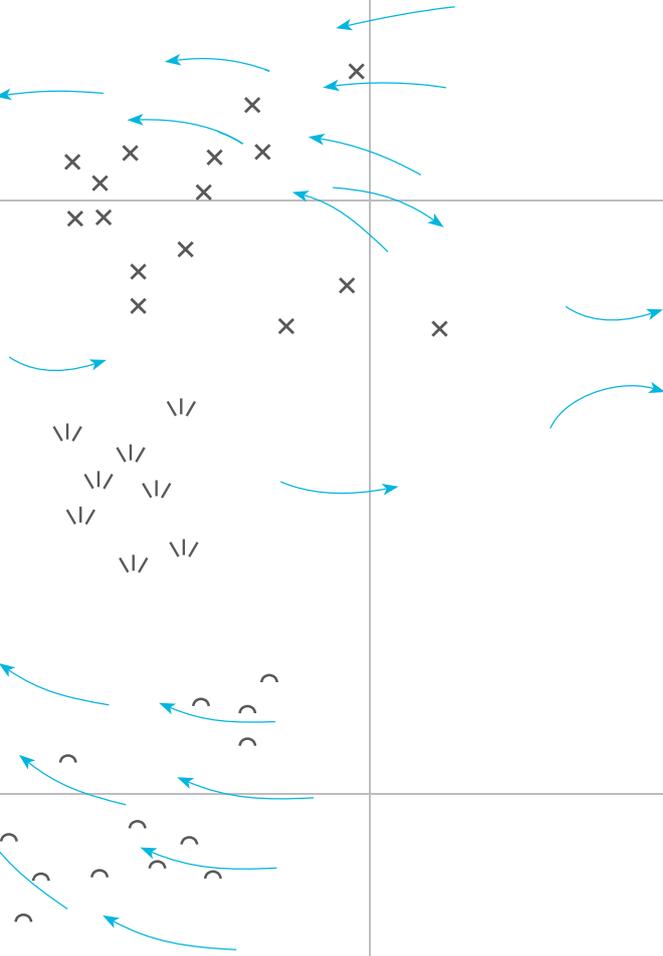
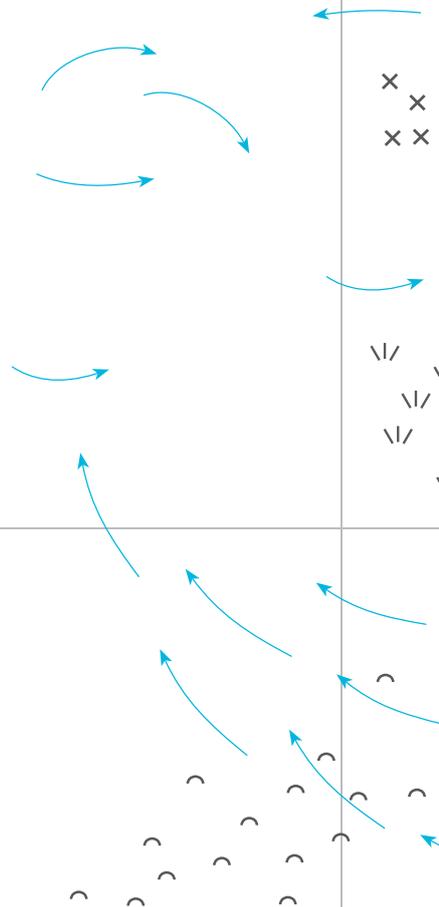


# New Stream

A project operated  
by Business to Arts



Review 2010–11  
(Year 2)



SUPPORTED BY

**Bank of America**  
**Merrill Lynch**





# New Stream

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# New Stream

## Executive Summary

- This report analyses the second year of operation of the Bank of America Merrill Lynch supported *New Stream* project.
- The assessment and report was compiled by Alf Desire of Delcer Consulting between January and February 2012. Qualitative research was undertaken on four of the project's five elements – the Brown Bag Briefing Sessions, For Impact Training, Development Managers' Forum and Strategy Fund.
- At the end of the second year of *New Stream*, €3M has been raised in cash/in-kind donations from participants who cite the skills/theory learned from the *New Stream* programme as a key factor.
- There were 130 participants in *New Stream* events throughout 2011. Participants on the programme continue to highly value the briefing sessions, fundraising training and networking forums and recognise the important role *New Stream* has in their continuing professional development.
- Borne from the Development Managers' Forum, the creation of an Arts Development & Private Investment Working Group illustrates a shift change within the arts fundraising sector to collaborate and provide peer support and to work and lead on mutually beneficial business priorities.
- A fourth element of *New Stream*, the Strategy Fund, was employed for the first time during 2011. €16K alongside Business to Arts' resource time was allocated to this in 2011. Case study feedback highlights the success of the investment but also potential/actual difficulties such as associated time & capacity issues.
- Recommendations to enhance the programme include: further development in facilitating joint working and networking, attempting to address the issue of time & capacity in the sector, phasing out the formal Development Managers' Fora and the start of development of *New Stream* element 5.

