the objects and artefacts that we had - if you work in the heritage sector you're going to have such a wealth of objects - and we looked at original art work that we had. Some of our well known writers have given us copies of their kind of annotated edited manuscripts so that the children could see that writing is extremely hard. Objects like that have a kind of aura around them and a special quality.

Then experiences. Try hard to think about those really unusual experiences that you might be able to offer your donors as well. Think of things they will just want to go and tell people about, like seeing a film before it gets released in the High Street or getting lost in a shop overnight.

We would like to give you just five minutes now to think about your own organisations and any of those areas that might be untapped resources.

Lucy MacNab: Has anyone got anything that surprised them or anything that they thought about that they would like to share? Has anyone got a person or people that they thought about that they could use in this type of work?

A: For my company I thought about a show we created based on interviews with people.

I think we could produce something, using a theatrical base, to encourage understanding of what goes into the production and what those people got out of it and what their relationship with the process was. It is different just standing there having a photo with a director or something.

Lucy Macnab: That's really amazing and also potentially very positive for them to be asked to share a lot more.

Has anyone got a place that they feel excited about, a new place that they thought of that they hadn't thought of before?

A: We're a venue in Bournemouth. We have performances and the obvious place is to bring people into performances. Actually we do a lot of projects with young people and it made me think that actually we could potentially take art to donors or take potential donors to schools if they would like to see what the outcomes are, instead of all the time inviting them in to the performing arts venue. We could actually show people outreach and what we do.

Lucy Macnab: Amazing and really I think we get hold of those people who connect with a mission of the arts.

What about objects? Have you got a magical object?

A: Our organisation works with visual artists and often they are using technology in quite different ways. They create prototypes of the large scale art works they want to create so potentially they're willing to donate that prototype and it could be something that could be potentially auctioned off or sponsored.

Lucy Macnab: Yes, it's amazing the value in an object that is the very beginnings of a bigger artwork. Wonderful, I want to get my hands on it. You are also letting them into the artist's process as well aren't you, as well as the thing itself?

What about an experience, did anyone come up with an experience?

A: I am working in Somerset House and we recently found that we have got these crypts and we thought about touring them, opening them up with free admission as opposed to an event. That would be really different.

Lucy Macnab: Wow, The Crypt of Somerset

House in London. It could really be quite something and in a sense of being able to get somewhere else where nobody else has gone and survive. Come out alive.

Thank you everyone. That was really interesting and I hope it was useful to you. I am going to go back to Thea now.

Thea King: When we did that exercise in a staff meeting, it was amazing how things really started to come out - things we never would have thought about in isolation.

As Lucy said, we actually did start to think a lot about our partners and taking people out of Hoxton and into other venues and sharing our experience with schools and things that we hadn't thought of.

We also realised that we had a real kind of monopoly on fun, imagination and joy that we really could offer the donors - I guess that sense of childhood. Our childhood joy and imagination, a bit like when you first come into the monster store, was something that we could really offer. That was unique to us to a certain extent.

The next step was for us to look at artists and programmes across the year. We looked ahead and really worked on limiting and personalising our activity. We identified spikes across the year around the projects that we had. We then went back to that and limited it down again. We picked the key moments that really encompassed our mission and the work that we did and the things that we really wanted donors to get excited about. We then matched those moments to our donors and their giving interests.

Apparently donors give for four reasons:

1. Mission: because they're really excited about what we do and it's very philanthropic. They just want to support that.
2. Access: access to people and meeting influential people.
3. Social: having a bit more of a social life and meeting other people.
4. Status

We looked at our family and who we wanted to attract and put them into those groups and then matched them against those spikes and what we felt those spikes would offer.

We started to plan communications around these spikes, two weeks before and two weeks after. We really ramped up this idea of something special and really exciting happening before. We also kept in touch and that is when the magic after the event actually happened. Instead of the standardised sort of regular communication, we made it more of a personal approach.

I just want to talk about some projects as examples. The first was our spring project. We had a group of young people aged seven to eleven and they created picture books for three to six year olds. They worked with professional illustrators and we printed these books and they've got an ISBN number and they are sitting in the British Museum. As part of this project they were going to share these books with their friends and family and we thought actually what a great moment for donors who are really engaged with our mission to come and actually hear these books. We invited the donors and they literally sat on the carpet of Shoreditch Library with the children while they read them their picture books. It was a really lovely moment and it really brought them close to our work. It wasn't a lot more effort on our part to bring them in and give them that experience.

The second project was very much about access and status for our donors. We had an international conference a couple of weeks ago and as part of that we had Nick Hornby, Roddy Doyle and Dave Eggers doing a Q and A with some of the children from the Ministry. They were asked questions like 'If you could time travel anywhere and go anywhere, where would you go?' and 'If you are not writing what do you do?' They were quite interesting questions and we invited donors to meet the writers beforehand and they get to sit in on the Q and A. It worked really well in terms of both the social and status wants. Again it's a really lovely moment of having the children leading the session with the famous authors.

Finally one that we are really looking forward to - it hasn't happened yet - is 'Monster Monologues.' We will have groups of children that are going to be writing monologues and we will have a bunch of actors performing them. They're going to design what these monsters look like and they'll be putting on aesthetics. We are actually going to invite key donors down to try on the aesthetics as well as

witness the actors performing the monologues.

I think the last thing to hold onto is one thing that we talk to the children about and something we do every day and never think of as being exciting. It is telling stories. We suddenly realised, actually we should be talking to our donors a lot more and telling them stories. We have started to email them when interesting things have happened, about our successes and new ideas. We tell them about our insights; sometimes we overhear great things in workshops like, 'Oh I never liked writing and now I love it!' We started sending little things like that, and they don't tend to be big shiny e-shots; they're a lot more informal, just kind of, 'Hi, how are you? Thought you would like to hear about this.' That is really how we started running institutional marketing.

I am going to hand back to Lucy now to give you an in action heads-up.

Lucy Macnab: What I wanted to share with you all are a couple of things that haven't worked so well.

One of them was from the very early days; it was our first experiment with crowdfunding. We wanted to raise £1,000 in a few weeks to publish our first book. This is the video to show you what the ask was. It worked well and we raised all the money but I'll tell you after what the problems we found were:

Video: *The Awfully Bad Guide to Monster Housekeeping.*

The Awfully Bad Guide to Monster Housekeeping is a very special book. It helped monsters run their homes, do their shopping and keep their carpets clean. The very last book was kept on a shelf at the Hoxton Street, Monster Supply Shop.

One day the management decided to lend the book to a wizard who was having problems running his home, but he left it out on the table and his pet dragon got hold of it. The book was burnt to a cinder.

The Ministry of Stories knew that monsters would be lost without this essential guide, so they brought in their monster experts to write an up to date version.

The experts worked day and night documenting everything a tidy monster should know.

The Knight Kipper lived in a dirty, old, raggedy, damp, cold, scary hole. Three lumps of vomit, five bits of bogeys, lump of hair, cup full of earwax, five drops of monster spit. The Quango is a monster of a company specialising in teeth, fangs, hair, warts and a lot of things that smell.

Now the book is written but the publishers need a thousand pounds to print it and until it is finished the monster world will be in chaos.

Can you help us?

Lucy Macnab: That was our plea to raise £1,000 and it worked and we got to our target within the time we needed to. It also worked in the sense that it gave us access to a lot of people who might be happy to give us five pounds, ten pounds and started us talking to them and hopefully bringing them into our family.

I guess the challenging thing for us, with just two members of staff at times, was the amount of time it took us to fulfil our promises. I can't remember what they were. I think if you gave twenty pounds, you also received a copy of the book. Just literally to administer the posting out of the books, doing the follow up, and doing the kind of stewardship that made it possible to do further things with them was a huge task. We overreached ourselves for £1,000. If we had spent that same level of effort in cultivating a relationship with a potentially higher value donor they could have then given us five or ten times that much.

We learnt quite a good lesson early on about how well resourced you really need to be if you are offering benefits to your members and donors. Those giving at a lower level often wanted more for their twenty pounds than someone might need for five thousand.

Another area I think we could have done better and learnt a lot from was this sense of membership. We started off this thing called 'The One Five Nine Club'. We worked out cannily that if we could find 159 people each to give us £159 a year, that would generate us £25,000. For us at the time that meant a new member of staff. That would have changed everything. It would have meant unrestricted funding and we wouldn't have had the stress of finding funding for a post. We started off with that and we got forty or fifty members in our first year of trying, which was really great.

What we realised later on down the line was that this one five nine number, our street address on Hoxton Street, didn't have the meaning that we needed to have. It didn't connect with our mission and it didn't talk about stories or anything. It was really about what we wanted and not what a potential donor might want. Those thirty or fifty people are people who would have supported us whatever we called it or whatever we said. They were really driven by our mission and knew about us but attracting greater numbers to it was really problematic because it didn't connect them with our programme and who we are. It was about us as an organisation, it wasn't actually about the people, the artists, young writers and the reasons why people would give.

We changed our membership scheme and we started telling stories about the difference that people's money will make when they join with us.

Something more successful perhaps, inspired by our brand and our title, are our series of ministerial appointments. Quite an early stage idea was that we would take cash for honours really. If you give a certain amount you can become a minister and you can choose your own title or Nicky Hornby will write one for you. That ministerial title gives people a sense of belonging and connection. We have the minister for happy endings and the minister for the sinister, who also has a son, the junior minister of the sinister. People have a lot of fun coming up with their own title. It brings people in and gives them a status - fake though it may be. They get to meet Nick and have a moment where he signs their certificate. I guess what it does is that it really brings people into the organisation and makes them feel part of it. If they are a special minister it brings them one step closer to being part of the family. It's easy for us to do and it's fun for them: they get a title, it's exclusive and once it's their title, it's their title for good.

Another successful thing that we did was one of these things that ended up making us more famous. It is really important to think about communications and press when you are doing institutional marketing and keeping yourselves in the minds of your family. I am going to share with you a five minute video of the making of this project, which was an album of songs written by children and made into songs by different musicians from Communion Records.



[View the Video](#)

Video: Nick Hornby: *The kids have been writing lyrics of songs and we have taken these lyrics to a bunch of musicians through Communion Records and turned these lyrics into an album basically.*

Three or four years ago I wrote an album with a friend of mine, the musician Ben Folds, where I sent him lyrics and he turned them into songs. I loved the experience of doing that and it was really instructive for me.

And we wanted to give the kids the experience of seeing written works transformed in that way.

Emily Barker Singing: Ugly as a minotaur, he was kind of an immortal, he lived in a bin in the sewers of the...

Obinna, Lyricist: What the song is basically about is describing his life and what he is going through. He wanted to change but he had to make a decision, stay dirty and have super powers or be clean and everyone will come and talk to him, you know have friends again.

Emily Barker: I really was glad when I found out that the kids were going to come into the studio because I thought it was definitely a song that they could get involved with doing some hand claps and maybe repeating the refrain and singing along and they just did such a good job.

Emily Barker Singing: Happy while we're screaming, down through the sky, jumping like a stone and when he woke up, he was all alone.

Once there was a man, his name was Frankie, once there was a man...

Obinna: They all listened to my song and they all liked it and I was like happy and proud of what I had put in.

Tarnia Mason, Writing Programme Leader: The boy that wrote that song, had been kind of working on the story behind it for a really long time, actually for the whole course of the project which was about a year. It really felt like the sound of the song encapsulated the whole sense of a transformation and freedom and liberation, that came from his story and I think particularly for the child that wrote the lyric as well, we have seen massive growth, in terms of his confidence, in terms of his engagement in what we are doing here and so I feel like that song just beautifully mirrors his experience with us and how proud we feel with him and all that he is achieving.

The Wild Rye Band Singing: One day they left a footprint and the shy fire, neither of them had friends. That footprint and that fire, they were starting a new school, they were in year two. They were starting a new school in a class called, Poo...

Aaliyah, Lyricist: Yeah, Ministry of Stories has changed my life. At Ministry of Stories I use stories to communicate to others or you can use stories to find things and it has given me a good experience.

The Wild Rye Band Singing

Tarnia: And I think it was really empowering for the children to know that they could write something and that musicians could receive it and enjoy it and actually make something really good with it.

Ben Folds and Special Guests Band Singing: Once upon a planet, there was a kid named Jake. He was truthful, he was truthful. Nothing people made him do could make him a fool. He was smart, he was smart. Jake, Jake, Jake, Jake...

Nick Hornby: I suppose the very basic goal is to improve literacy of inner city children by teaching them that writing is fun and writing isn't necessarily what you think it is. It is writing stories of course and writing essays and so on but everything is written, everything that they like is written. Songs are written, games are written, TV programmes are written. It is not just the literacy thing. It is giving the kids confidence and making them realise that it is possible to make livings in these fields and making them think outside of the box, in terms of writing.

Lucy Macnab: That was one of those things where we thought we had got it just right. We were able to have a party where the bands performed and we could invite people to it but also it appealed to lots of different donors in different ways.

Q&A

Q: How do you identify potential donors to invite along?

A. Lucy Macnab: Again through all sorts of much more broad types of things, for example crowdfunding. While it was a pain to do, the benefit of that was that we had networks. We also started to do research into the wealth checker to see how much somebody is able to give, so if you say within our volunteer pool are quite a few high value individuals that we would like to encourage to become donors.

