

New Stream

A Project Operated by Business to Arts

PROGRESS

Review 2016
(Year 7)

DEVELOPMENT

FUNDRAISING

NEW PHASE

FELLOWSHIP

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**Fundraising Fellowship
Dublin**
Business to Arts' New Stream programme in partnership with Dublin City Council's Dublin's Culture Connects

New Stream

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New Stream

Executive Summary

This report analyses Year Seven of the *New Stream* project operated by *Business to Arts*.

The assessment and report was compiled by Helen Carroll of *Business to Arts* between December 2016 and February 2017. The assessment template for New Stream was developed by Alf Desire of Delcer Consulting. Further input has been made by Leadership at the DeVos Institute of Arts Management at the University of Maryland (DVIAM).

To mark the end of the current phase of New Stream, we asked the Director of MA in Cultural Policy and Arts Management at UCD, Pat Cooke, to review the evaluation documents and reflect on the programme to date. His commentary is included here, as well being published on the New Stream Knowledge Centre www.businessstoarts.ie/newstream/

In preparing this Evaluation, qualitative research was undertaken on two of the four strands of New Stream – Brown Bag Briefings Sessions, Development Managers' Forum, the New Stream Partnership with DVIAM, and the New Stream Knowledge Centre.

Building on the recommendations of Year Six, our main objective in Year

Seven has been to provide ongoing support in generating a shift towards active fundraising among participating organisations. We have explored ways to enhance the reach and impact of the programme geographically and we continue to advocate with all stakeholders on the ongoing need for diversification of funding sources.

At the end of the seventh year of New Stream, over €17.9 million has been raised in cash/in kind by participants. This represents a return of €22 for every €1 invested in New Stream by Bank of America Merrill Lynch, Accenture and *Business to Arts*.

There were 362 participants in New Stream events in 2016, a 14.5% increase on 2015. This reflects a focus on delivering introductory talks (Brown Bag Briefings) and in-depth capacity building to 9 arts organisations. Six investment clinics were held regionally to increase knowledge on crowdfunding through fundit.ie. The 18-month extension of The DeVos Institute Partnership continued with a focus on strategy development, implementation and capacity building for nine organisations of which six were new to the programme.

The Development Managers' Forum (DMF) continued to meet on a regular basis and maintains a collaborative forum for professional arts fundraisers to provide peer support and to work on mutually beneficial opportunities.

The New Stream Knowledge Centre has been reviewed for a fourth time. The majority of users of the Knowledge Centre have indicated that they will continue to use this resource in the future and believe it will be helpful to others fundraising in the arts.

The main barriers to implementing learning and being successful with fundraising identified by participants in New Stream remain turnover of key staff, a lack of succession planning for key staff, limited staff capacity/numbers for effective fundraising and marketing, insufficient time and human resources needed to effectively implement fundraising/strategic plans.

As New Stream moves on to its next phase, we hope that the *Fundraising Fellowship* programme initially in partnership with Dublin City Council's Dublin's Culture Connects will address some of the barriers faced by small arts organisation. It will offer four Fellows and their cultural organisations the opportunity to participate in an intense training and mentoring scheme to develop their fundraising capacity. This knowledge will then be shared with local community organisations. The Fellowship is a central element of the evolution of New Stream from the 2018-2022 strategic period.

New Stream

Introduction

By Andrew Hetherington –
Chief Executive, *Business to Arts*

2016 marks the end of the seventh year of operation of our New Stream programme, which has been supported by Bank of America Merrill Lynch, The Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs, The Ireland Funds, Accenture, The RDS and *Business to Arts*' wider corporate membership-base. 2016 also marked the completion of our third in-depth partnership with the DeVos Institute of Arts Management at the University of Maryland (DVIAM).

As we have come to the end of the third cycle of work with the DVIAM, this evaluation provides a focus for the re-evaluation and future direction of New Stream. Over seven years, a relatively small cohort of organisations have invested considerable time and financial resources in their fundraising capacity. We recognise the commitment made by the 42 organisations involved.

When it comes fundraising from private sources in the arts sector, there are some general rules I believe *Business to Arts* can say with authority.

- The employment of FTE (full-time employees) that are dedicated to professional fundraising in cultural organisations will have a direct impact on the amount of funds raised sustainably by cultural organisations.

