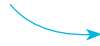
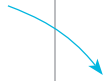
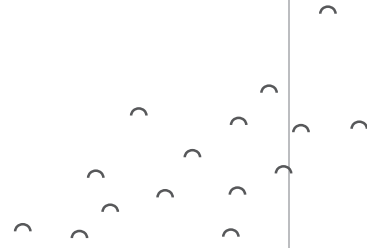
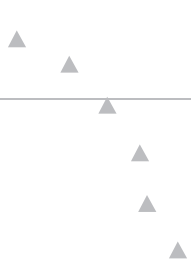


# New Stream

A project operated  
by Business to Arts



Review 2011–12  
(Year 3)



SUPPORTED BY

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



# New Stream

## Contents

Executive Summary	5
Introduction	6
Aims & Methodology	7
Calendar of Events	8
Overview of Participants	9
Review of Brown Bag Briefing Sessions	10
Review of Arts Development & Private Investment Working Group	12
Review of For Impact Fundraising Training	14
Review of DeVos Ireland Partnership	16
External Observations	18
Recommendations	20



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# New Stream

## Executive Summary

This report analyses the third year of operation of the Bank of America Merrill Lynch supported *New Stream* project operated by *Business to Arts*.

The assessment and report was compiled by Andrew Hetherington, Project Director, *Business to Arts* and Alan Montgomery (Independent) between January and February 2013. The assessment template for *New Stream* was developed by Alf Desire of Delcer Consulting.

Qualitative research was undertaken on four of the six strands of *New Stream* – the Brown Bag Briefing Sessions, For Impact Fundraising Training, Arts Development & Private Investment Working Group and the *New Stream* Partnership with the DeVos Institute of Arts Management at the Kennedy Center.

At the end of the third year of *New Stream*, €5.4m has been raised in cash/in kind by participants of *New Stream*. This represents a return of €13 for every €1 invested in *New Stream* by Bank of America Merrill Lynch over three years.

There were 177 participants in *New Stream* events in 2012. Participants on the programme continue to highly value briefing sessions, capacity building training and networking forums and recognise the role *New Stream* has in their continuing professional development.

The Arts Development & Private Investment Working Group (borne from the Development Managers' Forum) continues to meet on a regular basis and maintains a collaborative forum for arts fundraisers to provide peer support and to work and lead on mutually beneficial opportunities.

Following recommendations made in year two, a new strand of *New Stream* began in June 2012 with the DeVos Institute of Arts Management at the Kennedy Center. The partnership initially provides a year-long Capacity Building Intensive to 15 Irish arts organisations identified through a competitive application process. See [devosireland.org](http://devosireland.org) for further details.

Following recommendations made in year two, Strand 5 of *New Stream*, the *New Stream* Knowledge Centre, was launched in October 2012 and provides an online repository to share learning from the Programme with the widest possible audience. See [businessstoarts.ie/newstream](http://businessstoarts.ie/newstream) for further details.

*Business to Arts* is delighted to announce Bank of America Merrill Lynch's commitment to supporting *New Stream* for a further 2 years – until the end of 2014.

# New Stream

## Introduction

By Stuart McLaughlin, Chief Executive  
*Business to Arts*

Year three of the *New Stream* project has been the most important yet, with the transition to a new delivery model, while sustaining the effective measures that achieved impact in year one and two.

Once again the numbers in this evaluation have proved reassuring with participating organisations reporting that they have raised €5.4m of funds over the three years of *New Stream*, which they attribute to the skills, networks and knowledge gained via this collaboration between *Business to Arts* and Bank of America Merrill Lynch.

This achievement is a credit to the Arts Sector, whose organisations have worked hard implementing new strategies and have brought a new focus to arts fundraising. The result means that *New Stream* has achieved a value that is over 13 times the level of the Grant made by Bank of America Merrill Lynch in the last three years. We are also delighted that the Bank has confirmed their support for a fourth and fifth year.

In considering what has enabled *New Stream* to achieve such a return, I would focus on the recognition from the outset that the Capacity Building Programme would have to adapt and change from year to year.

Year 3 of the programme exemplifies this flexibility. Our approach allowed us to respond to the discovery in our 2011 evaluation that while fundraising skills were becoming more established, there was an increasing need for broader organisational development in order to facilitate fundraising.

This feedback led us to consider how we might extend *New Stream* beyond our focus on the individual fundraiser and to target broader organisational issues. It was our belief that more could be achieved through more effective

strategic planning, longer term artistic programming and more aggressive marketing. In seeking out partners to achieve this goal, *Business to Arts* connected with Michael Kaiser, President of the Kennedy Center in Washington DC, to discuss the possibility of localising training currently available through the DeVos Institute of Arts Management (DVIAM) at the Kennedy Center.