A. Thea King: Match people who share your own values if someone makes approaches to you.

Q: How did you approach high profile people in the first place and your authors?

A. Lucy Macnab: It is through networks mainly. The interesting thing that we found from the very beginning, and it is something that you are able to do when you are at the very beginning of something and you have nothing, is that you just need to approach who you think is the best person to do something and say, 'Would you like to do this with us?' Mostly we find that our creative partners are attracted through the opportunity of having something new so Communion Records were just tickled by the idea. They really thought they could make some interesting new songs if children were the lyricists. If you don't ask, you don't get. You just approach people.

Q: Do you contact potential partners formally by letter or just ring up?

A. Lucy Macnab: I think that it is a real mix. Like you say, sometimes you have the opportunity through a personal connection - that is like gold isn't it? Sometimes it is just through email. I think it is the way in which we approach collaborators in a genuine spirit of artistic collaboration and curiosity about what might happen that is important. It is also important to get straight what the

level of commitment is up front. I think we have found people are kind of open to that experimentation.

Q: When you collaborate with writers and institutes, is it on a voluntary basis or do you have paid artists?

A. Lucy Macnab: We tend to pay artists because the thing about working with volunteers is that if they decide one day that they don't want to do it anymore then they don't need to carry on. If you know that you want something from a particular artist with a particular level of commitment you have to pay for that. Quite often, people are willing to commit to extraordinary things to help though.

Q: How do you balance involving high profile people in delivering the projects and in looking after donors?

A. Lucy Macnab: I think it is what Thea is saying that we don't make extra special things for donors, we tend to involve them. We might just arrange to have a special kind of breakfast or cocktail half an hour before a workshop with the children.

A. Thea King: Yeah, there's not a separate thing. We tend to ask them to do invites so we might do it through that connection possibly, so we might ask Nick to raid his network and ask them to come along but that would be the balance.

A. Lucy Macnab: I think the other thing is that it's really personal. You can't have a rule, you don't know until you get to know somebody why they are motivated. We had no idea that Ben Folds would send a video message with Matt Lucas in the background. That just happened to be his personal response because he thought it was fun, that wasn't planned or asked for.

It's about building up that personal understanding of who that person is and what drives them and then being able to move around what they might feel.

Fundraising in the face of disaster

Anne Wareing, Battersea Arts Centre

Caroline McCormick, Achates Philanthropy

Chaired by Richard Bates, Spektrix

Richard: I am Richard Bates, I am the Head of Support at Spektrix. I am joined by Anne Wareing who is Development Manager at Battersea Arts Centre (BAC), and by Caroline McCormick who is the Founder and Director of Achates Philanthropy and has worked on the Phoenix Fund since the fire in April. They have successfully raised £800,000 for the BAC since then. I am immensely grateful to Anne for joining us and sharing her experiences of what must have been a very busy and stressful time for BAC. This campaign is not finished. It is still very much an active project. We are especially grateful to Anne for sharing where they are.

Carolyn, along with Alison Robinson, worked very closely with BAC in the aftermath of the fire, offering their help. I am sure many of you saw the shocking images on that Friday in March. I can vividly remember being sat in the Spektrix office and we had a call from BAC, from one of Anne's colleagues who was in an internet cafe frantically trying to email all that evening's bookers to say 'please don't come to our venue, it's on fire'. I think that our reaction initially mirrored much of the industry's disbelief that this was happening and that moved quickly to shock when we started to see the images on social media and the scale of the disaster. In the following hours and days the strength of the public's reaction to the fire became apparent. We will see how BAC responded to that outpouring of emotion and love from the public and how they turned a very difficult situation into something that is a positive event that has helped them move forward.

We will start by hearing from Anne on BAC's story before widening it out to how your own organisations can and should be prepared for disaster - which might not be as obvious as a fire. Disasters might be more creeping but have just as profound an impact on an organisation's future. Hopefully, we will leave you with some practical takeaways and some strategic questions to discuss.

Anne: I am going to talk about the fire and what

has been happening since. We are moving forward to a different chapter but it is still evolving.

It was 13 March. We were undergoing a capital project to redevelop the building. Work in the Lower Hall had just been completed, just below the Grand Hall. There were builders working on the core of the building. There was scaffolding around the exterior of the building at that point. At about 4.17pm the fire alarm went off, which was not out of the ordinary. We didn't think much of it. We just evacuated as per normal. As we got outside we saw smoke and realised that something serious was going on. Everyone was evacuated quickly. The welcome team, front of house team, were doing the sweep to make sure that everyone was outside of the building and they shut the fire doors in the centre of the building, which proved to be very crucial later on.

The fire grew tremendously. The fire brigade had arrived and my colleague Tim, the facilities manager, had had the presence of mind to grab the blueprints. He figured that if there was a real issue, the fire brigade would need them to know how to approach this fire.

It was really shocking and incredibly distressing. It kind of feels like a film. I know that is a clichéd thing to say but it didn't feel real. I think we were watching in disbelief. As everything progressed we realised that we were going to lose that part of the building. There was no way around it. The smoke was absolutely immense. There were about 80 firemen on the scene and they were directing the spray onto the fire itself and onto the part of the building where they wanted the fire to break so it wouldn't spread. There were also firefighters who went to the neighbouring flats and houses. They were going door-to-door making sure that people shut their windows or making sure that there wasn't a risk of the fire spreading. Luckily no one got hurt because they did that.

At about 4.40pm the turret fell down. That was the moment that shook everyone and made us realise that it was real. Seeing it fall down was significant, scary and upsetting. When it came down the police told us we had to move away from the muster point to the bottom of the road. Right then a few things happened all at once.

I should say that David Jubb, our Artistic Director was not on site. Fridays, he works from home. As soon as the fire broke out, my colleague phoned him and said, 'There's a fire'. He said, 'Is it serious, do I need to come?' She said 'You need to be here'. Because he couldn't see it, he couldn't grasp the immensity of it.

Right at once, the staff team dispersed into several groups. One group stayed with the fire brigade and helped to address the situation. Another group headed to a pub across the road and started ringing the company who were supposed to perform that night to let them know that everyone was safe but that the show would have to be cancelled. They also started ringing our alumni and other artists to let everyone know that we were safe.

Me and some of my colleagues went to the estate agents across the road and said we need to contact our audience straight away and we started calling the audience members. We called the board of trustees as well and some other local people to let them know that everyone was safe.

I think that the amazing thing was that no one wanted to leave. Everyone jumped into action. It felt really natural to do that. Everyone wanted to help, to do something in this moment. The reaction was automatic and profound and collective.

Meanwhile, on Twitter. Anyone who was on Twitter that day knows that the BAC Phoenix hashtag took on a life of its own, thanks to Stella Duffy who started it and to Carolyn and Alison Robinson, who is a donor and close friend of ours. That was unfolding in real time online. The press were ringing us. I think our architect, Steve Tompkins, got a call from the press just before we managed to call him. Throughout this time David was en route but stuck on a train from Kent.

A whole lot of alumni, people who used to work there and neighbours came down to support - a show of solidarity. It was really great to have that support network there immediately. Will Martingdale, who was the Labour Candidate for Battersea, came to the office and said 'I'm going to give you the keys to my office. Set up a base. Use the space'. We did and it was really helpful.

At about 9 or 10pm, we got a call from the National Funding Scheme (NFS) who we had already had a relationship with for the capital campaign. Will Macower from the NFS called my colleague Cain and said, 'I know you aren't thinking about this right now, but we set up a fundraising campaign for you. Have a read of it and tell us whether or not to press go.' It felt kind of crazy, admitting that everything that was happening was real. But they took the pressure off us and said we have done this for you, which was tremendous and proved to be incredibly vital. It felt raw and crazy but we pressed go.

At about that same time, David finally arrived. It felt like when you are a kid and you have had a really bad dream and your Dad wakes you up and gives you a big hug. That is what it felt like, having David there. As I mentioned, the reaction of all the team was quite immediate and we felt like we needed to address it but there is something quite comforting about having your leader there to take your hand and say it is okay.

It was also especially significant that David arrived and immediately instilled a sense of comfort in us. BAC, if anyone has met David, is kind of his baby and the Grand Hall is particularly special to him. He got married in that hall. Under his leadership was the first time that Hall was used for performance, for Mask of the Red Death. I can't imagine what it must have been like for him to see that going up in smoke. He never let that show. He was stoic and positive and comforting - a firm leader in that time.

At about 11pm, fifteen of us met in the Labour Party offices and started to make a plan for the next 24 hours. Our first priority was the sense that the show must go on. How do we open our front doors? Is that possible? If so, let's do it.

How can we stay active? Stay open? What's the next step?

The next morning we were able to ascertain the extent of the damage. The entire Grand Hall roof had collapsed. It pulled the scaffolding surrounding it down with it and sucked it into the void. The buttresses and trusses from the roof were charred and warped. Everything had sunk in, fallen on top of itself.

Essentially in a few hours we had gone from having a beautiful building to this charred shell of what was our Grand Hall. Another worry, even though the fire was out, was that we weren't out of the danger zone yet because the Lower Hall sat right beneath it. That debris was pressing down along with loads of water on the ceiling of the Lower Hall. What we had to do right away was put some support beams under the Lower Hall. They managed to do that but it was touch and go for quite a long time. Luckily it was not all bad news that morning. The Octagonal Hall that sits next to the Grand Hall was safe. It suffered only superficial damage. The glass dome above it was protected thanks to the fire brigade who used those blue prints that Tim grabbed to say we need to direct the water here. This was just next to that fire and it is made of leaded glass. It could so easily have melted. It is irreplaceable. It was also saved because Tim closed the fire doors. Those small steps made an incredible difference in protecting the rest of the building from disaster.

Also the concert organ, a unique feature, was mostly off-site for restoration at the time of the fire. That truly is irreplaceable. The only things that were lost were the console, which we have already been offered a replacement for, and the casings that were not unique to the design.

We met at 8am the next morning and started devising a plan. How can we open this building? We worked with the fire brigade, people from the council, everyone who was on hand to offer support to get shows on in the front of the building. Once we were able to determine that it was safe to have people in the front of the building, it was full steam ahead. We put on big fans to get the smell of the smoke out of the building. Someone brought us flowers to put in the foyer. We had the guy from the cafe across the street bring cups of tea to all the police and fire brigade.

It was because of those incredibly beautiful gestures of good will - and I think a lot of determination and bloody-mindedness - that we were able to open to an audience that night at 6pm. I think that set us on a course for the next days, weeks and months that really set the tone for how we were going to approach this disaster.

Where are we now?

We don't have a Grand Hall. We have been indemnified by our insurance company, Aviva, who have been really wonderful. The forensic teams have been on the site to try and figure out what started the fire but they don't know. They have been candid and said that they might not be able to tell us with any certainty. With things like this, you sometimes don't know. The gable ends of the Grand Hall were still standing and have been secured with steel beams. The salvage and demolition teams are still on site, which has only just started in the last few weeks. The rebuild will take about three years.

The Grand Hall was an incredible asset. It was our largest source of commercial income - we hired it out for weddings, parties, beer festivals and anything you can imagine. It was also our biggest performance space. Not having it for three years is an incredibly daunting prospect and crippling for the organisation financially. Luckily, our insurance does cover us for two years' business disruption but in 2017/18 we don't have that for then. We have to think about how we account for that loss of income. To that end we set up a Phoenix Fund immediately and gave ourselves the target of £1 million. That's how much we thought we needed to cover us for that loss of commercial income, to potentially set up a space for the bigger shows and for anything unexpected or incidental. As anyone who has had any sort of event happen in their lives that they have had to claim insurance for knows, things come up that you couldn't possibly have thought of and that insurance doesn't cover.

So far we have raised £800,000 with help from probably people in this room, from the wider sector, from neighbours and friends and trusts, from Battersea Power Station and from DCMS who immediately reached out to us through

our local MP, Jane Ellison. She managed to get Sajid Javid down on the Monday after the fire to talk to him and say we don't know what this is going to cost us but we know what we stand to lose and the impact it is going to have. In that capital campaign we were fundraising for at the time we still had £500,000 left to go. The thought of having to fundraise for that on top of this disaster was unfathomable. Not only would it be a challenge to convince someone to support that project, because it would seem like we didn't have our priorities straight, but we didn't have the capacity. We were a team of four fundraisers. The DCMS very generously plugged that gap. They gave us the £500,000 and met that again - another £500,000, which we channelled to the Phoenix fund.

Now we are in a really strong position, with help from everyone in the sector, from our friends and everyone who donated or offered other gestures of support. We are in a really strong position to look to the future.

Richard: Thinking back, do you think that you were prepared for a disaster at BAC?

Anne: It is funny. I think we were - you are and you aren't. What we were prepared for was to be open and receptive to all of the support that we received. On Twitter, everyone saw it, the support was tremendous. We didn't expect that but we were in a good position to receive it. The response was extensive. It was global. We also had local businesses' support. There is the Waterstones on Northcote Road who, without even telling us, set up a donate campaign to support us. I think having that and other relationships in local businesses and in the community and in the sector was incredibly important. We had people who collected for us on the Saturday night. People who participate in our home-grown programme got on social media and rallied behind us.

Richard: Did you anticipate that response from the rest of the sector?