- For implementation of professional fundraising in cultural organisations to be sustainable, it requires constant buy-in, direction and implementation from both executive and the board of cultural organisations.
- Multiple forms of fundraising (eg. friends/membership schemes, event-based, sponsorship, major gifts/philanthropy) are more relevant for different sizes and capacities of cultural organisations.
- Where different forms of fundraising are proving successful for larger cultural organisations, the separation of responsibilities across multiple FTEs should have a direct impact on the amount of funds raised sustainably.
- Attracting and retaining professional fundraising talent will be a constant challenge for all non-profit organisations.
- Actively developing fundraising capacity and succession planning for professional fundraisers in cultural organisations is the responsibility of both executive and boards of cultural organisations.
- Case-studies of fundraising successes and challenges in cultural organisations provide valuable insights and benchmarks for other organisations to learn from.
- *Business to Arts* and other Government, Local Authority and NGO stakeholders can work more collaboratively to enhance sustainable fundraising practice with cultural organisations and enhance policy related to this area.

As *Business to Arts* enters its next five-year strategic period from 2018 – 2022, our response to the above is to evolve New Stream, focusing on a pilot series of Fundraising Fellowships focused on both National, Regional and City-Specific cultural organisations. With our partnership with Dublin City Council and Dublin's Culture Connects, we have already commenced this.

I believe New Stream has had a considerable and positive impact on fundraising in the cultural sector in Ireland. Our data and research developed over a sustained period of seven years is unique in Ireland (and perhaps the world). It is a vital tool to inform our own policy and strategy in relation to fundraising, sponsorship and philanthropy in the cultural sector.

Business to Arts extends our sincere thanks to Michael Kaiser and Brett Egan of the DVIAM for their long-term input into the direction of New Stream. We also recognise the impact of Tom Suddes and Georgina Neal of the Suddes Group and For Impact on the first three years of New Stream. Tom will be missed. This phase of New Stream would not exist without the foresight and care of my previous colleague Rowena Neville and many other supporters of *Business to Arts* over the past seven years. The Business to Arts team are looking forward to the next phase of New Stream between 2018-2022.

New Stream

Aims and Methodology

Aims

- To provide a review of *New Stream* activity during 2015/2016
- To provide an update on the amounts raised by participants
- To establish priorities for Year Eight and Nine (2017/18)

Methodology

The data for the *New Stream* review was collected via email correspondence, an online questionnaire, existing feedback to the DeVos Institute of Arts Management, and telephone and face-to-face interviews.

The scope of the review covers the DeVos Ireland programme sessions, Brown Bag Briefing Sessions, Development Managers' Forum and the *New Stream* Knowledge Centre.

An end of year questionnaire was used by *Business to Arts* to gather feedback from individuals/organisations involved with the DeVos Ireland Partnership and Brown Bag Briefing Sessions.

In total, respondents from 31 organisations answered questions relevant to the *New Stream* element(s) they participated in. The question types were a mixture of Likert Scale evaluation and open-ended. To update the funds/in-kind support raised by the DeVos Ireland cohort, participants were requested to provide a figure that they were happy to attribute/part-attribute to the skills learned.

New Stream

Calendar of Events

Date, Event & Location

13/11/2015
Your Sponsorship Offering (Dublin)
Sponsorship Clinic

01/12/2015
Internal Session
Development Managers Forum

15/01/2016
Your Sponsorship Offering (Dublin)
Sponsorship Clinic

05/02/2016
Your Sponsorship Offering (Dublin)
Sponsorship Clinic

09/02/2016
Planning Session
Development Managers Forum

04/03/2016
Your Sponsorship Offering (Dublin)
Sponsorship Clinic

09/03/2016
Friends, Members & Patrons Scheme
Development Managers Forum

04/04/2016
Board Development/ Best Practice
White Paper
Development Mangers Forum

11/04/2016
Michael Kaiser – Individual
Fundraising & Boards
DeVos Programme Seminar

09/05/2016
Micro & Social Finance in the Arts
Development Mangers Forum

16/05/2016
Your Sponsorship Offering (Dublin)
Sponsorship Clinic

02/06/2016
The PR Potential of Cultural
Sponsorship
*Development Managers Forum with
PRII*

24/10/2016
Capstone Event at the National
Concert Hall, Dublin
DeVos Programme Seminar