With this partnership we have taken what is arguably the best practitioner training available for the arts internationally and collaborated with the DVIAM team to create a new delivery model for Ireland. This collaborative approach has led the way for both *Business to Arts* and DVIAM internationally. The training began in June 2012 for 15 arts organisations who secured a place through a competitive application process.

While this new element of the programme developed, we have continued to mentor and support participants from years one and two of *New Stream*. This includes an ongoing series of Brown Bag Briefing sessions, provision of advisory services regarding new funding opportunities, and the Arts Development & Private Investment Working Group.

Combined, these activities enabled 177 individuals to engage with *New Stream* (an increase from 130 in year 2 and 111 in year 1).

Towards the latter stage of year 3, we worked on enhancing the *New Stream* Knowledge Centre, bringing many of our resources into a single on-line location. This redesigned portal makes information gathered over the three years available to a wider audience. We will continue to add content over

coming months, with a view towards ensuring an effective and meaningful legacy from the programme.

From engagement and evaluation, we know that *New Stream* has witnessed a shift in organisations' attitudes aligned to these funding challenges. Openness to non-public funding, the increased focus on innovative approaches to funding such as *Business to Arts*' own crowdfunding platform, fundit.ie are all features of this change.

We are delighted that the Government has continued to support the principles of attracting greater private support of the arts in Ireland. The development and implementation of policy in this area (eg. The Philanthropy Leverage Initiative), together with the practical and financial support of *New Stream* by the Department of Arts, Heritage and the Gaeltacht, is vital if we are to make a collective impact on the funding landscape in Ireland. We are also proud that *New Stream* is cited as a model of 'best practice' in building fundraising capacity by the Forum on Philanthropy and Fundraising.

We congratulate participants in *New Stream* on their achievements to date. We would like to thank Bank of America Merrill Lynch, the *Business to Arts* corporate members and the Department of Arts for their ongoing support of the project which has now become a reference point for several international initiatives.

We look forward to working with the corporate and cultural sector in year four and five of the programme.

# New Stream

## Aims and Methodology

### Aims

- To provide a review of *New Stream* activity during 2012.
- To provide benchmark data for organisations involved with the DeVos Ireland programme using The Capacity Measurement Index developed by California State University.
- To provide an update on the amounts raised by participants using the For Impact model.
- To establish priorities and outcomes for year 4 and 5.

### Methodology

- The data for the *New Stream* review was collected via email correspondence, an online questionnaire, existing feedback gathered by the DVIAM at the Kennedy Center, and telephone and face-to-face interviews.
- The scope of the review covers Brown Bag Briefings, Arts Development & Private Investment Working Group Meetings and DeVos Ireland programme sessions.
- A mixture of existing and post-event surveys and an end of year questionnaire was used to gather feedback from respondents for Brown Bag Briefings and For Impact Fundraising Training. 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.
- To update the funds/in-kind support raised from year one and two For Impact cohort, participants were emailed requesting an updated figure.
- As a part of the *New Stream* partnership with the DeVos Institute of Arts Management at the Kennedy Center, the Social Science Research Center (SSRC) at California State University was also commissioned to administer The Capacity Measurement Index (CMI) to organisations that applied to the *New Stream* DeVos Programme.
- The survey was completed in April/May 2012. In total, 81 individuals representing 27 organisations were invited to participate in the survey. A total of 80 (98.8%) completed the survey either partially (3) or in its entirety (77).
- The CMI will be administered to all participating organisations again in June 2013 and results monitored. Further information about the CMI is available on the *New Stream* Knowledge Centre. In addition to the results of the CMI, a series of qualitative interviews with participant organisations will be published on the Knowledge Centre between April and June 2013.