Anyone would dream of it but it was shocking in the best possible way. It totally bowled us over. The Google Analytics of our website was zooming... people reached out in whatever way they could to find out what was happening and to offer their support. NFS set up that campaign and in the first 72 hours we raised £62,000. My individual giving target was

surpassed many times. They helped us make that decision by taking the pressure off. That quick thinking from them and the support we got from Spektrix as well meant we raised the majority of that money in the first 72 hours. If we hadn't responded to the offer, we wouldn't be in the position we are now.

Richard: Caroline - can you start by explaining your relationship to BAC and the Phoenix Fund?

Caroline: First, thanks to Anne for such a generous account of what must have been a really difficult situation.

I also wanted to say thanks to you guys. While these guys showed their strength, the next night I was at the Royal Court and they had a collection bucket as many theatres did. I just felt so proud to be part of the theatre ecosystem and to see us all pull together. It was just great to see those moments, under pressure and what we could do.

I happen to be sat here because I was one of many people who supported at the time. I am sure many of you did too. I feel that I am representing you too.

I thought I'd show you why I am here. Alison Robinson is a young philanthropist and a real champion of young philanthropy in the arts. She and I were supposed to be meeting in the evening. She is a donor to BAC. Unfortunately she was unwell and we were texting. The news had just come round and we were just as shocked as everybody. We were discussing what we could do. We were reacting in the moment. We were talking about getting in touch with donors. The irony of the situation was that while neither of us are great users of social media in our personal lives, we realised that this needed a campaign.

What is really useful is that we were casting around, and Alison said Stella Creasy has just said 'BAC Phoenix'. We said, 'That's it!'. The visual imagery - you will really understand the power of that. She picked it up and it went on to be a huge platform. It really shows the importance of having something that people can relate to. When we went through the images I was practically in tears again.

I want to go back to something that was mentioned earlier about disasters not always being as visual and dramatic. In my career, I've been involved in organisations that have been in all sorts of difficult situations. David Jubbs said this fantastic thing after the fire 'not all disasters are as dramatic as a fire'. Many disasters can be slow and creeping.

I am going to give four types of disasters.

The first of which was my first consultancy project. The most impressive person that I have ever worked with, Professor Wangari Maathai, was the first African woman to win the Nobel Peace Prize. I advised for a number of years and went on her board until she died, and I organised her memorial event at Kew Gardens with Prince Charles.

It was that classic case of a founder-led organisation. Everyone was absolutely devastated by the loss of a leader like that. The loss of a leader can happen to all of us. It can be an artistic director, executive director, a board member. We all rely very much on those individuals.

Last year Orange Tree Theatre lost their Arts Council NPO status on Artistic Director Paul Miller's first day at work. We spent a lot of time thinking about the choices they could make. It was a time when he was not only brand new to an organisation that had a strong leader for a long period of time, so there was big cultural shift, but he was having to make a lot of people redundant. The organisation was under massive pressure culturally. They had to face really big choices - would they try and change things architecturally to try and generate more business income or was the way forward to consolidate? We tried to encourage him to consolidate first and I'll say more about why that is perhaps so important at the moment.

One of my long-standing clients is the Old Vic. I have just done their endowment with them. That has been really important. Under Kevin Spacey is the only period in the history that the organisation hasn't gone bust. While in revenue terms they have done really well, like many of our arts institutions, the building is really struggling. There is a hole in the roof. Having got that endowment in place - about £6 million - we are now looking to develop the

capital side of things. That is the challenge for so many of us. Even if we can tackle the day-to-day, those long-term projects that come round in twenty year cycles are really tough to step up to.

Finally, a fourth issue one can face. I was chief executive of PEN for five years, a writers' organisation. It is a freedom-of-expression organisation. We were essentially an artistic and a human rights organisation. We would be asked to make statements on all kinds of issues at all times. One of the interesting things about freedom of speech issues is that they are not clearly defined. For every case, you have to go back to the principles and test them. This charity had an intellectual disaster challenge at all times. We faced all sorts of things, from the aftermath of Hurricane Katrina. You wouldn't believe the impact it had. My staff having death threats because they had shared photographs of Americans not being catered for properly. The American media saying that it was wrong for Americans to be sharing. At the moment, PEN is having a real challenge around Charlie Hebdo. Is that an organisation that you should really be championing? Where does the line on free speech fall? These were really complex issues that you had to have a clear line on - and very hard to impose a clear line when you are a free speech organisation.

These are all real challenges in different forms. I guess in a really simple way, the strengths that I think you need in all the different scenarios are the strengths that you need in any campaign. In a campaign you are essentially showing the essence of your organisation to the world. Any small flaw in your organisation will be massively magnified and essentially what we saw was how the real strengths of BAC came out during the Phoenix Campaign. Essentially, we are going to also talk about policy - the culture and ethos of an organisation and how that got translated into action.

Richard: With those four examples, when we are talking about fundraising in the face of disaster, is it more about risk management than taking donations?

Caroline: Risk is absolutely a part of it but every time I go to a fundraising meeting I end up talking about the need for a holistic approach. This really is one of those moments

when it is about an organisation having an ethos and living it. What is really clear about what Anne said is that in those moments they were acting. They didn't have time to devise strategy. You had to get into delivery.

I think it is about that holistic ethos but perhaps about policies supporting that as well.

Richard: From the outside of BAC looking in, you talked about the leadership of David coming up on the train and that seemed to really feed into your reaction to the disaster. Do you think that was a large part of why you did feel prepared?

Anne: Definitely. I think that the way we work at BAC lent itself to that. We follow a project-working model. It is very horizontal. No one is too important to buy tea. Everyone has a stake in the organisation. I think that David is a really big proponent of that. Everyone is really important and has a role to play. That empowered a lot of people to jump into action and say, 'What can I do?'

Of course, he definitely kept us on that course when he arrived and it is how it has been throughout. I think what Caroline said about cultural ethos is very true. Definitely this sense of mucking in was shared and very present throughout.

We also had a lot of relationships, which was key. We had relationships that we had built and we could build upon - with Spektrix, the National Funding Scheme, with Caroline and Alison, and with our local MP who got Sajid Javid down into the building. Without having a plan in place, we were able to rally forces that in the back of our heads we had but we never knew we would call on before to help us through this.

I think that, going back to what you said about David, all of us had a sense of trust in David and ourselves that we could make it work and figure out how to tackle the problem. We trusted that we could balance this giant sudden project with our ongoing mission as an organisation.

Another very pragmatic thing we did, because we were in the middle of a capital project, was to have our building revalued. We knew what our assets were worth. That helped us,

in some kind of weird way, eventually realise what we would need to rebuild and what the organisation was worth.

Richard: You talked about being in the Labour office at 11pm, saying what do we do in the next 24 hours. In those first three days were there any key milestones? How did you plan as you went along?

Anne: The milestone of the first few days was, 'How do we get through the next 24 hours?' It was very much about the show must go on. We don't want to shrink down; we want to carry on as much as possible. We needed to let people know that we were open.

Part of the knowledge that we had to go on full steam ahead came from all of the support that we received. It showed us that we were valued, that we mattered. It felt right to meet everyone halfway - 'you have shown us that we matter to you, so we are going to show you that you matter to us. We are going to keep going for the world.'

There were some challenges. We saw an immediate decline in ticket sales. If you had only seen the images of the inferno, you might not have thought there was still a building there. We had to tell people that we were still operating: come in and buy tickets.

We had to be diligent about showing that we were still open and communicating that message. That was the first 24 hours, first week. We are still doing it now.

We had to expand our daily operation as well, to manage the wake of this. We received millions of offers of support from people all over the world. We wanted to acknowledge those. It was quite a high volume but we wanted to be able to take people up on their offers. We had a very makeshift system. We wrote them all on paper and posted them all on the wall in categories and developed a democracy of how to handle this influx of offers and how to take people up on them. If you wanted to use an offer you took it off the wall and initialled it so that we could make sure we could thank those people in the right way and credit them.

We met every single day all together. Our offices were gone and it was really important to come together and touch base, to

communicate, and for everyone to be able to voice their concerns, fears, grievances, and to share information as soon as we knew it. Everyone was quite emotionally raw. It was important to have those moments when we were all together.

We also kept the public informed as much as possible. A crucial moment was when Pluto, our cat, returned to the building. He disappeared for a few days after the fire. When he came back, that is something that we reported on. We were really active on social media and our blog. We used those channels as platforms to be super-transparent about what was happening, the progress we were making and what the money was being used for. We also used them to thank people and let them know what was coming next.

People were working to different time scales and were straddling different time scales. My role as a fundraiser was equal parts long-term - I had been fundraising for the capital project for years - and also caring for donors and people who had a real stake in the building, financially and emotionally. It was about not losing sight of this longer-term plan while addressing personally the needs of donors and also being transparent about where the money was going and building relationships with new donors as well.

Richard: Are there any risks that people should be aware of when thinking about how they react to a disaster? If you have been raising money for capital project for five years then there is a disaster that completely changes the project, is there a danger that you have annoyed all these donors who have been giving to a fund that you can't now fulfil?

Anne: Yes, totally. There is a risk. You have to balance those relationships.

Caroline: Yes, there is a risk and I think that one of the things that you did really well was get in touch with key donors immediately. What is interesting is trying to build up profiles of different types of donors and their relationships because one of the things that did happen was that outpouring of support and people who you didn't know had any relationship coming forward. That is one of the really interesting challenges for you.

Is there anything that looking back you would

change what you did?

Anne: The big one is, we didn't have our M drive backed up which had all of our images and videos. The server melted in the fire.

I feel like I can put my hand on my heart and say we did the best we could. There are things where we had to make really tough decisions and say we'll go with this instead of that. An example of that is the big event that we had at the South Bank Centre. We wanted to take Jude Kelly up on her offer of giving us this space. It was a great event - so celebratory and wonderful. There was also need for some kind of moment of sadness and mourning for the building that was lost. That was especially true for people who had really emotional ties to that space - people who got married or had their first gig in there. We didn't go for that kind of event. We focused our energies on something celebratory.

Caroline: It was characterised by many songs about fires, which was typical BAC - the strength of humour and joy. I thought it was an inspiring evening.

Richard: Following the success of the initial three days when you raised £65,000, what other opportunities as a fundraising team did you find suddenly landed on your desk?

Anne: Lots. We immediately transferred all of that data from the National Funding Scheme onto Spektrix, onto our database so that we could have up-to-date records. A lot of the people who had given we had a relationship with but we had to reconcile those two streams of data.

We wanted to query the data too, and look at OK how did we receive this? What does it mean? There was a massive spike on NFS and Spektrix platforms - Spektrix being our website. It tapers down dramatically.

Caroline: It shows you how brief the spike is and how quick you need to be there.

Anne: Exactly and how fast you have to act to be receptive to that. Just in that time, we saw an incredible amount of new donors. Anyone who donated and shared their data was a new donor, if they weren't already on our database.

We are at the point now where we can start investigating that data and taking profiles of some of the people. This is very crude but to give you an idea, people who didn't share their data - we can see the amount and we don't know anything else about them - we figure had a £100 threshold. Historically a lot of our membership starts at £24 and goes up to £250, so £100 is a good middle point.

When we look at people who did share their data, there were a few people who were new to BAC in March and who have since become members. I'm quite chuffed about that. We use membership as a way of assessing the kind of relationship that someone has with us. If you have bought a membership, we figure that you are pretty invested in the organisation already. Then we broke it down by how much they gave. It's very crude, but we can form these little groups of people - in terms of hot, warm and cool.

Caroline: It is always great to see what people gave. What's interesting for you now is building up the profiles of all the people who were very touched by the event and how you translate that into meaningful relationships. It may not be a ticket-based scheme that does that. One of the challenges for BAC is that they have shown the potential to really be understood, even in the noisy cultural environment of London, as a charity. That is one of the challenges that many of us face: that idea of how you open up your donor base and how you get people to see that you are addressing a real need. You need people to understand that arts is part of society, for people to celebrate and give. That is important for BAC now. It will be interesting to see some of the people who didn't convert: will they become legacy prospects and are there different ways of thinking about the relationships?

I guess what is interesting partly is that you were in the middle of a campaign. I got involved just before the fire because you were really struggling with that last £0.5 million so it puts you in a different challenge of problem solving.

What is interesting for all of you, is what you can learn. How can you apply this to your organisations at this time?

The closest analogy I can offer you is your

own ethical review policies. They are often neglected until you actually have a problem. They are absolutely critical in organisations at a time when we are being asked to evaluate our work - not only artistically, but also socially and economically. Organisations are often overlooking the ramifications of taking on those roles and responsibilities.

With BAC, you heard a couple of stories about closing the fire doors and taking the plans. Those couple of things could have changed the extent of the disaster. More than anything, those policies were underpinned by the culture and ethos, the leadership of David. It is just that moment when he reappears. You can see how inspired the staff are by him. There is a culture that is realised in policies and you can see how that frees you to act.

What was really great was that at a moment where pressure was on you, to an inordinate degree, you were able to focus on the moment and be yourselves. From a fundraising perspective, we all know that the stronger our sense of identity, who we are, what we are doing, and who we are doing it for, the easier it is for everyone else to connect. I think it is a great showcase for an organisation that has a great culture, which everyone buys into. That is something that we all have a responsibility for. At the moment of pressure, it has passed the test in BAC's case.

Richard: Anne, you mentioned that on the NFS donation page 63% of people were donating from a mobile or tablet device. How important were spontaneous donors?