# New Stream

## Introduction

By Stuart McLaughlin –  
Chief Executive of Business to Arts

After two years of the *New Stream* project we are delighted that the Irish arts community has continued to benefit from the programme in a substantive and tangible way. Participating organisations have reported that they raised over €3m of funds over the two years of the programme which they attribute to the skills, networks and knowledge gained via this collaboration between *Business to Arts* and Bank of America Merrill Lynch.

As with the first year, this evaluation has been carried out by an independent third party and reviewed and supported by input from University College Dublin. This approach has been critical in allowing us to stand back from the *New Stream* project and create a dynamic programme that meets the needs of the arts sector as communicated by our stakeholders.

This flexibility in programme structure has seen us introduce new elements to *New Stream* in 2011, experimenting with investment in specific projects linked to fundraising objectives; supporting innovative collaborations between arts organisations; and the development of a new crowdfunding platform for the Irish creative community.

These initiatives were added to the core *New Stream* activities of training and coaching arts organisations in the principles of fundraising, and supporting the effective implementation of plans within organisations. In 2011 we worked with 130 individuals participating in one or more elements of the programme (an increase of 8% from 2010).

The purpose of this evaluation is, of course, to record the outcomes of the *New Stream* participants to ensure that the project is delivering against its stated objectives, and to inform the further development of services that will best support the growth of capacity within Irish arts organisations.

After two successful years of focusing purely on fundraising via the *New Stream* project we have identified factors that we believe have an important bearing on the future development of the arts in Ireland.

Many of the organisations that we work with have made great strides in their capacity to fundraise but, increasingly, we find that the failure of organisations to take a holistic view of their strategy including but also beyond fundraising, is a limiting factor in development. The annual cycle of public funding together with greater uncertainty in this area has increasingly driven organisations into short-term thinking and programme planning and the challenges in expressing, and fulfilling, a vision are without doubt limiting factors in bringing greater private investment into the arts.

Taking this into account, alongside our deeper understanding of the requirements of participants, leads us to the recommendation that the 3rd year of the *New Stream* programme not only supports the continuing development of those fundraising professionals that we have worked with to date, but extends to a more complete programme of organisational development that will create the strategies that are needed to create a more robust and sustainable arts sector.

In our year three planning we have examined opportunities for partnerships that will allow us to deliver these services to arts organisations in Ireland in a way that underpins the core values of *New Stream*. That is to say that it is designed in a way that supports companies across Ireland and of varying scale and art forms. At the time of publishing this evaluation we are in the closing stages of planning this development with our proposed partners.

At a time when philanthropy and corporate support is increasingly highlighted by Governments in Ireland and overseas we applaud Bank of America Merrill Lynch in supporting the objectives of *New Stream* since 2009. This significant investment in professional development from the private sector has made an important contribution in allowing many participating arts organisations to get ahead of the curve in this area and to realise the opportunities presented.

# New Stream

## Aims and Methodology

### Aims

- To provide a review of *New Stream* activity during 2011
- To provide case studies evidencing the value of Strategy Fund investments
- To update the amounts raised using the For Impact model
- To establish priorities for outcomes in year 3.

### Methodology

The data for the *New Stream* review was collected via email correspondence, an online questionnaire, existing feedback from Ealain Na Gaeltachta, telephone and face to face interviews.

The scope of the review covered 14 distinct events (9 Brown Bag Briefing sessions, 3 Development Managers' Forums and 2 For Impact sessions) that ran during 2011.

The Strategy Fund was administered for the first time during Year 2. Case studies charting the progress of 3 projects are included in this review. Dublin Dance Festival, Monster Truck Gallery & Studios and the Festivals First Network were interviewed to provide this data.

A mixture of existing post-event surveys and an end of year questionnaire was used to gather feedback for Brown Bag, For Impact and Development Managers' Forum sessions.

The questionnaires were developed with skip logic so that respondents only answered questions relevant to the particular *New Stream* element they participated in. The question types were a mixture of Likert scale evaluation and open-ended.

There were 130 distinct participants in *New Stream* during 2011. From this, 72 (55%) fed-back on their experiences.

To update the funds/in-kind support raised from the year 1 For Impact cohort, all year 1 For Impact participants were emailed requesting an update figure.