Non-Assessed Events

13/1/2016
Sky Academy Arts Scholarships
Briefing (Dublin)
Brown Bag Briefing

27/01/2016
Fund it Wednesdays with Bank of
Ireland (Dublin)
Crowdfunding clinic

10/02/2016
Fund it Wednesdays with Bank of
Ireland (Galway)
Crowdfunding clinic

09/03/2016
Fund it Wednesdays with Bank of
Ireland (Limerick)
Crowdfunding clinic

06/04/2016
Fund it Wednesdays with Bank of
Ireland (Cork)
Crowdfunding clinic

04/05/2016
Fund it Wednesdays with Bank of
Ireland (Kilkenny)
Crowdfunding clinic

08/06/2016
Fund it Wednesdays with Bank of
Ireland (Sligo)

Crowdfunding clinic
14/07/2016
Fund it Wednesdays with Bank of
Ireland (Galway)
Crowdfunding clinic

05/10/2016
Fund it Wednesdays with Bank of
Ireland (Wexford)
Crowdfunding clinic

04/11/2016
Allianz Arts, Festival & Music
Sponsorship Report Launch (Dublin)
Sponsorship

Description of Events

Crowdfunding Clinics: These discussion sessions aim to give attendees an insight into crowdfunding as an alternative source of funding for a start-up or creative idea through engaging with customers, fans and social media followers.

Sponsorship Clinics: These discussion sessions focus on identifying sponsorship offerings, how to prospect for potential sponsors, documentation and discussing individual sponsorship needs.

Development Managers Forum:
See page 14

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Overview of Participants

In total, 362 people engaged with one or more *New Stream* sessions in Year Seven. This is a 14.5% increase from 316 in Year Six, and our highest participation level from individuals to date across the yearly programme. In Year Seven, we ran 23 events reflecting the focus on delivering skills to individuals new to fundraising through regular Sponsorship and Crowdfunding Clinics.

The introduction of six regional crowdfunding clinics enabled us to deliver information and advice to individuals seeking to finance their arts projects specifically through crowdfunding.

Geographic Analysis of Participants

Unlike Year Six where the majority of participants (65%) were based in Dublin, in Year Seven 37% of participants were based in Dublin. This reflects the extended remit of the regional crowdfunding clinics.

County Number of Participants

Cork	33
Dublin	135
Galway	71
Kilkenny	32
Limerick	37
Sligo	28
Waterford	1
Wexford	21
Wicklow	1

International

London	2
US	1

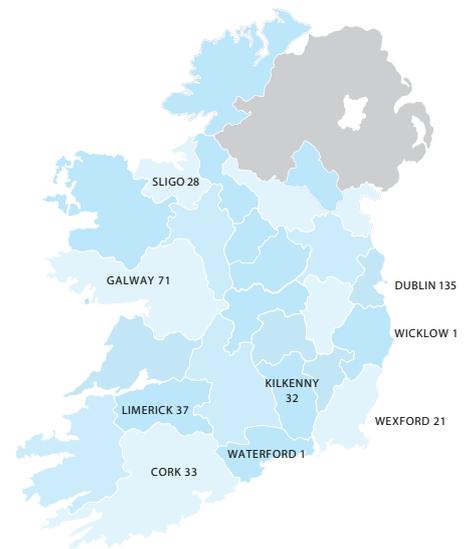
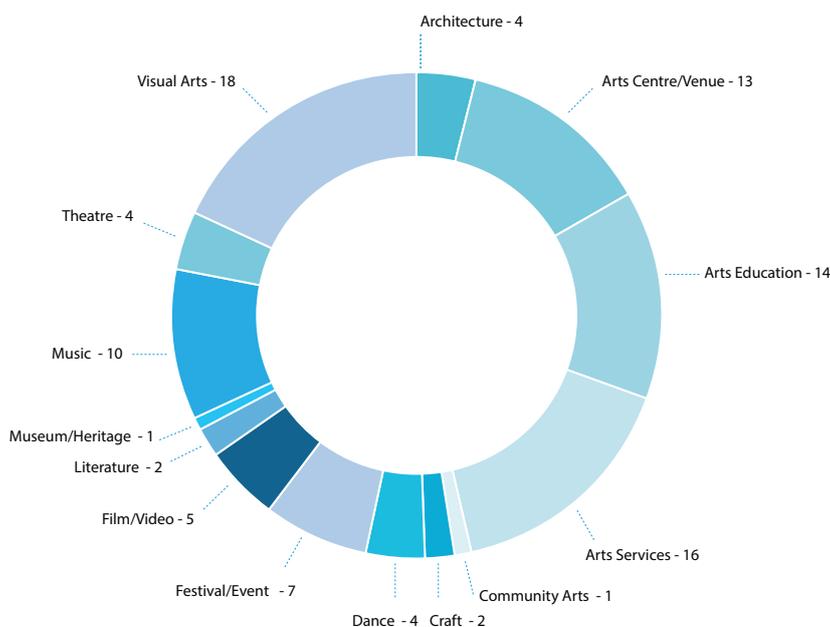