Anne: That was so important, having that mobile agility and being able to access it from Twitter basically. We took some pretty crucial learning from that. Our website was not super mobile-compatible before this happened. NFS is and that is why it really worked. We have now invested some time and money making our site a lot more mobile-friendly because that was so critical.

Richard: Thinking about the immediate reaction on social media, were you ever worried about seeming that you were profiteering from the disaster?

Anne: That is a worry. For the arts as a sector, it is hard to make the case for being charitable

organisations. It is a tough message but I think that, in trying to be as absolutely transparent as possible, we met that challenge. We said this is the money we have received and this is how we are using it. Being an open book was how we met that risk.

The other risks were in staying open and in closing. We saw that the risk of closing would have more damaging long-term effects. It would have alienated stakeholders and audiences who had been part of the ongoing capital campaign. It wouldn't have felt right culturally and responsibly to all the support we had received.

Caroline: It is about responsibility. When I first met you guys, you immediately articulated the concern that we need to think seriously about what needs to happen but we don't want to be exploiting the situation. I was just so impressed. When you are in a campaign of any kind it is like having an additional organisation to the one we're running in the first place. There you are stretched to the max and then you have another challenge. In this moment when it is hard to imagine anything, this organisation was very active in thinking about the future. BAC was able to do that because it has a strong identity. It was easy to move forward. I know that you're not saying that you have finished the processes, and it is collaborative, but you didn't shut down, you opened up. That really drove support for the scheme as well and it means you are much less likely to be blown off course.

Richard: What is happening next?

Anne: Right now we're thinking about putting a temporary roof on what is there to protect it, as we approach the rebuild. We are very involved in the next phase of plans. The architects are consulting English Heritage about what is going to happen next to the building. The rebuild is being imagined.

We are going to continue much as we have been. It is a really exciting time for BAC. It is a moment of change, of shaping our history. It is a really exciting time for the sector. This has made the case for support from the wider world of the arts. It has shown people coming out of the woodwork to support BAC. The government responded to that and I think that is hugely important for the arts and for the

sector that that happened. Thank you all again for being here and for any support you offered.

Q&A

Q. I am really sorry to ask this question. What do you think you would have done if you had had a Labour MP during a Tory government?

A. Anne: I don't know. I think we have been classically good at managing relationships across party line. Will Martingdale, who was the Labour candidate, stepped in and so did Jane. They both sat on our development council at the same time. I don't know what would have happened but I think that we would have approached it in the same way. We are a grassroots organisation with a national impact. We have strong relationships with local government. I think that Jane or Will would have gone to bat for us either way and I hope it would have materialised in the same way.

Q. Caroline: I think that one of the interesting things that happened is that people reacted on a fundamentally human level? I remember Alison getting really cross, saying, 'All these people, now I know they love BAC. Why didn't I know this before?' It is interesting how it pushes people out of those policy boundaries. What I took away when you were talking about how the show must go on, and because you did that, it felt like that was the key to what happened. At any point did anyone say 'we should just shut for a week or however long?'

A. Anne: I think privately everyone had their moments, of, 'I just need to be in a dark room and cry by myself for a bit.' But I think there is a danger, it is almost scarier to stop. When you are in crisis mode - it's this, this, this. It was kind of primal, this desire to keep moving forward. I don't know, I wasn't in David's brain but I could guess that he never even once even considered that we would shut. That to him would be a nail in a coffin kind of situation.

Q. Caroline: Do you think it would have been different if David hadn't made it back that night?

A. Anne: I think he would have got there. I think it would have been fine but him arriving was definitely a powerful moment. We were like 'Dad's here'. We were surrounded by

very capable colleagues who would have handled it just fine but it was significant that he arrived.

Q. There have been a number of fires this year, sadly. The one that strikes me as a contrast is the one in Derby to the Assembly Rooms. It was completely different. It shut down because they couldn't open the building. If you had lost your entire building, what do you think you would have done?

A. Anne: That's tough. I think the situation in Derby was incredibly tragic. Their options were so limited.

If that had happened, I think that we had lots of offers of space from other theatres - all the way from The National to Finsbury Park Theatre, from all over. It wouldn't have been a lasting solution. We are examining an off-site venue that we might try to open in 2016 to plug that part of our programme. I think we would have really relied on the generosity of the theatre cultural ecosystem.

A. Caroline: I was just emailing Ed Green of Derby yesterday, and he was really sorry he can't be here today. It is really a challenging situation. It shows that not only has BAC's culture and ethos enabled it but it has also been very fortunate - ironic to say - in that it is such a loved grass-rooted organisation. It is a complex question but I do think it comes down to embedding yourself in your community and having a strong sense of who you are.

Q. Nancy from City of London Sinfonia: We had a different disaster in 2008 when our founder died suddenly. We lost two major sponsors who underpinned our season. Have there been any conversations around succession planning so that you keep the legacy of this project?

A. Anne: Totally. We have already started to think about how we will mark the year anniversary. I'm planning some building take-over style events for people who donated to the campaign. We have had ideas of having something in the new Grand Hall that commemorates all the love and good will that came out of the fire. It has certainly made us more agile as an organisation in dealing with disaster. It

makes you see how much you matter and who your friends and supporters are. We formed deeper relationships as a result of that. So yes, we do have some plans and more will come.

A. Caroline: I think it is a good and smart question. It is one of those neglected areas. We are so emotionally invested in our organisations that it is really hard to do. You need a period of reflection before you re-imagine it. It is interesting at the Old Vic at the moment seeing us move from Kevin to Matthew. The Director of Development talks about it being like the civil service and we have a new administration coming in, but we have to hold onto our identity. It is really interesting. In this country in particular, founder-syndrome is really strong. In Australia in the festivals you can only have two four or five-year terms. I am not saying that is a panacea but it does create a different challenge with people having to focus and then move on to different roles. It is something that boards don't always realise but it is their responsibility to make happen.

Fundraising: whose job is it anyway?

James Atkinson, Soho Theatre

Jen MacLachlan, Wayne McGregor/Random Dance

Chaired by Amanda Rigali, Cause 4/Arts Fundraising and Philanthropy

Amanda Rigali: I work at an organisation called Cause 4. I am here particularly in my role as Head of the Arts Fundraising and Philanthropy Programme, which is a three year national programme that aims to raise the ambition, the credibility and the success of fundraising across the arts and cultural sector.

We are going to hear first from Jen MacLachlan who is the Director of the Capital Campaign at Studio, Wayne McGregor. We are then going to hear from James Atkinson who is Director of Development at Soho Theatre.

Jen MacLachlan: I have been asked to speak about our company following the mostly American model of leader as fundraiser and the impact that has on me and my colleagues. I was also asked to talk about any insights that I had from our major donor campaign over the last couple of years.

Before I start, I just want to acknowledge something that James and I have just been speaking about, which is the context. I do appreciate that context is everything. From very humble beginnings, some people think that we are in a very privileged position at the moment. You may have heard this and I am going to tell you the successful side of our story. However, I hope that the principal of artistic leadership in fundraising is something that applies universally and is worth us talking about here today.

When I came into this company permanently in 2010, I was the first employee in its history to be fundraising. In many ways this demonstrated a successful company secure in increased public funding over its twenty-year journey from when it was first publicly funded in 1992. It also increased our ability to earn over fifty per cent of our income in touring education work.

Many people would say, 'If it isn't broke don't fix it' but we had a plan and our plan needed money.

In 2011 we embarked on what we inevitably thought would be a shorter journey to realising Wayne's plan for a new world-class art space in Queen Elizabeth Olympic Park.

At the time it was an exciting idea - it was way before the birth of Boris Johnson's Olympicopolis project. We felt we were well placed to deliver it so Wayne continued to work on his funding. We had a brilliant project. It repurposed the existing building from the Olympics and we never asked his contacts for anything.

In 2006 Wayne's career ascended swiftly and he was working with all manner of theatre companies from across the world, as well as becoming movement director on major motion pictures such as Harry Potter and Tarzan. This work varied hugely in its duties including patrons' dinners, VIP galas and the like. Like many leaders, he has the ability to be very eloquent and passionate while also quite entertaining. He was a gift to the fundraisers and the gala teams across the world who quite rightly trucked him out to support their efforts. All the while he watched and he learned and, very importantly, he developed strong personal relationships with a few key philanthropists. It is no secret that among these were Ed Valerie, a major arts philanthropist, and Lady Bernstein.

When we embarked on our capital campaign, from the very beginning, we used the model of leader as fundraiser and embedded it at the heart of everything we do. We exploited, in the best possible meaning of the word, all of his knowledge and contacts he had made over previous years. Over the past few years, Wayne and I worked closely with Lady Angela Bernstein to build up our campaign and research and consider these prospects. Like many of you here we are a small organisation with huge workloads so we needed a small amount of donors to give a large amount of money.

This immediate involvement in the campaign meant that Angela was personally enormously invested in bringing the project to fruition. As a result in October 2013, we launched our campaign with her extraordinary gift of £1 million pounds as an indictment to underwrite our project. I think she was aware all along of the catalytic effect that this gift was going to have.

When Wayne launched the capital plans at our premiere at Sadlers Wells that same October, we had a pretty impressive guest list. There was definitely an audible grown when he announced yet another capital arts campaign but what was interesting was the change in the room, particularly from major donors, when Angela Bernstein's gift was announced.

One of the speakers yesterday talked about social and status as being two key drivers of why donors give. Status and socialisation certainly had a big effect that night, particularly among major donors.

Following the launch was the bit that's always difficult: the ask. Wayne already knew, from his experience at The Royal Opera House, the value of the ask coming from our leader. I believe time commitment to develop a relationship of trust with the donor also has to be built into the schedule. It's important to build up project knowledge and a deep desire to bring the project to fruition.

Leading fundraising from the very top of the organisation has completely shifted the silo tendency of development. It has galvanised everybody in the company, including the board, to contribute to income generation as it is a key priority being driven from the very top.

Not one application or donor proposal goes out without the Artistic Director's involvement. Rather than onerous, this has proved invaluable in creating collective visions encompassing art and impact rather than a hierarchy with artists at the top.

The next unsuccessful application was always gut wrenching but it is never a wasted effort. The time put into developing vision, programmes and budgets has informed our thinking and plans.

Now I'm going to move onto our insights from that major donor campaign. None of what I am

about to say is rocket science.

Did we think it was going to take two years from our first ask of our carefully cultivated list to the realisation of their gifts? No, but that's exactly what has happened and it's exactly what everybody said.

Relationships are a really important thing. Everyone we have secured funding from already knew Wayne, his work or one of our major donors or advocates. That being said, you should use everybody in your networks to support your list. We ended up fortunately with eighteen people all with a high net worth. Ten of those have so far materialised into gifts and all of them have been over £100,000.

This small number means that we have been able to take care of them carefully and individually. All the staff know who has communicated with them and when and we have built relationships across the staff team, which in some ways eases the burden of responsibility on Wayne and his time schedule. It also means that when a capital project is over, we have a pool of donors who are already invested in our vision and our art. Rather than having to get them all in one go as we have done for a capital campaign we stagger them over the years making the asking less and less demanding on that pool.

It is really interesting to ask your donors why they have chosen to support your company or your artist. I remember speaking to one of our long-term donors when she first joined us and she had come through a major international institution that Wayne knew before. She had been supporting his work through that company and when I said to her 'why Wayne, his work, his company?' she started crying. It made me realise how personal that commitment was to him and his work.

At the right time, ask again and ask for more. Always be in the room, whether it is a breakfast meeting, a dinner, a reception or a meeting. There will be no surprise at the development person being at that party or that dinner, and when you are there always expect to be the support person within the room and be okay with that.

So the key question, how did we do?

In 2010 when I started we were a £1.5 million

thing. We are now a £2.5 million thing. We only have 20% subsidy, which happens to be the important bit. We have raised £5 million for our capital project since that launch in 2013 and over 60% of that was from private donors.

These are questions not statements:

If your artistic leaders are not interested in fundraising, why aren't they? They're presumably the greatest promoters of their work or that of your organisation. If they don't understand the effort to raise the funds or to justify the funds or to report those funds, particularly to the Arts Council, how do they value capital-spend? Why are there so few of them here?

Perhaps some of you, like me, did not seek a path towards becoming a fundraiser. It became part of your job and it became all of your job and then you realised that you were responsible for raising all of the money.

I found that when I was the sole employee, working on the fundraising my worth started to be equated to the amount of money I raised. I realised that if money was to be my sole driver in my work then I would be better off working in banking. But it's about more than money. Money allows all of us to realise our extraordinary visions and ensure that our cultural life remains vibrant and that's more important now than ever.

My job has got everything and yet nothing to do with money. Having a leader as a fundraiser created an environment where everyone is involved in income generation. It has made all of us in the company key collaborators in the creation of extraordinary art. It has made me a key collaborator in the realisation of the spaces that we are making in the Olympic Park next summer.

Amanda Rigali: Thank you very much Jen, that was fascinating. We're now going to hear from James Atkinson, Development Director at Soho Theatre.

James Atkinson: I was asked to come here today and talk about how Soho Theatre is currently responding to the funding climate in the arts, and theatre in particular, and what we are doing to try and embed fundraising across the company. This is really about turning from a company that was very reliant on funding

from the Arts Council, and we still are, into one where everyone sees fundraising development as a core responsibility.