# New Stream

## Calendar of Events

### Date, Event & Location

15/01/2011

Diversifying Your Funding  
Landscape (Kerry)  
*Brown Bag Briefing /  
Regional Workshop*

29/01/2011

Diversifying Your Funding  
Landscape (Galway)  
*Brown Bag Briefing /  
Regional Workshop*

10/03/2011

Building Your Community:  
Online PR & Social Media to  
Assist Fundraising (Dublin)  
*Brown Bag Briefing*

7/04/2011

Sponsorship Insights (Dublin)  
*Development Managers' Forum*

14/04/2011

Leveraging Your Network:  
Online PR & Social Media to  
Assist Fundraising (Dublin)  
*Brown Bag Briefing*

8/06/2011

Building Your Brand  
Proposition (Dublin)  
*Development Managers' Forum*

10/06/2011

Diversifying Your Funding  
Landscape (Cork)  
*Brown Bag Briefing /  
Regional Workshop*

27 & 28/06/2011

For Impact Fundraising  
Training Part 1,  
The First 100 Days (Dublin)  
*For Impact Training*

11/07/2011

Diversifying Your Funding  
Landscape (Galway)  
*Brown Bag Briefing /  
Regional Workshop*

26/07/2011

Governance in Action:  
Working with your Board on  
Fundraising (Dublin)  
*Development Managers' Forum*

14/09/2011

Professional Presentation  
Skills (Dublin)  
*Brown Bag Briefing*

17 & 19/10/2011

For Impact Fundraising  
Training Programme Part 2,  
The Next 1,000 Days (Dublin)  
*For Impact Training*

19/10/2011

Negotiation Skills (Dublin)  
*Brown Bag Briefing*

16/11/2011

Assertiveness Skills (Dublin)  
*Brown Bag Briefing*

# New Stream

## Overview of Participants

In total, 130 people engaged in one or more *New Stream* sessions in year two. All participants were contacted to take part in the review. The geographic and artform analysis of all participants is below.

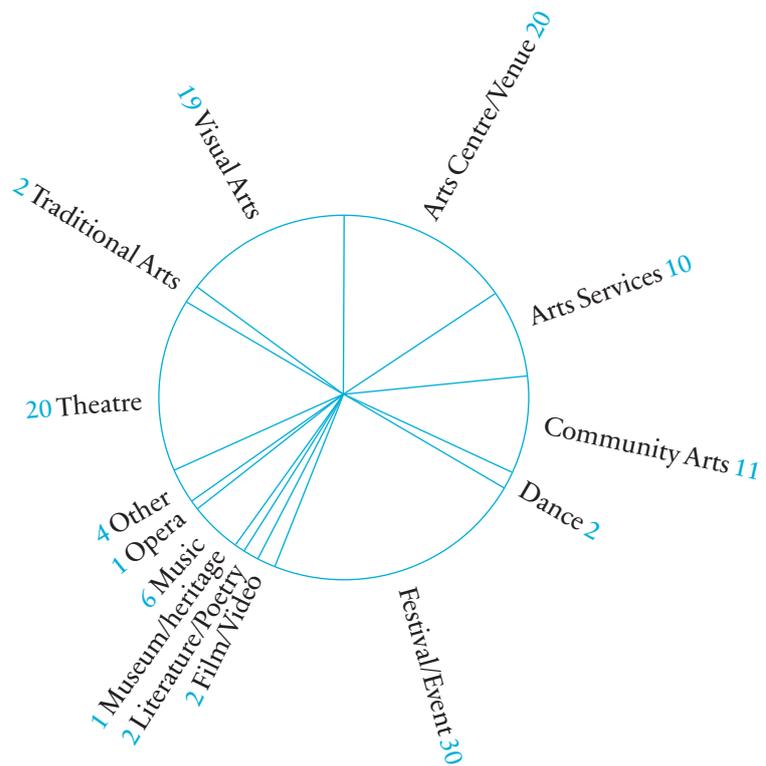
### Geographic Analysis of Participants

The majority of participants (55%) were based in Dublin. A detailed geographic analysis of participants by county is below.

#### County Number of Participants

Carlow	2
Clare	2
Cork	14
Dublin	72
Galway	15
Kerry	9
Kildare	1
Kilkenny	1
Leitrim	1
Mayo	2
Roscommon	1
Sligo	1
Waterford	2
Wexford	3
Wicklow	4

### Artform Analysis of Participants



# New Stream

## Review of Brown Bag Briefing Sessions (BBBS)

*New Stream* briefing sessions took three different forms during 2011. There were 2 *Business to Arts* managed events around social media in fundraising, 4 regional workshops developed in conjunction with Ealain Na Gaeltachta and 3 skills-based events produced with Irish Times Training.

Overall, there were approximately 119 attendees at 9 events. 77 (65%) of these participants answered questions relating to these sessions.

### Online PR & Social Media for Fundraising

These events sought to up-skill attendees with the awareness and practical application of social media tools from a fundraising perspective. 56 people attended these events and 28 of those returned questionnaire responses.