# New Stream Calendar of Events

## Date, Event & Location

18/01/2012 Influencing & Persuading Skills (Dublin) <i>Brown Bag Briefing with Irish Times Training</i>	15/05/12 Diversifying Your Funding Landscape (Dublin) <i>Brown Bag Briefing / Regional Workshop</i>
25/01/2012 Legacy Campaigns (Dublin) <i>Arts Development &amp; Private Investment Working Group</i>	05/06/12 Forum on Philanthropy & Fundraising – Fundraising Update (Dublin) <i>Arts Development &amp; Private Investment Working Group</i>
30/01/12 Introduction to the Cycle (Dublin) <i>DeVos Institute of Arts Management at the Kennedy Center</i>	18 & 19/06/2012 Planning for Success in the Arts (Dublin) <i>DeVos Institute of Arts Management at the Kennedy Center</i>
15/02/2012 Time Management (Dublin) <i>Brown Bag Briefing with Irish Times Training</i>	10/09/12 Strategic Planning Part 1 (Online) <i>DeVos Institute of Arts Management at the Kennedy Center</i>
15/03/12 Introduction to Planning for Success in the Arts (Dublin) <i>DeVos Institute of Arts Management at the Kennedy Center</i>	12/09/12 Strategic Planning Part 2 (Online) <i>DeVos Institute of Arts Management at the Kennedy Center</i>
21/03/2012 Business Etiquette (Dublin) <i>Brown Bag Briefing</i>	14/09/12 Institutional Marketing (Online) <i>DeVos Institute of Arts Management at the Kennedy Center</i>
30/04/2012 Forum on Philanthropy & Fundraising – Tax Update (Dublin) <i>Arts Development &amp; Private Investment Working Group</i>	18/09/12 Boards & Individual Fundraising (Online) <i>DeVos Institute of Arts Management at the Kennedy Center</i>
14/05/2012 Diversifying Your Funding Landscape (Carrick on Shannon) <i>Brown Bag Briefing / Regional Workshop</i>	23 – 26/10/2013 Planning for Success in the Arts Site Visits (Various locations) <i>DeVos Institute of Arts Management at the Kennedy Center</i>

## Non-Assessed Events

09/11/2011 Arthur Guinness Fund Briefing (Dublin) <i>Brown Bag Briefing</i>
20/12/2011 Sky Arts Ignition Fund Briefing (Dublin) <i>Brown Bag Briefing</i>
22/02/2012 Ireland Funds Small Grants Fund Briefing (Dublin) <i>Brown Bag Briefing</i>

# New Stream Overview of Participants

In total, 177 people engaged in one or more *New Stream* sessions in year three. This is an increase from 130 in year two and 111 in year one. The geographic and artform analysis of all participants is below.

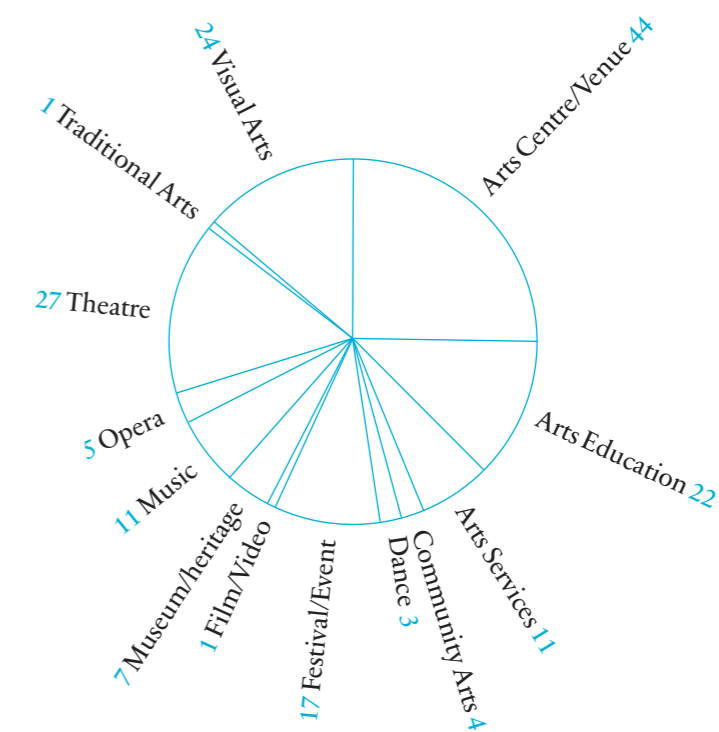
## Geographic Analysis of Participants

The majority of participants (80%) were based in Dublin – though 38% of those participants work for organisations with a national remit.

## County Number of Participants

Cork	1
Dublin	141
Galway	1
Kildare	5
Kilkenny	7
Leitrim	5
Limerick	3
Meath	1
Roscommon	1
Sligo	1
Tipperary	5
Wexford	4
Wicklow	2

## Artform Analysis of Participants



# New Stream

## Review of Brown Bag Briefing Sessions (BBBS)

BBBS are a series of short training sessions that target specific areas of learning relevant to the cultural sector. The sessions are run by experts and aim to give a short insight into the thinking of those both within and outside the arts sector and provide a forum for discussion.

*New Stream* BBBS took four different forms during 2012. There was one event on Business Etiquette, two Diversifying Your Funding Landscape Workshops, two skills-based events produced with Irish Times Training; and three non-assessed events related to funding schemes produced with the Arthur Guinness Fund, Sky Arts Ignition Fund and the Ireland Funds Small Grants Scheme. There were 61 attendees at the five assessed events. 48 (79%) of these participants answered questions related to these sessions.