We describe ourselves as vibrant and interesting. While it's a subjective term, we don't say we are the biggest or the busiest. We find it useful in being consistent and what it does is it gives people who come to Soho a good indication of what they can find on a visit. We also describe ourselves as busy and buzzy and festival-like: there are lots of shows coming in and out and it's a busy barn.

Our core aims as a company have remained really since the company was founded. The only slight change, which is coming is to change the second aim - to discover new writers - into discovering new writers and artists. This reflects the way that work in theatre is made at the moment. We are particularly interested in the point where theatre, comedy and cabaret have converged. We work with performance artists like Bryony Kimmings and Kim Noble whose trademark is a bit hard to define. Their work is not necessarily started by a script, so it just reflects the way people are working.

A bit of history: the company was founded forty years ago. It was a travelling theatre company and then found a building and moved into it in the year 2000. It was actually a synagogue in Soho, Dean Street.

It was one of the first lottery funded capital projects for Arts Council England. This partnership with private money was there from the beginning so we decided to find a private developer, who developed the top three storeys of the building into flats. He helped put in some of the money. It was a £10 million project overall and the Arts Council were by far our biggest funder. The basement was leased to a restaurant.

Once the building was open, it was a mix of funding. Arts Council were by far the biggest funder and we had, at that time, a very lovely Head of Revenue guy from City of Westminster Council as well. That was very welcome and there was fundraising from the beginning so that was a small percentage of the mix. Earned income from the box office was the rest.

Things really changed in 2011. It was Steve's first few months as Artistic Director and with that came a new business model. The

business model was about formally recognising that we were having to be commercial but we were a registered charity. We decided to describe ourselves as a registered charity and social enterprise. The logic behind that was that we were taking over the site of the theatre bar that wasn't run by us previously and really using that as the key place where people could come in and experience something for the first time.

This was also when local authority funding started to drop off. First of all the revenue guy from the City of Westminster Council was cut. Then it turned into a tendering relationship and we had to tender for projects. I'll talk a bit more about that in a moment.

I joined in 2011 as well. Fundraising was clearly a big need to support the artistic vision. It is important to say that when we changed from being a regularly funded organisation to a National Portfolio Organisation (NPO) our money for the art dropped off by 80% straight away. The artistic ambition within the company didn't. In fact the artistic ambition increased. Part of that was because we now had three performance venues to fill with work. The studio has about 100 seats. The theatre has 150 seats and then, where the restaurant used to be, we built a cabaret bar that is 150 seats as well. Then the middle section is a bar, which has equal weight and it is fine if you just want to come inside for a drink. We understand some people can feel that the theatre isn't for them or they are a bit intimidated walking through the door. If someone wants to come and just have a drink at the bar, that is absolutely fine. It is just a bar and nothing else. So we had three spaces to programme. We typically do two shows a night and so that is a lot of work and a lot of ambition to fulfil. Fundraising was needed to fill the hole in arts funding and to fulfil the artistic ambition.

Then we get to today in the 2015 context. We have been enormously successful in growing Soho Theatre, as a business if you like. We now roughly have a turnover of £5 million a year and our NPO grant is worth £600,000 - so 12% of that - and our revenue fundraising target is about £0.5 million this year.

There is a lot more that comes on top of that. One of the things that we have had to do is refurbish the building, which looks a bit tired

after fifteen years. We needed to replace the ventilation system, the lift, and all these kind of things - none of which were funded through grants. We all had to raise that money ourselves. Then we have got lots of other opportunities as well. We are nowhere near as far down the line as Wayne McGregor are but we are looking to see if we can find another venue. We have essentially filled our home and we would like to do more if we can. We are looking at a venue in Walthamstow, which is currently in negotiation. In fact, if that happens, that will come from the capital fundraising budget. We are talking to all sorts of funders about that and obviously there will be a huge call on fundraising if that goes ahead. We are also looking at touring more work and putting our content digitally out there, so that needs a vessel to get the other revenue we need.

Here's how we're responding to this. Rather than being a silo, with just one person in a department, we are exploring how we can make fundraising a core responsibility for everyone throughout the team. Each organisation works slightly differently in the needs that they have and what they do but this is how we are doing it. Obviously at some point some of it comes from the executive team; the Executive Director and board have to be engaged and see fundraising as their responsibility as well as everyone else's. Now development is an agenda item at the board meeting, with engagement from the Chair down. We just had a new member of the board join this year who is very engaged in fundraising, because fundraising is increasingly something that they see they need to be part of and really support.

There are challenges in terms of executing. The Executive Director is running the building and the Artistic Director is making sure that artists are doing what they do as well but they understand that it is part of their role and they are finding ways of communication.

My team - me and someone else and we are getting a new fellow in September - is responsible for managing these relationships. We make sure everyone is plugged in and understanding, that we are following up leads and that we are engaging everyone in the fundraising need.

Then what we have done is we have a

Commercial and Box Office Director and an Events Director. The commercial role is about driving low level fundraising. We have got a new membership level for audience members to buy into and it's really about how we let people know that we are a registered charity. How can we let people know that we are fundraising? We had a lot of success from the Arts Council Catalyst Fund, but I think if you asked our audience there are a lot out there who still don't know we are a registered charity. So how do we get those messages across? How do we persuade people to perhaps give us a small donation when they buy their ticket?

Then we have the Events Director looking at fundraising from an events perspective. When we look at doing events, we ask three things:

1. Are they artistically justified?
2. Are they a way of raising our profile?
3. Are they just a way of raising some money?

Hopefully they will suit all three of those and sometimes two but that is something that she is taking forward. Fundraising events is very much part of her core responsibility there.

Then we have the building, which is really looked after by the General Manager. Since 2011 we have spent something like £0.75 million on our building - building the cabaret bar and refurbishing the new one. That is something that she leads on and I support her in terms of trust applications and going to individuals for that as well. She is really efficient at looking at the needs that we have and how we can pay for new items etcetera.

Then we have some of our new ambitions. We have a member of our team in project development who is really looking to touring and digital. They look at how we can fund touring and digital work: is it commercial, is it social investment, is it individual investors or are there trusts that are likely to support that kind of work? They are really looking across all those opportunities. The Producer is obviously very much involved and other members of the artistic team are there talking to potential donors to support our work.

The key thing for me is talking to the box office and front of house teams about how they can talk about Soho as a registered charity.

It might be that this is not a conversation that leads to a donation every time but it is about how the staff get this across. For example, a lot of people know that we have an education programme that we work on all year. How are those messages talked about when people are coming in and they don't see that?

I think this way of working stops development happening in its own silo and it becomes a core responsibility across the company. The way we have done it is partly about reporting to the board and partly using the monthly meeting internally to do that. We are able to get together for that and a member of the board comes too and we talk about opportunities and issues that we're having across the organisation.

I think one thing we have seen very early on is that people are now looking for opportunities in their area of work. The kind of grants that you can apply for are spread out and split across many different strengths and so it is not just me anymore looking at these opportunities and working out how we reply to them. We are looking out for those and bringing those to that monthly meeting and saying, 'This is something we are thinking of applying for,' and so we go for it.

I hope that in a couple of years fundraising can be something that everyone understands within an organisation and it won't be the responsibility of one department. The pressure on public funding is not going to go away and I think it is the responsibility of all of us to understand how fundraising might fill that gap.

Amanda Rigali: Thank you very much. Two really interesting examples of fundraising within organisations. One building based and one soon to be building based as well but starting off more from the company base.

Q&A

Q. Hayley from Worthing: My question is primarily for James... Did you feel any objections from people about integrating development into their job?

A. James Atkinson: It is a good question. You know there are two objections. One is workload: everyone is, 'Oh I have got

something else to do!' The other one is people are nervous about fundraising, nervous about telling people, nervous about money and are unsure about doing it. I think that's fine. When we talk about sharing the goal across the team, it doesn't necessarily mean that I am going to go out or a member of the team is going to go out and ask them tomorrow. The asking may be done by someone else but how can you contribute to that?

One of the things that we found, particularly with our education programme, is that now the team is more aware of fundraising the reporting and counting and evaluating the website is relatively easy. Before they would get some money, go on with an education programme and then go, 'Oh we have got to report to that donor'. If it is funding in the beginning they understand that, they know what the donor wants, they know what the donor will be happy with, and they get to know our funders and what they are doing. It is all just starting to happen as part of the whole thing. The education team have said, 'There we go, I have just done that report, I think that is what they want,' and you know it has happened.

There are ways in which people can see this is not an onerous extra thing they have to do but just a slightly different way of doing it'.

Q. Katie from Creative Europe: Creative Europe has money from a fund for cultural and collaborative projects involved with European partners. I just wondered with all these local and national funding cuts happening in this current climate, what is your opinion of looking to international donors or to European Commission funding pots?

A. Jen McLachlan: Well you are not going to like me very much. We did a critical year project a couple of years ago and, in the end, our current policy is not to apply to Europe again. It cost us more money to administer the grant than we got through the grant because it is so onerous.

In terms of international donors, again it is about connections that Wayne has made with the companies he's worked with. That has helped us on our journey. In a way it is about encouraging your Artistic Director to take up these opportunities to the outside commissions, the outside collaborations

and partnerships ultimately benefiting your organisation. Even if you feel you are letting your greatest asset go off and work for the fundraising team for a couple of months, it is ultimately preference.

A. James Atkinson: Yeah, we looked at it; we found that European Funding didn't work into our time scale. We would have to commit at the outset to quite a rigid idea of what we do.

Q. Lottie from Watershed: Do you ask for funding from your board and staff?

A. James Atkinson: Yes, I feel quite strongly about this. I have asked and they have all given. I am being very strict about twelve month cycles and there's a couple that have done something less, but yeah, pretty much they all give. I think if you want to know what team fundraising looks like, you look to America really. You know a lot of stuff that has happened in America has happened here. In America there are a lot of foundations that just say 'Wow if all on your board don't give then we are not going to.' I've seen a couple in this country say that too so it's not just about getting the money, it's about the potential opportunities that come with it. I make my team and others set up a personal email account, so they get what we send out as an external person so they see how it feels. If you have given to something it is much easier to ask someone else to give. It is very hard to go to someone and say, 'Hi, have you seen this?' hoping they will give money. It is much easier to say, 'I have given this theatre money, would you join me?' I really think it is very important. If the boards aren't giving then they need to understand that they really have to.

A. Jen McLachlan: We don't directly ask any of our staff or board. I feel particularly uncomfortable asking our staff, just in terms of what they are contributing already to the organisation. I think their contribution is huge and we didn't ask any of our board but we are not shy in asking them for their contacts. We secured over a £100,000 in leading support from one board member contact he had and that was so significant for us for a very complicated capital fund. The majority of the board have given but we don't outright ask or publicise it at all.

Q. Jo Welch from The Point: We are a

receiving venue who are local authority run and we don't have any contacts or connections at present and we are new to the fundraising idea. I would be interested in knowing any ideas you have on where to start?

A. Jen McLachlan: Use all of your contacts and ask for introductions. Why not?

Who do the Local Authority know? They may have Councillor This at the opening of that and it is surprising who you will be able to get to through them.

A. James Atkinson: I agree completely. The council can be very powerful. Westminster gave funds, which is strange given the number of theatres in the borough but we do get a small grant from time to time and the county is very important in terms of influencing us and supporting us. At the moment we are trying to talk to licencing because there is a huge development going on in Soho at the moment and section 106 money might find its way to us to help us with something. That's something that the council might be able to help with. When we are talking to local businesses, local developers, all sorts of people all of the time, I think you would be surprised at how extensive that network might be and the kind of people they might know who could help you out.

Q. Sarah from Quarantine: We are a small producing company, producing tours, but we operate in a way that we often don't know what we are doing four or five months ahead. How do you deal with it when you don't know what it is in advance? How do you describe that and what do you market?

A. James Atkinson: A big part of what I fundraise for is our education programme and our writers and artists in development. You kind of know what they are going to do at the beginning of the year. I totally get that challenge though. I have had some challenges in the last few months trying to get money for a production when I have only known what it is very close to it going on stage. I try and get people to buy-in to an idea and an ethos, especially with certain individuals. If they understand what you are trying to do and they have seen a production that really grabs them and they get what you're trying to put on stage, that is it.

Q. Amanda Rigali: Jen I wonder whether you want to talk about that because it's actually the same because it is in Wayne's head?

A. Jen McLachlan: For us, the company or the artist is what they want to invest in. Cultivation is what we have taken incredibly seriously. We are not serious contenders in all these fancy systems out there but because we are so small we really carefully cultivate a few people. There are about eighty that we email and forty people that we are really taking care of because they know what we're about. We don't set it up as a specific project necessarily but they will get all of the reviews that we have recently had. It is just odd things that we will send them and that shows the breadth of our work rather than I suppose the specifics.

Q: In terms of cultivation, I have heard that there is a campaign to run that is the standard cultivation period to yield maximum money. Do you know what I mean? If you are asking x amount of people and they have all given £100,000, how long is that process?

A. Jen McLachlan: Well we asked first. It took two years to do and the majority of them gave us money. We just did it mostly the wrong way around.

Wayne sent them a letter in the end because he knew them all or they knew of his work. What was the reaction? Too tepid, too niche, really admire what you do, really admire your plan: that is a very direct answer. That's great, you get an answer and at least you know. We would still talk to them and some people sent us cheques in the post, which is just extraordinary. It felt quite onerous over time.