79% of all respondents in session 1 either agreed or strongly agreed with the statement that the events were of great use to them. 3 of 8 respondents agreed with this for the second session.

The key reasons for attending these sessions were:

- Up skilling/updating
- To be aware of social media trends in the sector
- Opportunity to discuss experiences of use with others in the sector / reassurance of value of existing social media strategies

There were a few suggested areas for improvement suggested, namely:

- Requests for workshop-style delivery
- Discussion groups segmented by level of experience of the topic
- More networking opportunities
- Live streaming/online event

In terms of topics for future inclusion, the following suggestions were made:

- Pricing in the Arts Sector
- Effective Blogging
- PR & Effective Media Liaison

### Diversifying Your Funding Landscape Workshops

A total of 4 workshops took place in 2011 with 38 delegates attending for Ealain Na Gaeltachta clients – Kerry (10 delegates) & Galway(14) in January and Cork(8) & Galway(6) in June. 25 participants returned feedback. The workshops aimed to assist arts organisations in unearthing their potential to broaden and maximise new income streams. The workshops looked at developing new income streams, getting started with fundraising, identifying prospects and how to approach them.

Things that worked well included:

- Quality of the presentations and presenters
  - Open nature of session – sharing with others in sector, small group
  - Relevance of information given
  - The Ideal Funding Landscape chart
  - Individual and peer feedback available
  - Having to define fundraising vision
  - Networking opportunities.
- Areas for improvement:
- “Selling” aspects should be restricted to 5 mins each
  - “The format might merit re-evaluation. For example the shared-learning model is only as worthwhile as the contributions. It seemed a shame to have two facilitators with high-grade experience of fundraising as facilitators, yet there was little time to discuss those experiences?”
  - Some repetition – format possibly couldn’t be used for a bigger group
  - Session not as relevant for non theatre organisations

- “I think this course could be run over two days with a further in depth exploration in specific income stream objectives. I would have loved to hear about potential other income streams and an exploration of ways to achieve them. But, overall it was by far the best funding programme I have been on – and I have done many?”

Further topics:

- Accounting / arts administration & processes
- Developing arts provision in the Gaeltacht areas & maximising tourism opportunities
- Crowdfunding
- Presentation & Pitching
- New Media / Digital Media for Artists
- Follow ups.

### Skills-based Talks

#### by Irish Times Training

Produced in collaboration with Irish Times Training, 3 skills-based events took place during 2011 attended by 26 delegates: Presentation Skills, Negotiation Skills and Assertiveness Skills.

These events were put on in response to the strong feedback from the *New Stream* 2010 Review for skills-based training to complement fundraising tuition/mentoring.

14 delegates returned questionnaires.

As with 2010, the majority of the delegates agreed that the sessions they attended were of use to them and fit for purpose.

The events continue to be attended by those looking to up-skill and add generic business skills to their growing fundraising knowledge.

Suggested changes to these events included:

- More discussion time, less briefing based
- Longer, detailed sessions
- More practical examples.

Potential new topics:

- Arts Management Case Study / Fundraising Management
- Finding and qualifying potential sponsors
- Finance
- Marketing.

# New Stream

## Review of Development Managers' Forum (DMF)

There were 3 Development Managers' Forums during the 2011 *New Stream* year. A total of 40 participants attended these 3 forum events and twenty feedback responses were returned from those DMF participants.

The events (Sponsorship, Branding and Governance) were all from the 2010 *New Stream Review* suggested topics list.

96% of attendees agreed/strongly agreed that the DMF were of great use to them.

On the question whether the DMF were fit for purpose, 96% agreed that they were.

The key things mentioned when recalling what worked well at the DMF were:

- Quality of the presenter and presentation
- Group size & interactive nature of the session(s).

Areas for improvement/ enhancement noted included:

- Earlier circulation of meeting dates
- Follow up sessions
- Segmented groups
- More Q&A time

Future topics for discussion could include:

- Activation Brainstorming/Workshops
- The Sponsor's perspective:
  - What works in a pitch?
  - Why the Arts is a good investment
  - How to identify sponsors other than existing contacts held by the development manager or board.

## Arts Development & Private Investment Working Group

Oonagh Desire, Director of Public Affairs & Development (Abbey Theatre)

The Arts Development & Private Investment Working Group (ADPI) came about to build on the network of Development Managers that emerged from *New Stream* (For Impact Training and quarterly Development Managers Fora). Key aims are:

- To address the need for ongoing and regular mutual support by and for Development Managers and to continue to develop this network/community
- To give Development Managers the opportunity to work together on areas that are not necessarily a business priority for *Business to Arts* (e.g. funding by tourism and council bodies, RTÉ)
- To empower Development Managers to take responsibility for their development and to show leadership, a collective voice, beyond the work they do with *Business to Arts*.