### Business Etiquette

This workshop was designed to develop awareness of the importance of employing professional business etiquette in communications. 11 people attended the workshop and all returned questionnaire responses. Notably, 100% of attendees of this session stated they either agreed or strongly agreed that this briefing was both of great use to them and fit for purpose; furthermore participants found the session to be “inclusive”, encouraging participation, “inspiring” and of “huge benefit”.

#### Key Reasons for Attendance:

- Unfamiliarity with the topic but appreciative of its importance.
- To learn more about how best to make a positive personal and lasting impact in all types of business situations.
- Potential to assist in improving networking prospects.

#### Areas suggested for improvement were:

- The session could be extended in length.
- Additional clarity of the purpose of the workshop communicated from outset.

#### Potential future topics suggested were:

- E-Business and marketing
- Business relationship building
- Business proposals, tenders and report writing
- Etiquette within strategic, project and organisational arts management

### Diversifying Your Funding Landscape Workshops

Two Workshops took place in 2012, with 10 delegates attending in Dublin and 7 delegates attending for the regional workshop in Carrick-on-Shannon. 15 participants returned feedback with all respondents agreeing or strongly agreeing that the workshop was of great use and fit for purpose. Building on the previous year’s workshops and acknowledging the delegates’ recommendations, these sessions looked at developing new income streams, getting started with fundraising, identifying prospects and how to approach them

#### Aspects of the sessions that worked well were:

- “The focus on purpose, vision and priorities”
- The role-playing aspect was found very useful in “learning the formulas of pitching” and delivering “better insight into the process of approaching people”
- Exploring the broad range of fundraising opportunities.

#### Areas for improvement:

- Extension to a two-day or follow-up session for improved learning.
- More specific pitch practice.
- Increase in role-playing practice.

#### Further comments on this topic:

- “The overall attitude of the workshop and the facilitators had a profound impact on me in terms of my ambition and dedication. I found the day hugely motivating and have been referencing it ever since”
- Participants were appreciative of learning from each other and their individual experiences.
- Workshops helped to focus participants on priorities.

“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, two skills-based events took place during 2012 attended by 35 delegates: Influencing & Persuading Skills and Time Management.

- These two events were the final two events scheduled in response to feedback from the *New Stream* 2010 review for skills-based training to complement fundraising tuition/mentoring. 23 delegates returned questionnaires.
- An equal balance existed between delegates who ‘agree these sessions were fit for purpose’ and those that ‘neither agree or disagree the sessions were fit for purpose’.

While the events continued to be well attended by those looking to add generic business skills to their growing fundraising knowledge, the suggested changes are consistent with feedback received in 2011:

- Additional time to facilitate inclusion of role-playing, practical examples and case studies.
- A more informal venue/setting to encourage discussion and engagement with the group.
- Exercises drawing on personal experience.

# New Stream

## Review of Arts Development & Private Investment Working Group (ADPIWG)

### Interview with Oonagh Desire, Director of Public Affairs & Development (Abbey Theatre).

The ADPIWG was established to build on the network of Development Managers that emerged from *New Stream* (For Impact Training and quarterly Development Managers' Fora). The group meets on a monthly basis and includes representatives from national cultural institutions together with some of Ireland's best known festivals, performance companies and galleries. In total, 18 participants representing 16 organisations took part in ADPIWG meetings in 2012.

The key aims of the group are:

- To address the need for on-going and regular mutual support by and for Development Managers, and to continue to develop and focus the growing network and community.
- To advocate for and to attract diverse investment and funding towards the arts sector in Ireland.
- To provide Development Managers with the opportunity to work together on areas that are not necessarily a business priority for *Business to Arts*.
- To empower Development Managers to take responsibility for their own, and, for the group's development; also, to move the group towards a position of self-sustainability presenting leadership and a collective voice beyond their collaboration with *Business to Arts*.

### Key Events in 2012:

- Legacy Campaigns Case Study with Wexford Festival Opera & For Impact.
- Update from National Campaign for the Arts.
- Irish Charity Tax Reform Group update on Section 848a changes by Sheila Nordon.
- Overview of *New Stream* partnership with the DeVos Institute of Arts Management at the Kennedy Centre.
- Update on Fundraising Ireland & The Irish Heart Foundation by Aidan Stacey.
- Overview of the RAISE programme with The Arts Council & 2 into 3.