Table 1

Year	2010	2011	2012	2013	2014	2015	2016
Number of participants per year	111	130	177	313	249	316	362



Graph 1

Artform Analysis of Participants

(This graph does not include participants who did not state their artform)

New Stream

Review of Funds Raised & Fundraising Experience

To identify how much (in € value) has been raised by organisations who have participated in *New Stream*, 42 organisations were emailed with an update request. Valid responses were received from 31 organisations and respondents representing an overall 73.8% response rate. 69% of organisations who participated in the DeVos Ireland Programme returned valid responses. 78.5% of organisations who participated in the Brown Bag Briefing Sessions returned valid responses.

Respondents reported raising in excess of €2.24 million cash and in-kind support in 2016. Over the six year period of the *New Stream* programme, in excess of €17.94 million cash and in-kind support has been raised by participants.

Key observations Table 2 and Table 3:

- A cumulative total of €17.94m has been raised by participants over six years, attributed to the skills developed via New Stream.
- There was an 6.5% decline in funds raised between 2014/15 and 2015/16 ie. a decline of €160,000 in funds raised by participants, year-on-year.
- The increase in intermediate fundraisers reflects the development of *New Stream* participants in Year Two of the De Vos Ireland programme.
- This decrease is attributed to the smaller number of organisations involved in the DeVos Ireland Programme over the previous two years and the reduction in the number of fundraisers over that period.

As shown in Table 2 below, the level of funds raised by participating organisations decreased by 6.5% in 2016 to €2.24 million.

Table 3 below, represents the fluctuating nature of fundraising within arts organisations in Ireland as a developing career. *Beginner* expertise has decreased by 27% and is attributed to a decrease in the number of first-time organisations and individuals participating in the Brown Bag Briefing Sessions. *Intermediate, Skilled and Expert* levels have increased as confidence builds in staff responsible for fundraising in participant organisations.

Table 2 – Funds raised between 2010 – 2016

	2010	2011	2012	2013	2014	2015	2016
Funds Raised	€1,000,000	€2,000,000	€2,400,000	€3,600,000	€4,300,000	€2,400,000	€2,244,000
Cumulative Total		€3,000,000	€5,400,000	€9,000,000	€13,300,000	€15,700,000	€17,944,000

Table 3 - How would you rate your fundraising expertise?

	2010	2011	2012	2013	2014	2015	2016
Beginner	61%	38%	13%	2%	12%	29%	8%
Intermediate	30%	38%	43%	50%	57%	53%	58%
Skilled	9%	20%	36%	36%	21%	15%	27%
Expert	0%	4%	8%	12%	10%	3%	8%

New Stream

Review of DeVos Ireland Programme

What is it?

The DeVos Ireland Programme is a teaching and mentoring intensive programme that is modelled on the DeVos Institute's successful international programmes for arts organisations and managers delivered by the DeVos Institute at the University of Maryland (DVIAM), and *Business to Arts*.

How has it developed?

Feedback in the early years of *New Stream* indicated that while fundraising skills were becoming more established in the arts sector, there was an increasing need for broader organisational development in order to facilitate fundraising. Participants felt that more could be achieved through effective strategic planning, succession planning, longer-term artistic programming and marketing that is more aggressive.

In Year Seven, the *New Stream* partnership with the DVIAM continued. During the 18-month programme, 9 organisations focused on six key areas (Artistic Programming, Marketing, Strategic Planning, Board, Fundraising and Management).

Each year, all previous and current participants are surveyed. Valid responses were received from 20 organisations (66%).