Key achievements during 2011 include:

- Significant input into the Minister's Working Group on Arts Funding via Gemma Duke (Ulster Bank Dublin Theatre Festival), Eamonn Carroll (Wexford Festival Opera) and Stuart McLaughlin (*Business to Arts*)
- Keeping other representative bodies briefed, e.g. Theatre Forum and Arts Audiences (including a presentation on the group at the December 2011 Theatre Forum Members' meeting)
- Engaging with RTÉ to clarify/refine their support for arts organisations
- Sharing insights:
  - into Failte Ireland – understanding current funding guidelines / rationale; sharing understanding
  - briefing on possible changes to alcohol sponsorship
- Engaging with Arts Audiences on how TGI (Target Group Index) information could be used as a resource for sponsorship seekers –working to agree a core report in recognition of the fact that there is only one person working part-time in this area.

The Future?

“There is an opportunity, and an imperative, to develop our role as advocates, influencers, and thought leaders by becoming more visible, by identifying and engaging with key influencers, particularly in the corporate world and by working to build awareness of investment opportunities among potential donors / sponsors / investors potentially – big arts give?”

*New Stream/Business to Arts Involvement?*

“Their membership and input is vital. This group is an efficient way to maintain a regular connection with Development Managers and a channel for sharing information, thinking and updates effectively. We benefit as *Business to Arts* have a great overview of the sector and great insights into the corporate sector, active philanthropists and political thinking, whereas Development Managers in individual companies can get very preoccupied with their own day to day challenges.”

## Review of For Impact training (FI)

There were 2 For Impact sessions over the course of the year: the full 2+2 day training held in June and October. In total there were 42 attendees from 24 organisations.

59% (24) of those completing the questionnaire answered questions relating to these training sessions.

In response to the question about attendee fundraising experience, 38% (2010, 60%) of all respondents were novices.

The following questions answered relate to the key aims of the FI training (2010 % in brackets).

100% (93) of all respondents believed that as a result of FI training they had improved their understanding of how to build a successful fundraising campaign.

92% (96) had developed a broader entrepreneurial fundraising mindset.

88% (93) were more able to relay the value of fundraising within their organisation.

92% (86) were more confident in developing an internal/external fundraising sales pitch.

Following the FI training, every participant who returned a questionnaire response went on to develop/inform an existing fundraising strategy. In addition to the new fundraising skills and behaviours learned by participants, further achievements are listed below:

- Organisational shift
- Increased board engagement
- Clearer strategic thinking & planning
- Fundraising from Philanthropic as well as commercial sources
- New and refined sponsorship proposition
- Change in language of how organisation describes itself
- Improved communication and reporting with stakeholders.

€1,398,670 (€1,044,000 in 2010) of fundraised income & in-kind donations can directly be attributed to the use and application of the For Impact model in a shorter time frame in 2011. As a result of the training, the level of expertise of participants has shifted with over 46% (50) now at intermediate level – and a further 50 (30) at skilled or expert level.

For those who were unable to employ the FI model to date, the following reasons were listed:

- Lack of time & resources
- Organisational change / implementation issues.

92% of delegates agreed that the format of the sessions were fit for purpose – with 46% strongly agreeing. Tom Suddes' presentation style, materials and model were again a key factor in the success of this training. Other key points raised as to why the training worked well were:

- Georgina Neal follow-up sessions / provision of coaches
- Working in peer groups – shared experience
- Practical nature of the sessions
- Pliable and practical fundraising model.

Areas where some improvement/enhancement could be made included:

- Additional sessions on addressing barriers / why fund the arts
- More sessions in the year. Make open to wider number of Fundraisers
- Follow-up sessions supported by peer sessions
- Smaller groups / less 'noisy' training environment.

#### Update from Year 1 For Impact Cohort

Last year, 28 participants in the first cohort of For Impact returned feedback on this training. In order to ascertain how much (in € value terms) had continued to be raised using the For Impact model, those attendees were emailed for an update request.

Of those participants:

- 23 were contactable at the time of the review
- 9 responded to the request
- A total of €337,000 had been raised/ additionally raised since year 1.

# New Stream

## Review of Strategy Fund (SF)

The Strategy Fund element of *New Stream* was first used in 2011. A total of €16K plus in-kind *Business to Arts* resource time was allocated in that year. The aim of the fund is to provide subsidised consultancy for 15–20 arts organisations whereby high value fundraising programmes/initiatives are developed. Organisations are invited to apply to the Strategy Fund and define their fundraising vision. Each case is reviewed and then successful applicants are supported in planning and implementing the necessary changes to enable them be best positioned to attract income from new sources.

In 2011, the Festivals First Network, Dublin Dance Festival and Monster Truck Gallery & Studios were the first recipients of Strategy Fund allocations.