### Key Achievements during 2012:

- Developing the group as a collaborative unit benefitting practically from the sharing of knowledge, information and peer learning.
- Enhancing our collaborative role as advocates for the arts sector as an attractive investment vehicle for the private sector.
- Establishing understanding/sharing insights into: The Gathering; The Arts Council's RAISE programme; *New Stream* DeVos Ireland Programme; National Campaign for the Arts; Forum on Philanthropy and Fundraising; International Network for Contemporary Performing Arts (IETM).
- Submissions to Government in relation to changes to Section 848a and making sure "the arts voice is heard"
- Positive engagement in counselling, affirmation and motivation with arts practitioners who understand their own and the broad challenges of the group.

### Areas for Improvement/the Future:

- Need to re-evaluate objectives of group: "Individual consultation on what are the key topics"; Membership relevance/dedication; Acknowledge continuous flux of arts environment and participants; Need for a research piece quantifying the development, purpose and future direction of the group.
- Positioning and raising the profile of the arts sector as a great sponsorship property and social/philanthropic cause.
- Developing awareness of the arts as having charitable and real societal value.
- The urgency to build on professionalism within arts organisations with particular focus on fundraising capacity and skills
- Prevent the group from becoming a 'clique' by remaining open, accessible and progressive.

### *New Stream/ Business to Arts* Involvement:

- *Business to Arts* plays a fundamental role as a central hub and channel for the flow of information and knowledge.
- The group has recognised from listening and observing in this collaboration that even if you have a skilled evangelical fundraiser, if the organisation as a whole isn't listening, you will only achieve so much.
- An acknowledgement that arts organisations need to get better at presenting themselves as possible sources of investment, and also acknowledging the involvement of the DeVos Institute which will have a huge impact in addressing the organisation as a whole in relation to fundraising.
- The overall feedback from the sessions acknowledges the group's important knowledge/position in the sector and the requirement at this juncture to re-evaluate and re-focus on the group's objectives.

## New Stream

# Review of For Impact Fundraising Training (FI)

In total, representatives from 41 organisations have taken part in the full 2+2 day training held with FI in year one and two of *New Stream*. In order to ascertain how much (in € value terms) has continued to be raised using the FI model, attendees from each organisation were emailed with an update request. Valid responses were received from 28 organisations (68%).

FI alumni reported raising in excess of €2.4 million income & in-kind support in 2012. Over the three year period of the *New Stream* programme, in excess of €5.4 million cash & in-kind support has been raised by participants.

As a result of the training, the level of fundraising expertise of respondents has continued to improve. 43% are now at intermediate level, a further 36% at skilled level and 7% at expert level.

82% of respondents continue to use the information they received through FI to develop, inform or refine their fundraising strategies.

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.

93% had developed a broader entrepreneurial fundraising mindset.

86% were more able to relay the value of fundraising within their organisation.

93% were more confident in developing an internal/external fundraising sales pitch.

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

- Lack of time & human resources in organisation to implement learning.
- Lost knowledge as a result of staff turnover.
- Structural/strategic changes in the organisation that have put a halt on fundraising or slowed efforts down considerably.
- Having a title sponsor which precludes offering significant benefits to others.

## New Stream

# Review of DeVos Ireland Partnership

The *New Stream* partnership with the DeVos Institute of Arts Management at the Kennedy Center (DVIAM) is a year-long teaching and mentoring Intensive for 15 flagship Irish arts organisations identified through a competitive application process. Modelled on the DVIAM's successful international programmes for organisations and managers from over 70 countries, it is combined with *Business to Arts*' experience of both the sector and organisational development in Ireland.

The programme combines annual group seminars, regular online working groups, and ongoing, one-on-one consultation. While 94 attendees took part in introductory sessions, there were 64 attendees representing 15 organisations at the two day seminar in June 2012.

As a part of the application process to the *New Stream* partnership with the DVIAM, the Social Science Research Center (SSRC) at California State University was commissioned to administer The Capacity Measurement Index (CMI) to organisations that applied.

The CMI is a self-assessment tool for cultural organisations. It captures quantitative and qualitative data and, when performed more than once by the same organisation, provides that organisation with a picture of how its capacity has changed over time.

The CMI is a standardised tool and helps to:

- Highlight existing weaknesses and strengths within a single organisation.
- Highlight where respondents from the same organisation (a board member and an executive director, for instance) have different interpretations of current capacity (e.g. one believes Board size, strength and self-awareness to be sufficient, the other weak).
- When performed more than once, the CMI provides an organisation a view on its progress in key areas.

For the purpose of this evaluation, a summary of aggregate capacity ratings registered by respondents for their organisations for all six strategic areas (Artistic Programming, Marketing, Strategic Planning, Board, Fundraising and Management) is included overleaf. Respondents rated their organisations' capacity in each strategic area on a sliding scale ranging from 1.0 to 4.0 (lowest to highest). The results contained in tables overleaf reflect the position of organisations prior to commencing the programme. The CMI will be administered to participating organisations at the end of year one in June 2013 and annual results assessed.