The other mistake we made was our gift aid budget. That was really a huge mistake because all the money that people apart from the richest ones - who just gave us money in our bank account - had was all through vehicles like family trusts and foundations that they drew their money through. We then had to start an application process because they were the trustees so then it was a journey of shaping what they actually want and what their trustees want to hear from various start-up funds, so it is very different actually.

A. James Atkinson: Yeah, I found the thing that is slightly difficult is that it can take a very long time to bring a very large gift in. Sometimes,

if you go into it thinking 'Oh this won't come for eighteen months or so', you can kind of change the way you approach, because you can meet people. We have a lot of people through our doors. We have sold 70,000 tickets and another 350,000 or so touring so we have a lot of people who are fans. I think a lot of my job is not about persuading people that Soho Theatre is a good thing. It is about finding people who already know it is a good thing and have the ability to give a large gift. In many ways they are ready, what they want is to chat to the Artistic Director and to be persuaded that their donation will be used well. That might not take eighteen months at all. If they have been coming to shows for years, you know they are just waiting really for someone to talk to them.

Sometimes it does take a long time, that is one of the consolations in this industry, but sometimes you know you just have to be able to move a little bit quicker.

Q: We have recently done an endowment campaign and we are towards the end. Does having a campaign hook help you with fundraising?

A. James Atkinson: Yeah I think so, absolutely. When we talk about the delivery of core money and stuff, you know it doesn't look like that. A lot of that is stuff that we have already planted and that is core but we are ring-fencing money and saying this is for this campaign and this is for our writers' development, whatever it might be. It helps. We haven't done something like an endowment; we looked at that when the Arts Council were pushing it but we just thought, given the capital need, it wasn't right for us.

Q. Kate: This is a question for James, you said you spend a lot of your time finding out, who loves going to theatre and also a certain wealth category. If you are doing that, have you done it through wealth screening? If so, when you approached at first did you admit to them that you had done that screening and how did you find that?

A. James Atkinson: Yes, I have done wealth screening. It might not be the first thing I say but I am happy enough to admit it. Actually this is interesting because wealth screening has been useful but what is almost more useful is getting our box office team understanding and talking about fundraising. One way we identify

people is someone comes to the box office and they say, 'I would like a pair of tickets for tonight'. The Box Office staff say 'Sure, do you know we are a charity and would you like to make a donation?' If they say, 'Yes sure' and they just drop us £100 it is impressive. People don't do that unless they have some income and then that gets flagged up and I find them and talk to them. They identify themselves quite often, as people who could give a lot more and get more involved with us.

Q: It sounds like you are doing very well with your major donors, particularly with the relationship with Wayne. It sounds like the way in is pretty much through a relationship with him. How do you manage that? How did he get these donors? I am sure that they all would like access to Wayne; he is obviously a very busy guy.

A. Jen McLachlan: We have a small number so it is much easier. There's not a policy so much but one of us will always be on call and be there whatever he is doing. If it is an informal breakfast and they understand that we will be there then it means that we develop a relationship. We also develop a relationship with people talking to us knowing that we always give the facility and access to Wayne if that is what they are wanting. Obviously he is just incredibly good at always blind copying us and he sends personal emails every day to a variety of people. We always find copies so that we know what is going on and we know the conversation.

A. James Atkinson: Yes, we have got fairly small but very valuable major donors and, to be honest, some of those relationship are managed through our Artistic Director's Assistant really. Steve is not so great at being there all the time so I have to be sure that I know what's happening and to make a nudge. I'll say, 'We have spoken on such and such for so many months, maybe we can do that?' Once they have got to that point where they have a personal relationship with the artist or director, I am very happy for that personal relationship to flourish and develop. I need to keep an eye on what that might be but I am not at every one of those meetings. Steve was at cricket at Lords this weekend with one of our major donors and some of his friends and I wasn't there. It's a good thing, so it just happens.

Q: If the kind of bid writing function is spreading throughout the organisation, what kind of techniques do you use to ensure that people aren't only going off and doing random things? How do you ensure quality control?

A. James Atkinson: Relationships are really important, certainly in terms of writing bids and stuff. I meet people and I make sure I know everything that is happening and see everything before it goes out. That should be a core responsibility and a competency of me and my team to be able to write that sort of stuff. If it is in terms of the building, the General Manager might identify something and draft or sketch out how that might work and then we write bits around it. In a way, a lot of it comes back to the development team to make sure it is all consistent when talking about ourselves in whatever we do. There is a lot of work involved, especially if it comes back to bids, and that is spread out in the team really.

A. Jen McLachlan: In that context, we are small and teamwork means a lot to us. We are doing a policy and our Development and Communications Manager manages all communications and final proposals. It doesn't matter who it comes from - whether it is a donor, trust or foundation - it will be her that has final sign off before it goes to Wayne. She has an understanding of how he wants the language and how he wants the projects to be written so there is a consistency there.

Q. Amanda Rigali: I just wanted to pick up on this issue of working with artists actually. Are there points Jen when the way they write something may not be, from your point of view, the best way of framing something towards a particular trust, foundation or donor?

A. Jen McLachlan: Yes and it's a challenge but it isn't my challenge anymore. I do remember particularly one of our over £100,000 donors who said, 'I need a proposal and I need to take it to my trustees and I can't be having any of that Wayne language in it.' That is really challenging because I will prepare something and they will say, 'What is this?' Actually it was challenging to navigate that and that is just a fact.

Q. Amanda Rigali: James, you are working with artistic directors and not just one but many who might also want to make sure their work is

talked about. How do you manage that in the context of just wanting to act on this?

A. James Atkinson: Yes, it can be a challenge with co-productions if someone is bringing their project to us and they have invested a lot in stuff. They have a way they like to describe it that might not be the way that we have actually described it. We have that kind of challenge. Our Artistic Director is actually very good at writing copy and he is good at understanding that sometimes you have to frame certain words and have patience and stuff. I will use this and it is probably very brief but if I was going to describe the theatre or something about cabaret then it is great that there are projects that have more than one originator on the journey.

Crowdfunding: lessons learned from Art Happens

Kerstin Glasow, Art Fund

Kerstin Glasow: I am Kerstin and I was responsible for launching and establishing the Art Fund's very own crowd funding platform, Art Happens. Today I want to talk to you about crowd funding generally and to give you some practical advice about how to run a successful crowd funding campaign.

When I talk about crowd funding, I mean rewards based crowd funding where people get something in return for their donation. I am not talking about platforms such as JustGiving or Donate, which are more on the philanthropic level, but really people getting something in return for their donation.

I want to start by giving you a bit of background about the Art Fund and why crowd funding. I will talk you through the opportunities and challenges that crowd funding poses. I will then talk you through three very different case studies, to show you a few examples of what has worked and what hasn't worked so far with us and for the museums that we have worked with. Finally, I will share my top tips with you so that you will have something to apply to any crowd funding campaign you may be thinking of running.

Art Happens is a crowd funding platform purely for museums and galleries' projects but I will try to keep everything so general that it can hopefully apply to all art forms.

Art Fund has been around for quite some time. We were founded in 1903 to help museums and galleries buy great works of art for their collections. We have never received any government funding but have always generated the money, our income, from members from the widest public possible. In a way we have been crowd funding for more than a hundred years now. We have also run some very specific and quite public fundraising appeals recently.

You may be familiar with Van Dyck's last self-portrait, which we helped fundraise for. It is in the National Portrait Gallery's collection now. More recently we did a public appeal and managed to fundraise £12.75 million and

managed to save the Wedgewood collection for the country. Both these campaigns, although they weren't rewards based crowd funding, used digital crowd funding techniques.

That got us thinking about why the arts sector generally doesn't really engage in crowd funding as much as other sectors. Were we all missing a trick by not using that as an additional source of income for our charities?

We then did some research on lower level individual giving in museums. We looked at your average museum-going audiences and how they contribute to their museums and galleries. We found that the vast majority of donations from normal museum-going audiences are one-off donations. It's really low level engagement, usually through donation boxes - you know, those donation boxes that you find in the foyers of museums.

When we asked people why they gave through the donation boxes, it turned out it was essentially because they enjoyed their time there. It was a tip for a good day out. They didn't understand that museums and galleries, even if they receive public funding, need additional support. They didn't understand that they were charities. They didn't understand what the money that they give to museums through donation boxes would be used for. They had no idea what their money could actually do.

We found out that 90% of museum-going audiences regularly donate to regular charities - conventional charities such as Red Cross or Unicef etcetera. 90% of visitors are prepared to give to charities but only 40% of those do give to museums and galleries.

We thought that crowd funding could address these issues because crowd funding is usually for one specific project. It explains to the donor what the money is going to be spent on and it makes it clear that there is a need for funding for charities. Essentially it addresses the issues that we identified as part of that research.

We looked at all the different crowd funding platforms that already existed and are doing a successful job out there. They all come with very different audiences and have a very different remit. For example, Unbound is a curated platform just for book projects.

If you are thinking of doing a crowd funding campaign, it is really essential that you have a detailed look at the different platforms out there. Which one is the most appropriate in terms of the audiences it may offer for your project? How much marketing support are these guys giving you and most importantly for us charities, what are the costs involved? All of these platforms will take a commission fee from you.

Across all of these platforms, you will find some very generic challenges and opportunities that are true for any crowd funding project.

I think the most important opportunity really is that crowd funding really domesticizes museum philanthropy. You are not talking to your usual high level kind of donors that you may have already identified as part of your overall fundraising agreement. You are talking to normal people who can afford to give maybe £50, maybe £100 but nothing more, or we wouldn't appear on anybody's radar when you look at high level giving.

The big advantage as well is that crowd funding really makes the difference for your organisation's needs to receive additional funding. The funding process itself is very transparent. Crowd funding is always for a specific project and donors know exactly how the money's going to be used.

When using standard platforms, you will see that they already have an audience attached that you can use for your purposes as well. You can present your organisation and your innovative projects to a much larger community than you can through your own channels. Especially through the rewards that you are giving to donors in return for their support, you give immediate access to your organisation and to your art form. There is a direct link to the process that happens behind the scenes at your organisation.

You get immediate feedback from the audiences. You get ideas and possibly solutions. At the same time, this is also a

double-edged sword. You will find that same point again on my challenges list because are you prepared for that feedback that the audience may give you?

Last but not least, the digital crowd funding platform really allows you to expand your audiences beyond your usual reach - especially beyond your geographical reach.

As for the challenges that we have encountered in the year that we have been running... It is still a niche way of fundraising. Although in the last two years it has really picked up and more and more people are familiar with it, it is still quite unusual in the fundraising world. The current crowd funders are not necessarily your typical average museum-going visitors and vice versa and one of the case studies that I'll talk you through will actually address that. We suddenly found that technology can be a barrier, that people found it really difficult to use donations online.

It's hard enough to engage a few hand-selected high level donors but managing a whole community of funders requires real effort. Maintaining momentum throughout a crowd funding campaign can be really hard so you need to be prepared for that, you need to address that. Once any crowd funding campaign is running this community of potential and existing donors needs to be managed.

My last point is you get feedback from the public whether you want it or not. That can be in the form of nice comments or the form of mean comments on your campaign. We had a few for example on one project where people said, 'Well I am already supporting this gallery through my taxes, why do you ask me for more money for this particular project?' Well this gallery was not publicly funded interestingly enough so that at least allowed us to address that for this person. They are also giving you feedback in the sense that they may not be interested in this project. You may be excited and think this is really key and the audiences will love it. When you put it out there then maybe they won't care and they will show you by just not donating.

Many platforms have the policy that when people donate they just give a pledge and the money is only deducted from their account once the project has successfully reached its target. What can happen is that if you never

meet the target, you won't see any of the pledges coming through. If you have built all of your programming around this particular performance or this particular exhibition it may just not happen. There is a financial and reputational risk involved with fundraising that you need to be prepared to take.

Another issue is, especially for us charities, the additional cost involved with crowd funding that you need to bear in mind from the beginning. First of all there are commission fees from the platforms. Our platform is a bit different but I will tell you a bit about that later. You need to cover credit card fees. You need to factor in the costs for the rewards and also the fulfilment of the rewards. I know of one arts organisation that had factored in the costs of the rewards but forgot about the postage and had quite a few international donors. That was then a real problem.

When we looked at all of these issues, we decided maybe there is a way that we can help museums and galleries overcome some of these challenges. At least we could address them and look more at opportunities by launching our very own crowd funding platform.

In June 2014, we launched Art Happens. It is a crowd funding platform purely for innovative museum and gallery projects. We had five intrepid partners on board and the initial projects really ranged from a Chapman Brothers exhibition in Hastings at the Jerwood Gallery to the restoration of a Renaissance altarpiece. We also helped commission a photography project for Manchester Art Gallery so quite a broad range of very different projects.

So far we have raised more than £160,000 for nine successful projects from more than 1,500 different donors. Nine out of the eleven projects we have closed so far have been successful and that is quite a high success rate. The average success rate across Kick-starter, which is the most popular platform is 39% so there's always this 61% chance of failure.

I want to give you an idea of how we positioned our crowd funding platform and how we try to explain to the art loving public what crowd funding actually is.

This is the launch video that we produced for June last year to really set up the platform.