### Festivals First Network

*Roise Goan, Director (Absolut Dublin Fringe Festival) & Loughlin Deegan, Director (Lir, formerly Director of Ulster Bank Dublin Theatre Festival)*

The Irish Festivals Co-Production (Festivals First) Network is a gathering of 9 of Ireland's largest commissioning arts festivals, namely: Dublin Theatre Festival, Dublin Fringe Festival, Dublin Dance Festival, Galway Arts Festival, Kilkenny Arts Festival, Cork Midsummer, Errigal Arts Festival, Clonmel Junction and Ulster Bank Belfast Festival at Queen's.

The purpose of the Festivals First Network (FFN) is to work collaboratively, strategically and use its combined power, money and additional resources to help produce and programme work across Ireland. There was no specific funding set aside for this but all of the festivals involved made some form of monetary contribution to a centralised

pot for administration. The then Department of Tourism, Culture & Sport was identified as a possible source of funding, but the network decided against approaching them in favour of seeking corporate support. After initial support from *Business to Arts*, and when the true scale and scope of the project (including tourism benefits) was realised, the network did seek and were granted an additional €5,000 in support from Failte Ireland.

The support provided via *Business to Arts' New Stream* Strategy Fund was therefore very timely. The support was two-fold. Firstly, concentrating on developing (a) a new brand and sponsorship proposition and (b) finding a potential sponsor. The second phase of the project would come into play only if the first phase was successful, for additional funds to be made available to the network for the targeting of additional potential sponsors.

The work around branding and proposition development was highly valued by all participating festivals – even those already experienced in sourcing corporate funding for their own organisations. It enabled the network to provide greater clarity of purpose, stronger positioning and impact. The proposition highlighted the many benefits to a potential sponsor – the salient points being the unique opportunity there was to reach arts & non arts audiences across Ireland all year round and brand alignment with the most successful and populous festival events in the country.

Despite the fact that the first sponsorship pitch was unsuccessful, hope remains for the future success of the network. Confidence remains as the work done on firming the branding and sponsorship proposition is still valid. As well as

seeking further potential sponsors, the future success of the network will also depend on its management and ability to implement the overall strategy.

This could indeed be the greatest challenge. In the space of less than a year, approximately half of the festival directors involved in the project have moved on to other organisations. The administration of 9 very different arts organisations spread across the country has been difficult. Juggling this with individual existing fundraising activities has also been a challenge. Future support for the network may not only be of assistance in acquiring fundraising targets but also in a shared resource that could manage the relationship with them and within the network. This would therefore ensure that the business side does not detract from the artistic conversation that needs to happen between the Festival Directors on co-producing work.

Aside from the future success and direction of the network, the process of developing the brand and proposition has been invaluable to all participants. Should future network bids prove unsuccessful, the *New Stream* programme could look into supporting each individual festival's fundraising plans. This would ensure that the investment made and work already done wouldn't be entirely lost.

### Dublin Dance Festival

*Eleanor Creighton, Marketing & Press Officer (Dublin Dance Festival)*

The Dublin Dance Festival (DDF) was founded in 2002 to establish and pioneer the presentation of the best contemporary dance and to develop a dedicated audience for the art form. Since being established, 7 festivals have been produced – the last 4 being annual events.

Throughout 2010, Eleanor Creighton (DDF Marketing & Press Officer) worked in a combination of full and part time capacity, co-ordinating a number of projects. There was little time to develop or implement a strategy for major donors. A Strategy Fund investment of €1,500 was made to part-fund a 10 day project to help address this. This investment would effectively be 'free-ing up' 10 days worth of Eleanor's time.

The aim of the project was to predispose identified prospects to financially support the Festival in 2011. Under the For Impact approach, predisposition is a vital step which comes before the Festival will ask for financial support. Key outcomes from this work included the development of a partner sponsorship proposal for DDF and overall fundraising objectives for 2011.

With this Strategy Fund investment, DDF was for the first time able to intelligently mine data from its own database. Working with Experian enabled DDF to identify high-net-worth individuals who could potentially donate to the festival or refer those who would. The skills and confidence acquired from this work was of great value to Eleanor and DDF. The organisation has increased its exposure and its positioning as a viable recipient of major donor funding.

Organisationally, there is still work to do. The job of fundraising is split between the Festival Director and Marketing & Press Officer, making it difficult at certain times of the year to focus resources on implementing a major donor strategy, leading to development being parked for periods of time each year. Growth of the Festival Friends (individual giving) campaign continues. A recent change of Festival Director has

created some shifts in the organisation, including a renewed focus on building the Festival's audience base and an interrogation of the DDF brand, but without additional resources to focus more fully on fundraising, development work will continue to be an area of difficulty for the Festival.

Having taken part in both For Impact and Development Managers' Forum events, Eleanor believes that the *New Stream* programme plays a vital part in addressing the challenges arts organisations have in providing continuing professional development for fundraisers and in building sustainable capacity.