In addition to the results of the Capacity Measurement Index, a series of qualitative interviews with participant organisations will be published on the *New Stream* Knowledge Centre between April and June 2013.



**Table 1 – Artistic Programming**

Slider Ratings on facets of Artistic Programming	Min	Max	Mean
<i>Coherence and Regularity</i>	1.2	3.9	2.7
<i>Mission-Alignment</i>	1.2	3.9	2.4
<i>Quality</i>	1.2	3.9	2.7
<i>Press Perception</i>	1.1	3.9	2.5
<i>Regularities &amp; Effectiveness</i>	1.1	3.9	2.8
<i>Integration of Programmes with Fundraising &amp; Institutional Marketing Efforts</i>	1.1	3.9	2.4

As shown in Table 1 above, respondents felt most favourably about the regularity and effectiveness of their organisation's artistic programming. They feel least favourable about their organisation's ability to integrate artistic programming with fundraising and institutional marketing efforts as well as the mission alignment of their programming. However, none of the mean ratings approach the highest score of four, which suggests room for improvement.

**Table 2 – Marketing**

Slider Ratings on facets of Marketing	Min	Max	Mean
<i>Strength, Regularity and Planning</i>	1.1	3.8	2.7
<i>Public Awareness of Organisation, its Process</i>	1.1	3.9	2.7
<i>Relationship With Press</i>	1.1	3.9	2.8
<i>Regularity of Programmatic Marketing Efforts</i>	1.1	3.9	2.9
<i>Overall Planning and Effectiveness of Programmatic Marketing</i>	1.1	3.9	2.7
<i>Data Collection Strategy &amp; Management</i>	1.1	3.9	2.4
<i>Understanding of Customer Base</i>	1.1	3.9	2.5
<i>Analysis, Re-Calibration, and Differentiation of Campaigns</i>	1.1	3.9	2.6
<i>Social Media</i>	1.2	3.9	2.7
<i>Level of Community Engagement</i>	1.1	3.9	2.5

As shown in Table 2, respondents felt most favourably about the regularity of their organisation's marketing efforts. They feel least favourably about their organisation's data collection strategy and management.

**Table 3 – Strategic Planning**

Slider Ratings on facets of Strategic Planning	Min	Max	Mean
<i>Relevance of Strategic Plan in the Life of Your Organisation</i>	1.1	3.9	2.4
<i>Quality of Strategic Plan</i>	1.1	3.8	2.6
<i>Effectiveness of Mission</i>	1.1	3.9	2.4

As shown in Table 3, respondents feel most favourably about the quality of their organisation's strategic plan. However, room for improvement is indicated across all three facets of Strategic Planning.

**Table 4 – Board**

Slider Ratings on facets of Board	Min	Max	Mean
<i>Board Size, Strength, and Self Awareness</i>	1.1	3.9	2.6
<i>Board Engagement</i>	1.1	3.9	2.6
<i>Organisation's Stewardship</i>	1.1	3.9	2.5

As shown in Table 4, respondents felt most favourably about their board member engagement, and the board size, strength and self-awareness. They felt less favourable about the organisation's stewardship of board members. Again that none of the mean ratings approach the highest score of four suggesting room for improvement.

**Table 5 – Fundraising**

Slider Ratings on facets of Fundraising	Min	Max	Mean
<i>Donor/Grantor Group Size</i>	1.1	3.6	2.0
<i>Overall Strength of Fundraising</i>	1.1	3.8	2.3
<i>Donations from the Board and their Connections</i>	1.0	3.6	1.8
<i>Prospecting, Cultivating, Soliciting, Stewardship</i>	1.0	3.7	2.3

As shown in Table 5, respondents felt most favourably about the overall strength of their organisation's fundraising efforts and their organisation's efforts in the areas of prospecting, cultivation, solicitation and stewardship. They felt least favourable about the donations received from their Board and their connections.

**Table 6 – Management**

Slider Ratings on facets of Management	Min	Max	Mean
<i>Staff Capacity and Strength</i>	1.1	3.9	2.5
<i>Succession</i>	1.0	3.9	2.3
<i>Programme Evaluation</i>	1.2	3.8	2.6
<i>Size of Organisation and Volunteer Base</i>	1.0	3.9	2.1
<i>Family Size and Propensity for Increases in Involvement</i>	1.1	3.9	2.7

As shown in Table 6, respondents viewed their organisation's staff capacity and strength, programme evaluation, and family size and propensity for increased involvement most favourably. They rated the size of their organisation's volunteer base least favourably.