[View the video](#)

Video: *For more than a hundred years The Art Fund has had a mission to help museums and galleries buy and show great art for everyone. Now this mission is taking a new twenty-first century turn.*

Five museums have been chosen as the first to take part in Art Happens, a brand new crowd funding initiative.

Compton Verney in Warwickshire. The Iron Bridge Gorge Museum in Shropshire. The Jerwood Gallery in Hastings. St Fagans National History Museum in Cardiff and The Bowes Museum in County Durham.

So how does it work? A public museum or gallery in the UK comes up with an innovative project for which they need funding.

It might be ten or twenty thousand pounds, a sizeable amount but achievable.

The aim of Art Happens is to use the web to put museums and galleries in touch with members of the public who can donate anything from five pounds to a thousand pounds.

In return donors get special rewards, anything from backstage passes to VIP experiences. But the cool thing is that the public really need to support these projects. They only go ahead when the full funding amount has been achieved.

This is just the first wave. There will be many more projects to come, each of which will need your support and funding.

We hugely appreciate your support. Help us reveal and return this altarpiece to its former glory. I think it is a world's first and it will be there for the exhibition but also a long term

improvement. It will be a real asset to the community - make a more effective venue for you.

To find out more and to see how you can give, visit www.artfund.org.

We are ready for it, don't you worry.

Kerstin Glasow: That's how we launched the platform. What's different from other platforms?

Art Happens is a completely free platform. We don't charge any commission fees and we have funding through Arts Council England and through other private individuals so we can offer this service for free plus we are able to pay to cover any costs that museums may encounter. We are paying for the pitch video, we are covering the costs of the production and for the fulfilment of rewards. That makes us pretty unique from other crowd funding platforms.

Unfortunately for all the theatre and dance companies in this room, it is only for museum and gallery projects. Don't despair, you can still run a really successful crowd funding campaign and I want to talk you through the really essential ingredients that you need.

It may seem very obvious but you need a really exciting project. Of course that is how you would start. That project really should have a tangible and very public-facing outcome; it has to have a huge public appeal so you need to find something that you feel captures the public imagination. It can be something quite emotional. You need to find a reason for people to give to your project.

What's essential, and what we find makes the difference to successful campaigners, is you need to put yourselves into the donor's shoes. I think we all find it quite easy to argue why something is important for us. Finding a way to explain to the donor what's in it for them really makes all the difference.

Absolutely vital to get that message across is your donor proposition. That runs through your whole campaign and a strong donor proposition really has to articulate why someone has to donate to make this project happen. This donor proposition really needs to be intriguing. It can be emotional, it needs

to capture something, some interest in the individuals that you are trying to approach. Most importantly, it needs to have a call to action.

Just to show you as an example, here are some of the projects that museums and galleries have come to us with. The Bowes Museum, for example, came to us and said 'we would like to undertake a conservation project on our fifteenth century altarpiece'. If that went to you as a potential crowd funding donor, you would probably say 'Good for you, brilliant, good luck.' Nothing is coming across of the urgency of preserving an amazing piece of art.

The Bowes Museum then explained to us that the altarpiece used to be displayed as a triptych, just hanging against the wall. People were never able to see the other panels, the back and the panels, when the triptych is closed. Plus there used to be wooden carved figures as part of the altarpiece and they had just become separate and they were stored somewhere offsite. They wanted to include these figures back onto the altarpiece and for people to be able to see the altarpiece from all sides through this restoration project. They came up with the donor proposition 'Help us reveal hidden art.'

Norwich Museum and Art Gallery wanted to regild the frame of a painting, one of the highlights of their collection that had been stripped of the gilding for centuries. They came up with the proposition 'Turn Wood into Gold.' That was really successful because we used this wood and gold play on words also in our rewards.

The Foundling Museum wanted to use the funding for their 'Fallen Woman' exhibition for the autumn. Their donor proposition was 'help us to tell the untold stories of the women who were forced to give up their babies'. Again you have something quite emotional that comes across and some urgency in the call to action.

I don't know whether you are familiar with Charleston. Charleston is the home of the Bloomsbury Group and so Duncan Grant and Vanessa Bell used to live in it and they literally painted every single surface in the house. All wall panels, the doors, the tables: everything in this house is marvellously painted. They have had problems with damp and the paint coming off so they want to repair and conserve those

painted surfaces. They came up with a donor proposition 'to help to bring Charleston back to its former glory'. Before the launch we changed the donor proposition again. It is now 'Help save the world's last complete Bloomsbury interior.' That was a step up in urgency from where we initially thought we would go.

The next essential ingredient that you need for your crowd funding campaign is the pitch video. The pitch video should only be two minutes long, maximum. It should really convey your core message, your donor proposition, very strongly. What you need to get across is really the enthusiasm that you have for the project and so therefore it is really crucial that you pick someone to front this video who is not just a presenter. It is not about the highest ranking member of your organisation. It doesn't have to be your Director or your CEO. Go for the person who is most passionate about your project and who can really speak with authority about it. It is that kind of passion that gets it across.

I want to show you the video we did for the Foundling Museum 'Fallen Woman' project. I think it is very emotional and the comments that we had on the video are testimony to that. You can see it is not complicated. There is no complicated setting. We just filmed it in the museum. It is one person fronting it, which happens to be the Director because she is leading on that project. Have a look.



[View video](#)

Video: *We are familiar with tales of fallen women from pre-Raphaelite art to Charles Dickens, but the voices of Victorian London's fallen women of London have been silent until now.*

This summer the Foundling Museum needs your help to give voice to these women who were forced by circumstance to give up their babies.

Founded in 1739 to care for babies at risk of abandonment, the Foundling Hospital changed its admissions policy dramatically in the nineteenth century. Now it only accepted illegitimate babies from first time mothers who had to prove they were of previous good moral character.

Mothers had to give detailed explanations of their situation, which are captured in the petitions they wrote to the governors and it is these that we are currently researching in the archives. One petition from Martha Smith says, 'He visited her at her master's house, she knew him three years. He courted her and promised her marriage. By her mistaken permission, he seduced her. She never saw him afterwards but found he had deceived her.'

We need £23,000 to stage this exhibition. In return for some great rewards, your donation will help us to reveal the way that art and popular culture mythologise the idea of the fallen woman whilst also bringing to life the individual testimonies of real mothers - some who managed to get their babies into the hospital and the many more who didn't.

It will be a chance for all of us to hear a familiar tale made unfamiliar in the telling. It will also be an opportunity finally for these women to speak for themselves.

Kerstin Glasow: This video is touching. The campaign is up and running. We are at 78%, you can still donate.

The next essential ingredient for your crowd funding recipe is the rewards that people get in return for their donations. There are two types of rewards: products and experiences. It is important that they are exclusive so you can't get them from anywhere else and they need to be tied directly into your project. They can't be random posters, random give aways. They need to be directly tied into the content of whatever project you are trying to make happen.

It is also important, as I said before, that you bear in mind the costs of these rewards. Eventually you will have to not only produce them but also fulfil them. Make sure that all of these costs are factored into your overall total that you are trying to fundraise for.

On the one hand you have products and on the other hand you have experiences.

Experiences tend to be cheaper to produce. We recommend that you either offer something like behind the scenes tours if that is appropriate or you could invite people to a VIP launch that you are planning to do anyway and just tag onto it to make it extra special for your donors. Experiences seem to be easier to fulfil for that reason. On the other hand, experiences are less popular with people who don't tend to live in your area.

We are also finding that experiences only sell if you announce a date with them. I think that makes sense. Why would somebody spend £250 for something that they then are not sure they can actually attend. If you do experiences make sure, if at all possible, you give them the information of when this is going to happen. Can they bring a guest along? Give them a flavour of what they can actually experience.

Just to summarise the rewards, rewards are essentially the one thing that makes crowd funding different from your bog standard philanthropic appeal. People get something in return. On the one hand they have the good feeling of being able to support something really amazing and having that kind of joy of giving but it is coupled with the feeling of getting something material in return. Therefore our strapline on Art Happens is also, 'Do something good, get something great.' We are quite open with that principle.

We are finding rewards work extremely well, also to uplift the average gift, which probably makes sense. If the idea was to give £50 because you thought the reward looked quite nice and then you see that for over £75 you get something even better then you may be tempted just to add that £25 on top of your donation. We are finding that works quite well. Towards the end of a campaign, we tend to address all the existing donors and say 'We know you have already given but would you like to uplift your gift, would you like to give a bit more and get an even better reward in return?'

As I said before, you have the difficulty with experiences that people need to be local or prepared to travel. You also have the date issue. That is why you find that generally products work slightly better than experiences.

The absolutely crucial thing is that rewards need to be heavily linked to the actual project

and they have to be special. They don't have to be extra specially expensive because you want to get a good return on investment for your project. They have to be special in a sense that you can only get them if you donate to your specific campaign.

The final, and I think the most important, ingredient to your crowd funding campaign is a very strategic communications plan. I want to talk you through three very different case studies now to show how you can be really original and innovative with your communications. These three projects really have been extremely successful but for very different reasons.

The first case study is The Jerwood Gallery's campaign to organise a Chapman Brothers exhibition in Hastings. Hastings is the home town of the Chapman Brothers and so they wanted to get the Chapman Brothers back and I quote for their 'Biggest and Baddest Show Yet'.

Working with an artist of course offers its own opportunities and challenges. It is really important that if you are working with an artist that he or she or they are fully on-board. You really need their support because they are integral to the campaign. We were really extremely lucky with the Chapman Brothers because they really embraced that kind of engagement with the public.



They came up with amazingly creative ideas for the rewards. They suggested this Chapman Brothers design 'Loo Roll' for the best seller. For £60 people bought this Chapman Brothers' new design loo roll. They developed these transfer tattoos that you could get on the £25 level and that directly tied into this exhibition and the Chapman Brothers overall.

They were also extremely good with press so we could get quotes from them, we did a press

conference for them and they were very happy to attend. They really acted as ambassadors for that project. They also tweeted about it; they told their own friends and fans about the campaign and so garnered support from outside of the gallery spaces.

What the Jerwood Gallery did extremely well is working with partners and networks that reached far beyond their own communication channels and audiences. One of the key partners was White Cube. I think forty-eight hours or twenty-four hours before the campaign closed, we were only at around 70%. We were all quite nervous but we knew there was still this promised e-newsletter outstanding from the White Cube that promised to promote the limited edition print that the Chapman Brothers did for the project to their collectors.

The moment that e-newsletter hit, fifty minutes later, all prints were sold. Instead of the £25,000 needed, we reached £31,000 through one really clever partnership. That partnership allowed the Jerwood Gallery to reach out to new audiences, which they are now cultivating for the future.

As a side effect of that campaign, the Jerwood Gallery also successfully managed to change the perception people had of them because they were suddenly working on such a high level. They got national press attention and I think people just accepted the huge ambition of the gallery, not just as a small regional gallery but as a place to see amazing art exhibitions.

A very different project is the Bowes Museum's campaign to conserve their renaissance altarpiece. The Bowes Museum is placed near Durham in County Durham and they mainly have a collection of ceramics, textiles, old masters and their audiences are quite traditional audiences. So again, not your bog standard crowd funding audience. They encountered very different challenges.

They managed to get the Bishop of Durham involved as one of the investors for the project. Because it is a religious piece, they really played on that and got Churches to put the project into their newsletters and so they were very savvy when it came to that. The downside was that when they did the mailing to all their friends they got loads of cheques in return and we weren't initially able to manually upload cheques to the platform. We had to cash them

and then use our own credit card. This has of course all been rectified now but these are the kind of things that you need to factor in if you are thinking of approaching a more traditional audience. They are extremely generous so that wasn't the issue. It was more our issue that we had to overcome this digital barrier that we created for ourselves.

Although they ran a really successful social media campaign, they also focused heavily on onsite promotions that I think worked really well. They had a countdown in their foyer. Someone had to peel off the vinyl lettering every day and do the countdown because they wanted to make it very obvious, especially to their loyal audience that come back over and over again, that there's something going on that is urgent and that things were moving.

They presented the pitch video in the foyer so that anyone who wasn't familiar with the campaign could capture their postcards there with their direct link and web address. You could immediately donate via text and they had a little display where they showed the carved figures that were to be reunited with the altarpiece.

The other thing they did very successfully, because of the audiences they were trying to attract, was press. Local radio worked a miracle for them. When they did an interview with them they could see the donations rise on the platform immediately.

Really it is about being creative. Even if you think there are limitations with the audience because they are a bit more traditional, there are ways around that and you can really embrace that as this project shows.

The last project I want to talk about is the Horniman's crowd funding campaign. They wanted to work with the artist Mark Fairington. He's a painter and tends to go into museum stores and paint the things that are stored, the way they are stored. You get to see skeletons with the labels attached or how a taxidermy monkey is preserved behind the scenes in the stores wrapped in plastic.

They wanted to present his painting alongside the object that he had painted from the Horniman's Collection to show how they would appear in storage. It was about revealing this hidden world of the Horniman Museum and we also tried to play on that with our digital assets

around the campaign.

During the six weeks of that campaign the Art Happens project and the messaging around it was centre stage across all their channels. There were no conflicting messages so you couldn't escape the project whether you followed them on Twitter, whether you went there in person or whether you looked at the website or any of the partners' websites, or newsletters. Development, marketing and communications staff really worked well hand in hand and made it their priority throughout the duration of the campaign.