#### Monster Truck Gallery & Studios

Peter Prendergast

Monster Truck Gallery & Studios is a Dublin based contemporary arts space. The gallery identified that using projection technology in their gallery as a 'fifth wall' to showcase and exhibit work as a way of attracting additional income. This would support their ongoing fundraising efforts via advertising revenue. *Business to Arts* offered a challenge grant toward a crowdfunding campaign to help raise the funds required.

The challenge grant was made on a 4:1 basis (to a maximum of €1,000). Monster Truck successfully raised €6,000 via Fund it. Peter Prendergast said of *Business to Arts/ New Stream* programme, "They are an extremely effective organisation the only body outside of the Arts Council offering this kind of support. A sustainable legacy will be left as tangible benefits such as raised funds are grown from the organisational development they help build and advice they give".

#### Fund It

Andrew Hetherington, Project Director  
(*Business to Arts*)

An initiative of *Business to Arts* and Martin McNicholl, Fund it is an all-island crowdfunding website, live since March 2011, which provides a fundraising platform for creative projects. It is designed to support greater individual giving (micro philanthropy) to the creative sector; an area that up until now has been under-utilised. *Business to Arts* (Project Management) resources were allocated to the build and launch phase of Fund it. In the seven months of operation to the 31st Oct 2011, €271,929.60 was pledged to 75 successfully funded projects. Fund it applies 5% commission to all successfully raised funds.

Andrew Hetherington said "Fund it allows *Business to Arts* to combine the power of technology and the fundraising knowledge learned via *New Stream* to deliver benefits to creative people all over Ireland. We moderate each project that appears on the site and provide all projects with pre-launch fundraising coaching. This process has helped us achieve a success rate of over 75% in the first seven months. Fund it also received a €25,000 per annum, (two year) 'start-up' grant from the Arthur Guinness Fund in May 2011 to part support staff costs and ongoing development of the site."

# New Stream

## External Observations

By Pat Cooke – Director,  
MA in Cultural Policy and Arts  
Management, UCD

- Like last year, my first point is that the largely positive results of the survey read credibly and are a credit to the quality of the initiative taken by *Business to Arts*. €3+ million funds raised during the first two years and directly attributed to *New Stream* is on the face of it impressive, but what does it really mean? It is time to ask the hard question. What is feasible for participants in *New Stream* to raise from public and private sources, and how can all stakeholders in the arts field work together to help achieve this? As the investment in the network of stakeholders builds through successive years of the project, it is reasonable to expect that opportunities for collaborative and cooperative practice might begin to emerge in relation to joint fundraising approaches.
- The salient point that comes across most strongly to me is the ‘sustainability’ question. As this year’s report states, ‘the greatest barrier to implementing the For Impact model is still time and capacity’. Any resolution to this question will clearly involve other stakeholders in the arts field, particularly the Arts Council and Department of Arts, Heritage & the Gaeltacht. This is very powerfully reinforced on p. 19 when it is stated that ‘Without adequate investment in capacity building, the fundraising pool will consist of fundraisers with the tools to create campaigns but no materials from which they can build’. I think this is the

cue for a much wider discussion with arts sector stakeholders, requiring a strategic approach to the staffing, skills profile, funding mix, and continuity challenges facing arts organisations. In essence, I feel *New Stream* goals will need to be more strategically coordinated with the public funding policies and goals of other funding agencies to create a sustainable ecology of public/private funding for arts organisations.

- It is interesting to note that the capacity for participants in For Impact fundraising training was reached in Year 2 (24 organisations) but that there remains capacity for additional participants in Brown Bag Briefings and Regional Workshops. In Year 3, a coordinated approach between *Business to Arts* and public sector funding bodies such as regional County Council Arts and Heritage Offices should be undertaken (similar to that piloted with Ealaín na Gaeltachta) to maximize participation in *New Stream*.
- In relation to labour/worker mobility in the arts sector it is noteworthy that, ‘In the space of less than a year, approximately half of the festival directors involved in the [Festival’s First Network] project have moved on to other organisations’. We all know that this is a feature of the arts sector, and of course the festival sector in particular, but this does raise issues of continuity and value of investment

through For Impact that might benefit from thinking through in terms of the structure and strategic goals of *New Stream*. Input provided by individual Festival Director’s from Festival’s First Network states: ‘Should future Network bids prove unsuccessful, the *New Stream* programme could look into supporting each individual festival’s fundraising plans’. This poses a fundamental strategic question for *New Stream* about whether it is essentially an educational and enabling process or one that crosses over into supporting operational sustainability. My own impression is that there could be a great danger that *New Stream* over-reaches its capacities if it strays too far into supporting operational functions.