# New Stream

## External Observations

By Dr Maeve Houlihan UCD School of Business and MA in Cultural Policy and Arts Management, University College Dublin

The benefits of *New Stream* to the Irish cultural sector are observable in several areas as this report testifies: funds raised, stakeholders engaged, skills developed, and evidence of increased dialogue, debate and collaboration on these issues among participants. In this third year of operation, participating organisations have reported €5.4 million in total fundraising, building on a year 2 return of over €3million, and over €1million in year 1. This steady and incremental growth at a time when public funding is severely retrenched is a significant *New Stream* outcome, made more far-reaching by the skill and knowledge transfer underpinning it.

Among the various levels of participation there is evidence of a transition from consumer to practitioner and advocate of *New Stream* perspectives and mindsets. For Impact alumni report very strong effects on their fundraising skills, strategies and confidence and articulate a clear pathway from intermediate, to skilled and expert fundraising competence. The Arts Development and Private Investment Working Group (ADPIWG) brings together fundraisers from sixteen Irish arts organisations in a monthly meeting to collaborate, advocate, peer mentor and innovate around their collective needs and interests. ADPIWG offers tangible evidence of translation from theory to practice arising from *New Stream*,

a converging group of development managers who recognize the fundamental necessity of aligning internal and external development. In turn, DVIAM engages systematically with the broader organisational infrastructure, working at a deeper level with its 15 participating organisations, as, to quote Oonagh Desire of the Abbey Theatre and ADPIWG, 'if the organisation as a whole isn't listening, you will only achieve so much'. Each of these initiatives puts a strong accent on board level buy-in and involvement as a pre-requisite. Thus the strongest dividend relates to capacity building within the sector, with each strand in different ways targeting individuals, organisations, networks, and stakeholders to nurture and develop the critical web of infrastructure that supports and enables cultural creativity.

The partnership with DVIAM is a significant new development for 2012 and its strength is a systemic and integrated organisational development approach, which focuses on business processes, but with artistic programming and cultural mission firmly at its core. Its interventions are based on a pre and post evaluation tool: The Capacity Measurement Index. While I suggest caution about over-interpretation or a reductive focus on numeric scores, this tool engages quantitative and qualitative data and provides an opportunity for organisations to compare, situate and monitor indicators over time. The year 1 'pre' results reported here are aggregated snapshots that lack a

comparative context and converge within a fairly tight range allowing little analysis as yet. However, by engaging with respondents at multiple levels within each organisation the CMI generates data from a range of perspectives that may otherwise go unexplored, creating a basis for rich dialogue that can help organisations to debate internal differences and focus their priorities.

It remains important to look beyond numbers of course. The case data segment which is reported within the *New Stream* Knowledge Centre illuminates the value of this process particularly clearly. Case studies such as Clonmel Junction Festival, The Ark, Fishamble and Axis Ballymun shed light on tangible outcomes from DVIAM and their translation to action: for example a shift in thinking from annual to longer term programming cycles, a refocusing of the internal relationships and board engagement, and putting artistic programming at the heart of the organisation's work. The Fishamble case shows an action orientation around aligning artistic and strategic planning, and a more relational and 'family' driven approach to communicating and engaging with friends and supporters. The Ark case study shows the mobilizing effect multiple participants, and a developing shared language and ambitious but grounded project mindset. The Axis Ballymun case explores some of the challenges of translating the model to an Irish context, as well as key benefits – a shift in strategic lenses, and a focus on marketing deriving from the staff

and internal stakeholders rather than being imposed upon them. These, like the CMI scores, are snapshots but offer a more nuanced insight into the localisation and organisational developments and shifts arising from engagement with the DVIAM strand.

While recognising the benefits of a relational and focused approach, there is also capacity to expand engagement with the programme, which currently counts 177 participants over three years. Thinking of this as a blend of individuals, organisations, stakeholders and networks offers a useful framework and it may prove helpful to audit participation in each artform. The Dublin concentration is a continued point of note and given disappointing uptake in response to efforts by *New Stream* to extend this coverage, some research on the barriers to participation outside Dublin (and more generally) would be useful. It is particularly surprising there is not greater uptake in regional population centres including Cork, Galway, Sligo and Donegal. The *New Stream* project is currently silent on cross-border dialogue and partnerships within Northern Ireland but these would be valuable to explore. It would be interesting and symbolic of its capacity building to substantially involve *New Stream* alumni in the delivery of BBBS or other elements of programme content. I would also suggest that the desire for increased online input be carefully weighed against the key relationship and network dividends of face-to-face engagements. The evolution of *New Stream* has

resulted in a variety of programme elements with titles that reveal little of how they each relate to each other, and which semantically at least, may make it difficult for newcomers to navigate. To that end the organisation and reporting of findings would benefit from a clearer and more visual roadmap to the various categories of intervention.