Key insights

- 93.75% of respondents continue to use the information they receive through DeVos Ireland programme to develop, inform or refine their fundraising strategies.
- 87.5% of respondents believe that their leadership team has increased confidence communicating a new approach to fundraising outside the organisation (to friends, funders, partners, and general audiences).
- 86.6% of respondents believe that their leadership team has increased confidence in revising and strengthening the organisation's fundraising proposition.
- 62.5% of respondents believe that their leadership team has increased confidence in designing and piloting new fundraising events, campaigns, or membership schemes for the organisation.
- 75% of respondents believe that their leadership team has increased confidence in identifying new donors as a result of their participation in the DeVos programme .
- 93.5% of respondents believe that as a result of the DeVos Ireland programme they have improved their understanding of how to build successful fundraising campaigns.
- 93.5% of respondents have developed a broader entrepreneurial-fundraising mindset.
- 85% of respondents are able to relay the value of fundraising within their organisation.
- 93.5% of respondents are more confident in developing an internal/ external fundraising sales pitch.

Programme Outcomes

During the course of Year Seven, a report titled 'New Stream Capacity Building, 18-Month Intensive Cycle Audit Aggregate Results (December 2016)' was produced by the DVIAM and *Business to Arts*. It is a comprehensive study of organisational status of the nine participating organisations. It is designed to assist each organisation in its effort to evaluate and maximise its capacity.

The report defines 12 capacity measures that the DVIAM and *Business to Arts* believe are essential to organisational success and sought three respondents from each organisation (Chair and 2 x Senior Executive) to rate the quality of the plan they have in place in each area.

The 12 capacity measures are:

- Artistic Planning
- Institutional Marketing
- Programmatic Marketing
- Board of Directors
- Family and Community Engagement
- Individual Donors
- Corporate, Foundation and Government Donors
- Earned Income
- Staffing and Succession
- Space and Facility
- Implementation
- Financial Management

Key Performance Indicators – Artistic Planning

- 78% of organisations reported an increase in the quality of their programming plan. 11% of organisations reported a plan that produces excellent results.
- 75% of organisations reported advancements in long-term artistic planning.
- 88% of organisations introduced a new programme, events and/or community based engagement efforts during their most recent financial year.
- 75% of organisations commissioned or created a new work.

Selected Quotes:

“...the programming team has developed a programming plan, which has led to a more cohesive strategy for the organisation. The team has included the out-of-festival events into a better-structured schedule of activities. Sponsorships and partnerships are now developed not in isolation—but with sustainability and capacity in mind.”

“ [The organisation] underwent an organisational restructure in 2015 and is now operating with a new cross-departmental planning cycle that connects the programming plan across the organisation, facilitating better alignment of long-term marketing and development planning.”

Key Performance Indicators – Institutional Marketing

- 87% reported no change in staff. 13% of organisations reported an increase of 1 FTE dedicated to marketing.
- 38% of organisations reported at least one FTE dedicated to marketing.
- 25% of organisations intend to recruit additional part time and full time fundraising staff in 2017.
- 56% of organisations reported an institutional marketing plan that occasionally produces excellent results.
- 33% reported an adequate institutional marketing plan.

Selected Quotes:

“ The introduction of a new company institutional marketing summary and calendar spanning 2017 – 2019 means there is a coordinated and concerted effort to promote the venue, the brand, and the world-class spaces.”

“ If we reflect on times prior to 2014, some aspects of what we do were managed a lot better as we had almost double the staff prior to 2012. In 2017, we must take time to prioritise the various institutional marketing activities to determine what is the most exciting, likely to succeed, and cost effective.”

Key Performance Indicators – Programmatic Marketing

- 4% of organisations reported a programmatic marketing plan that produces excellent results.
- 56% of organisations reported an adequate programmatic marketing plan, but coordinating activity in general does not sufficiently leverage other areas of the Cycle.

Selected Quotes:

“ The appointment of an expert marketing executive in the very near future will ensure a well-researched, data-driven effort to attract and engage audiences.”

“ Recent landmark projects have shown what can be achieved when great programming is matched by really good marketing campaigns. Greater synergy between programming and marketing will deliver these results more consistently though there is an issue of time and resources which needs to be resolved.”

Key Performance Indicators – Earned Income

- 56% of organisations reported an earned income plan that produces excellent results
- 50% reported an increase in programme and non-programme income.

Selected Quotes:

“ Space hire is performing very well—we have developed clearer criteria/guidelines around it.”

“ Our new building has opened our eyes to alternative funding methods that align with [the organisation].”

“ A new retail manager was brought in during 2015, and the shop was moved to a position closer to the galleries and re-imagined with a different focus of less book-driven stock. 2016 will see the shop generate a profit for the first time.”