What they also did very successfully was reaching out to wider networks, such as taxidermy networks. They asked audiences not just to donate but also to spread the word to reach wider and wider. It is not just about asking people to donate. Sometimes it may be more important if people put something in their e-newsletter as opposed to donating £25.

One of their digital campaigns was their 'What's in a Box?' twitter campaign. Mark had painted a little dog in storage at the Horniman Museum so one of the examples for What's in the Box was a picture of a box with the little dog's ears peeping through. People had to guess what was in the box until they revealed 'Oh this is this dog and this is the exhibition we are fundraising for.'

Another really cute element of the campaign, which really showed the team's passion for the project, was a staff member baking a cake inspired by Mark's work. I think that really brought out the passion that the team itself had for the project. The audience really felt the museum and every single team member really wanted this to happen.

One of the side effects of their campaign is that months before this exhibition they already had a marketing campaign for the exhibition going. Now when they open the project they'll have thousands and thousands of people already out there, whether they have donated or not, that already know about this campaign.

What have we learned so far?

-
- Crowd funding is a hard way to fundraise. If you have high level donors lined up or any trusts and foundations that support you then go with them. It is easier.
- The audience development potential

of crowd funding is huge but you need to have a plan of what to do with those audiences beyond the campaign.

- The donor proposition and the messaging around your campaign is absolutely essential.
- You need strong and supportive existing audiences and you need partners who help you reach far beyond those existing audiences.
- The length of project we would recommend is between thirty and forty days.
- The average donation varies, quite significantly sometimes, from project to project but overall is £100.
- The number of donors that we are finding we need to reach between £10,000 and £20,000 is between 150 and 220. In order to get those 220 donors to donate you need to target thousands of people.
- We are finding that 30% of the audiences who give to a project are either linked directly to us or to a museum so that leaves you with 70% of audience that you need to find somewhere else.
- The majority of donors tend to give in the bracket between £25 and £60. That also means that you need to get those rewards absolutely right.
- We are finding that 18% of people do not want rewards in return for their donations. They tend to be more the philanthropic people.

These are my top ten tips for a successful crowd funding campaign:

1. Find an amazing project that captures the public's imagination and put yourself in their shoes when you talk about it.
2. Go for realistic amounts. Go for something that is achievable rather than risk failing completely because remember you may not see any of that money ever.
3. Passion is absolutely key and you need the support of the whole team. Your Director should be absolutely behind it but also your trustees and your front of house team.
4. Engage your stakeholders and partners, even before the campaign launches, especially if you just have thirty to forty days.
5. Really engaging your audiences both online and offline is the most successful way of doing crowd funding.
6. Have your communications plan set out, with a clear idea of key milestones

and messages, far before the campaign launches. Think of a crowd funding campaign as an iceberg. The visible side is when you launch but the proper base where the campaign rests is invisible and all happens far before the launch date.

7. Make sure that the resources and the timing are right for you. Don't try to launch a capital project at the same time as you are launching your crowd funding campaign. Make sure your press person doesn't happen to be on holiday on the last week of the campaign. If you don't have your marketing and communications team on board, you will fail. You really need to get the messaging right and you should calculate to spend at least two to three hours per day that the campaign is running.
8. The first three days are absolutely crucial so you should really aim to get to 5% or 10% ideally, to really get the momentum going. If you are still on zero or 1% on day three, I don't think people actually believe in your campaign. Then keep the momentum going.
9. Absolutely crucial is that you see your donors and potential donors as partners in crime throughout the whole project. Make sure you communicate with them on an on-going basis. Post regular updates on your crowd funding platform, let them know how it is going. Give them some more insights into the project. Maybe you want to post a little interview with the project leader. Keep them informed about what is happening and make them feel part of the process. Make sure that you continue the communication until that project is launched. Don't make them feel that now that is successful you are not talking to me anymore. Then continue that communication onwards from beyond there because you want to keep them on board as future donors. You want to keep them involved in other projects. We are finding that donors come back to other projects. We are also finding that people who have given on a lower level are giving to completely different Art Fund projects up to £7,000. There is potential to build them up as future mid-level or major donors.
10. Last but not least, have fun and really embrace the audience development because I think that is the main development and true secret potential of crowd funding.

Q&A

Q: I am from Tobacco Factory Theatres and I think that is really interesting what you mentioned about not launching a capital campaign at the same time as doing a crowd funding campaign in terms of resource. Would you ever recommend using a crowd funding campaign as a way of getting money for a capital campaign?

A: If you find a way to make that sexy, yes why not? What I am finding is quite hard for capital projects is that because the amounts are huge it can be quite disheartening for donors on that level. If you give £25 towards a £1 million project, you don't really feel like you make a difference. If you are only trying to raise £6,000, you feel your £25 can really make a difference. It is more the psychological effect that you really need to be aware of when you are thinking of your campaign. We are also finding that it is easier to fundraise for a mainstream project. Even if you have a major capital project, you could take something out and package it. Don't say 'Oh we need £3 million pounds for this capital project. HLF has only given us £2 million, now we need the public to donate £50,000.' That is quite a hard story and they think 'There is already public money involved so why do they need my stuff?' I think even if there is something that you are working on, try to pick something that is quite discreet and that makes sense for the public to have ownership of.

Q: We are very near the end of fundraising for a capital campaign and now my shift is going back to fundraising for core things. We have got some lovely stories about how we do actually affect peoples' lives and we have got people that would be great to just go on a video but presumably the money raised through crowd funding can't just go into a core pot, or can it?

A: As an ethical question I would say you would really have to use the money for what you told the public the money is going to. If you say all this money is going to this exhibition but really use it for something else that is problematic ethically.

Q: It could be, for example, if you were running programmes and wanted to attract people from low income families that you create a scheme that you could potentially crowd fund. There

are presumably ways of thinking about what core would be.

A: The challenge will be how you sell that to your audience that probably won't benefit from that. Crowd funding usually means you yourself as donor can experience whatever the outcome is. That is what I mean about the tangible outcome for the audience. Otherwise, if you are saying this is for disadvantaged audiences then you are probably more addressing philanthropically minded people. That is okay of course but you just need to be aware that is probably not your bog standard crowd funding audience you are really attracting.

Q. Helen Bonham from LAMDA: How many of the people giving are new to the organisations in terms of percentages? Are the crowd funding campaigns really attracting new donors, or are they speaking in a different way to the ones the organisations may already have?

A: We are finding that 30% of the donors that give to the campaigns are known to us or to the museums and 70% are completely new audiences.

We currently have three projects live on the site and so that means we will have then run fourteen campaigns. In terms of people coming back to donate again, we are just starting to get that data in. The more projects you run the more you can actually crunch your data and find out how much overlap is there: are they coming back or are they just supporting one organisation and is it a type of project they come back to support?

Q. Daryl from Studio Three Arts: Does the data that comes through your website stay with you or do organisations get access to that data as well?

A: We always have an opt-in for donors if they want to be kept informed. Because the majority are donating for the project and the organisation or to us they are very happy to tick that box.

Q. Daryl: If I bring a project to put on your website will information then be spread out to people who have already subscribed to your site?

A: Of course, so that is very specific about Art

Happens that we use our own communication channels as well as the museums and galleries' communication channels. We are promoting the project from all sides. Our platform comes with an arts audience already attached to it.

Q. Kate Spice from the Audience Agency: Are your audiences traditional art-going and museum-going audiences or have you reached a wider network through the platform?

A: We reach 7,000 art lovers every month but the focus isn't on a specific kind of art lovers; they can be from contemporary to archaeologists to specialists, it can be anyone and anything so our audiences are extremely wide.

Q: What is your opinion on whether crowd funding is something that is going to stay?

A: That is a difficult question. We are finding that we are actually gaining momentum and my only concern would be that eventually the amounts we need to raise are too high for that. If there are more and more funding cuts will the gaps that we have to somehow plug become too big for crowdfunding to achieve? The resource issue is another thing because it is, I think that probably came across, quite important that resource is acquired in terms of needing to have communication skills in-house or needing to buy someone in to run it successfully. I think it depends on these two variables.

Q: What happens if you are unsuccessful and end up with a collection of items, a load of Chapman Brothers toilet paper, that nobody has bid for? What level of risk is there around that?

A: We get around that by producing on demand. We wouldn't produce any rewards until we were close to the campaign closing successfully. There are no upfront costs; these costs will come at the end. There can be problems on reaching the minimum number of let's say tote bags to get the product at the right costs so that you have a return on investment. You may need a minimum of fifty tote bags but unfortunately only thirty people wanted that tote bag so that can be a problem. You have to put in a contingency for that and I would also recommend that you don't produce twenty-five different rewards. Otherwise you

spread too thinly on the individual rewards and you kind of bulk up on the original ones.

Q: There is crowd funding success coming from the technology sectors. Gadget and gaming crowd funding attempts are being picked up by the media and being shared widely. For these kind of projects was there much sharing?

A: Yes because of the 70% of people being new to us. We have recognised quite early on that just by promoting things to our audiences - ours and the museums - we wouldn't get close to our targets. We knew from the beginning that we had to rely on partners and press. The moment the museum got the local press to really feel ownership as well that resulted in pretty amazing articles.

We found that one of the challenges was that on the one hand you may only want to talk about your exhibition. On the other hand you are still crowd funding for it. What almost killed one campaign was the Museum that issued a press release saying this exhibition is going to happen while we're trying to argue that it can only happen with your help.

It is really important not to send out mixed messages. You are either saying, 'People we need your help, this can only happen with your help' or you are saying, 'This is going to happen and we are looking for some random people to help us.' Be clear about the messaging. Once you get that urgency across then you will get press, bloggers and networks on board.

For Compton Verney we had fundraised for a William Morris inspired Arts and Crafts garden designed by Dan Pearson the garden designer. We reached out through that garden network that the gallery didn't have before and we treated it as for us and Dan Pearson. That really worked well, essentially using those partners and their networks. Now Compton Verney has a much larger network that includes garden lovers that are now all coming to see the garden that is all in blossom and flowering nicely.

Q. Miriam from Lighthouse, Brighton:
It is coming across really clearly that it is best to have a tangible public-facing outcome. Do you have any examples of an organisation looking more at creating or commissioning new work?

A: We had that with Manchester Art Gallery. They wanted to commission a temporary photographer to create a twenty-first century take on their exhibition of a Manchester street scene of Lowry's. In a way people didn't know what the outcome of that would be. People still ordered the limited edition not knowing what the artwork would look like. Again, the artist was quite vocal and people could at least see what her artwork normally looked like so it wasn't completely in the dark.

There is a risk if it is too vague of it being too hard for people to get excited about something. I think you need something to go on. With the Chapman Brothers we couldn't quite say what the exhibition would look like but again people were familiar with their work and they knew it would be provocative and they knew that it would be something fun enough to make them excited.

Q. Zoe from The Lowry Centre: You obviously said that with a capital campaign the target was way too high. Do you have a sense of what is a good target?

A: We have been quite conservative. We always recommend that people who come to us pitch between £10,000 and £25,000 because we are quite confident that we ourselves can pull that off quite confidently across our audiences. It may be different if you are a much larger organisation with a much larger audience or if some organisations put together a tour and then you have several audience groups combined.

I would rather go for a lower amount, especially if it is a first crowd funding campaign, and see how supportive your audience really is.

Q: What would the implication be if an organisation was not going to hit their target and would fail to produce what they said they were going to produce?

A: In our instance we have a letter of agreement with the museum so we say the money needs to be spent on what you promised the donors it would be spent on. If the project, for whatever reason, fails the money needs to be returned to the donors. I think that again brings us back to the ethical issues of any form of fundraising. We feel strongly that we set out one promise to our donors and we need to stick to that promise.

It is the same with a campaign. We have been lucky that only two projects didn't succeed in the end. We went back to the donors and said, do you want your money back or would you be happy to contribute to a different project? This is because crowd funding is all about transparent ways of finding funding.

Q: So with Art Happens, theatres can't use that site. Is there a particular one that would be suited to the theatre environment?

A: Theatre is not my area and I have not used any of the platforms for theatre so I don't want to give recommendations. However, the Nesta site is really useful and has a great toolbox about crowd funding and they have all the different crowd funding platforms. I would recommend that site as the first step to take when you do your research. They give you some clues in identifying the right platform. Make sure that you read all the small print when selecting a platform so you are not surprised by any kind of commission charges that come on top of it. Also check what kind of marketing support they can offer you. Often you will be just one of the thousands of projects hidden.

Also think about the flexibility that you need because I know a few platforms enable you to add cheques manually and stuff like that. If you think your audiences may be more cheque kind of people those kind of things may be really important for your project.

Q. Claire Vaughan: On your platform, if people don't achieve their target do you have access to the data anyway?

A: Yes. When something goes pear shaped communication is even more important to keep them happy and to make them understand why in this instance it is not happening. You may explain there will be other opportunities to make that project happen but make them understand the same rules apply. Don't just give up because the project doesn't have the donors and drop them.

Q: Can't you just top it up from your charity to make the target if you are 10% short?

A: Again you need to check each sort of crowd funding rules whether they actually allow you to make credit card payments yourself or something. I would recommend having

maybe one higher level donor lined up who is prepared to fill any remaining gaps. Any gaps that might remain will be quite small in comparison possibly. That would be one safety net that you could just have ready.