Currently the strands are discussed in an order that moves from the introductory to the in-depth, beginning with sessional feedback from participants in Brown Bag events. Commencing analysis with individual event feedback somewhat inhibits a more strategic and impact led narrative. In considering what the report wishes to communicate and the needs and questions of its audience some of the following suggestions may be helpful:

- Focus evaluation on programme rather than event level feedback.
- Label and map the interventions more clearly – use a signposting logic throughout. Reconsider some of the labels: brown bag sessions, for example, seems quite slight a term for what is involved.
- Visually communicate geographic involvement using a map of Ireland since this is a priority area and currently underdeveloped.
- Document and analyse the transition of individuals and organisations through levels of involvement with *New Stream*, making more clear the depth and range of engagements and their various contributions.
- Conduct some analysis of the size of participating organisations in

relation to extent of participation. Address any identifiable trends, for example if smaller organisations find it less easy to commit time or secure resourcing for the programme, how this might be approached differently.

- Consider ways of documenting impact of individual mobility – including its positive effects for the sector at large.
- Explore ways to measure engagement with the online Knowledge Centre.
- Highlight key insights from the qualitative findings: the DVIAM case studies posted to the website are extremely useful.

Through *Business to Arts*, *New Stream*'s own capacity and commitment to listen, respond, collaborate and evolve demonstrates and models something very useful for participants. *New Stream* sits within a context at *Business to Arts* where embeddedness in the creative community, relationship based organising and a commitment to innovative projects and initiatives (such as fundit.ie) are active values. This energy is sustained best through collaboration, focus and mutuality, and validated best by a continual commitment to dialogue and transparency. This exercise in review is a practical demonstration of these points.

# New Stream

## Recommendations

### Brown Bag Briefing Sessions

As with previous year's recommendations, responses for future topics and their mode of delivery suggest further training needs in the sector. With certain topics, the training need does not fit with the short 'briefing' nature of BBBF.

Where briefings are extended to day-long seminars with hands on activities/learning opportunities (for example, Diversifying your Funding Landscape) or where briefings are followed up with a written summary and action points by the trainer via the Knowledge Centre (for example with Business Etiquette) positive impact is demonstrated and positive responses received.

### Recommendation(s):

- Keep the format of day-long Diversifying your Funding Landscape sessions the same – ensuring that the event content continues to be accurately described and the intended recipient clearly stated.
- Consider an intermediate level 'Diversifying your Funding Landscape' session aimed at practitioners in the sector and overcoming the challenges they encounter. Explore the potential for combining this with a recap/review of the For Impact model fundraising training.
- Where possible with short briefings, allocate additional time for hands-on activities, questions & answers and publish summary and action points for participants in the *New Stream* Knowledge Centre.
- Develop briefing sessions from suggested list (most notably – Introduction to Project Management, Strategic/Business Plan Writing, Sponsorship Proposal & Report Writing).

### Arts Development & Private Investment Working Group

The overall feedback from the Chair of the group acknowledges the group's important knowledge/position in the sector and the requirement at this juncture to re-evaluate and re-focus the group's objectives.

### Recommendation(s):

- Conduct a short piece of research to evaluate the development, function, challenges and future direction of the group by means of undertaking an audit of the membership with a view to renewing and re-evaluating the groups objectives and shared vision.
- *Business to Arts* to continue to focus on assisting the group to attain self-sufficiency and visibility in the sector; to ensure that the group avoid becoming an interest group/cliq and continue to move further toward their collective role as advocates for investing in the arts.

### For Impact

- Organise a short review of For Impact as 85% of respondents would like to attend a review/recap of FI if it were organised.
- Establish a Focus Group to further assess perceptions, opinions, beliefs, and attitudes towards fundraising in small organisations. From a selection of responses, it is clear that smaller organisations require a sustained fundraising/development programme to overcome their staff turnover and other human resource challenges.

### DeVos Ireland Partnership

- Extend the programme into a second year for the original cohort of 15 organisations. The partnership was originally envisaged to be a two year one, with a focus on the implementation of learning in year two.
- Create more opportunities for participating organisations to meet and compare and contrast their experience so far with the DVIAM programme. This will assist participants to situate the programme more solidly in an Irish context (as opposed to the American model).
- Board level involvement in the programme is considered a key strength of the programme among participating organisations. Encourage, and potentially incentivise, increased board-level engagement among current and future participants.
- Where possible, introduce video communication technology to online sessions.
- To ensure the longevity of the investment in people and organisations involved in this programme, consider enhanced training opportunities for participants that can act as teachers/mentors/consultants to other organisations in the future.

# New Stream

## Contact

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