### Some more general points...

- In relation to the assessment itself, updated data from all year's participants is crucial to the consistency of assessment, but it is perfunctorily presented in this document. Above all, it is not related to any performance criteria that might indicate whether it represents success, room for improvement or is disappointing. Thus, is it disappointing that only 9 participants of 23 that participated in Year 1 responded to the request for information. Could this perhaps be made a condition of taking part in *New Stream* – that you undertake to provide such feedback as a condition of being accepted as a participant?
- I also recommend that the timing of the distribution of questionnaires for *New Stream* events be adapted. If the survey is issued too soon after the event, the response can only address the knowledge content and pedagogic value of the event itself, not its practical use in the field. The methodology refers to an 'end of year' approach, but that means that responses to events held Jan-March will be qualitatively different in this respect from ones held in the September-December period. Perhaps it would be good to think a bit more about how *New Stream* might best capture the experiential application of learning from the various sessions. What are realistic 'impact' intervals for each of the formats? How soon is it realistic to expect measurable results and feedback based on them?
- Finally, in relation to the assessment, some of the questions posed in the first year of *New Stream* rely on subjective responses involving qualitative language. As *New Stream* moves into Year 3 and beyond (and taking into account the learning of previous years), I recommend a review is undertaken of the assessment parameters to ensure that they remains fit for purpose.

# New Stream

## Recommendations

### Brown Bag Briefing Sessions

Some of the responses for future topics and mode of delivery indicate a further training need within the sector. Although this doesn't fit with the 'briefing' nature of the sessions, there were more requests for networking type sessions.

Recommendation(s):

- Keep the format the same – ensuring that the event content continues to be accurately described and the intended recipient clearly stated.
- Signpost suitable fundraising training provision where not delivered by *Business to Arts*.
- Consider the use of some form of information exchange portal/blog/“ask the expert panel” – *Business to Arts* can empower those who wish to exchange ideas and views by making it easy for them to be in contact with each other. Using the example of the Arts Development & Private Investment Working Group, organisations can also arrange to meet regularly to discuss their collective priorities.

- Develop briefing sessions from suggested list (notably: effective blogging; marketing, PR & media relations; finance for fundraising; fundraising management – case study; finding and qualifying potential sponsors).
- Repeat and/or re-visit popular past sessions (notably: online PR & social media 1; preparing & making the pitch; how brands leverage their sponsorship; US family philanthropy).

### Development Managers' Forum

There has been some very positive feedback on the content of these sessions. Most of the requests for potential changes were for 'more of the same'.

Recommendation(s):

- Consider whether there is still the need to schedule quarterly sessions on top of the work of the Arts Development & Private Investment Working Group. If not, this would be a very good illustration of how *New Stream* has made a positive step change in the sector by providing the initial platform toward self-sufficiency.
- If there is still considered to be a need for these sessions, repeat and/or re-visit the popular Onside Sponsorship session on sponsorship insights.

### For Impact

The survey results suggest that there are more skilled fundraisers (less at beginner, more at skilled and expert) in the sector that are engaging with *New Stream*. The programme remains relevant with a large number of participants actively using what they have learned. The benefits of completing the training programme aren't just monetary. Great strides have been made in shifting organisational thinking, strategies and processes. However, the greatest barrier to implementing the For Impact model is still time and capacity.

Recommendation(s):

- Reiterate and publicise the level of support received by For Impact participants after the formal training ends.
- Consider a briefing session on unblocking the barriers to progressing with implementing the For Impact model.
- Consider using an expert panel to assist with answering queries on strategies, implementation and reporting.
- Consider 3rd cohort.

### Strategy Fund

Feedback from the case studies highlighted the success of the investment but also the potential/actual difficulties of the associated time and capacity issues. Whether it is a collaborative venture or a single organisation, raising funds is only the first hard step – having the time and capacity to do this continually is the other. The *New Stream* programme is up-skilling arts fundraisers across Ireland. Without adequate investment in capacity building, the fundraising pool will consist of fundraisers with the tools to create campaigns but no materials from which they can be built.

Recommendation(s):

- Invite open applications to the Strategy Fund.
- Continue to fund collaborative work – the focus of the support could be more toward helping to provide a resource to assist in implementing strategies than developing them.
- Continue to look at ways in which the Department of Arts, Heritage and the Gaeltacht/ Arts Council/Failte Ireland/ Businesses can work together to assist in developing programmes where the time/ capacity within an organisation can be part-funded so people can be 'freed up' to implement fundraising campaigns.

### Priorities

- Prioritise existing/potential Strategy Fund, Brown Bag Briefing and For Impact work
- The Knowledge Centre: The final *New Stream* element can serve as a collection of 'Masterclass' documents and presentations covering each aspect of *New Stream*. Held on the *Business to Arts* website, the facility could be a great resource beyond the life of the project.

# New Stream

## Contact

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