Key Performance Indicators – Family

- 56% of organisations reported an increase in the quality of their plan for their board of directors.
- 33% of organisations reported a board of directors that produces excellent results.
- An average of 10.1 board members were reported per organisation.
- None of the organisations reported that board members are required to contribute (either by giving or raising money).
- The percentage of board members actively engaged in a project in support of the mission of the organisation ranged from 7% to 50%, an average of 28% per organisation.
- 90% of organisations reported they currently have a strategic plan in place.
- 44% of organisations reported a family and community engagement plan that occasionally produces excellent results. 44% reported an adequate plan. The remaining reported a weak, incomplete, or ineffective plan.

Selected Quotes:

“ We invested time in getting our Board to understand its role and responsibilities and encouraging them to engage concretely and have seen some benefits.”

“ We have and are actively seeking to expand the board and its members. We are in a phase of this change to get the right board members to allow the organisation flourish.”

Key Performance Indicators – Fundraising

- 38% of organisations reported an increase in FTE dedicated to fundraising.
- 88% of organisations reported an increase in contributed income from private sources.
- 100% of organisations reported their organisation runs a membership scheme.
- 89% of organisations reported an increase in the quality of their plan for corporate, foundation and government donors.
- 38% of organisations reported new multi-year gifts or pledges
- 38% of organisations reported an increase in total number of individual donors. 78% of organisations reported an increase in the quality of their plan aimed at individual donors.
- 78% of organisations reported a corporate, foundation, and government donor plan that produces excellent results. 22% reported an adequate plan that does not sufficiently leverage other areas of the Cycle.

Selected Quotes:

“ There is a very good structure and pipeline in place now and a dedicated human resource has already successfully added new donors.”

“ The organisation’s restructure and identification of a core development team as part of this new structure has created the conditions internally to begin to realise the ambitions of the organisation’s vision.”

Key Performance Indicators – Capacity, Implementation and Financial Management

- Full-time employees (FTE) ranged from 1 to 90, an average of 21.6 FTE per organisation.
- 11% of organisations reported producing a staffing and succession plan, which occasionally produces excellent results. 56% of organisations reported an increase in the quality of their staffing and succession plan.
- 56% of organisations reported a space and facility plan that occasionally produces excellent results. 44% of the cohort reported an adequate plan.
- 33% of organisations reported an implementation plan that produces excellent results.
- 22% of organisation reported a financial plan that produces excellent results. 30% of organisations reported an adequate plan that does not sufficiently leverage other areas of the Cycle.

Selected Quotes:

“ We are now more conscious of this area and looking to improve it all the time. Staff retention is key to growing [the organisation], reaching its goals in the short and long term.”

“ We have improved here, but there is still a tendency/culture of keeping costs down and doing it ourselves, which is not always the most efficient or cost effective way to do it.”

“ [The organisation’s] buildings are grossly inadequate for the current activities. However, a key component of the current five-year strategic plan is to address the space issues.”

Thank you to all the organisations
that took part in the DeVos
Ireland programme:

Arts & Disability Ireland
Audi Dublin International Film Festival
axis, Ballymun
Bealtaine Festival – Age & Opportunity
Clonmel Junction Festival
Create
Dublin Fringe Festival
Dublin International Film Festival
Dublin Theatre Festival
Fishamble: The New Play Company
glór
IMMA
Irish Architecture Foundation
Irish Chamber Orchestra
Lewis Glucksman Gallery
Music Network
National Gallery of Ireland
Project Arts Centre
Royal Dublin Society
Royal Irish Academy of Music
RTÉ National Symphony Orchestra
South Dublin Arts Centre: Rua Red
Temple Bar Gallery + Studios
The Abbey Theatre
The Ark
The Butler Gallery
The Copper House Gallery
The Hunt Museum
The National Concert Hall
Wexford Festival Opera

New Stream

Review of Brown Bag Briefing Sessions

The Brown Bag Briefing Sessions (BBBS) are a series of short training sessions that target specific areas of learning relevant to the arts sector. Following recommendations made in Year Six, in 2016 these were focused on ‘Sponsorship Clinics’ with a cohort of arts organisations new to arts sponsorship and seeking to diversify their revenue.

Representatives from 16 organisations attended the BBBS in Year Seven. Each participating organisation in Year Seven was emailed with an update request on their progress. Valid responses were received from 11 organisations (69%).

Key insights

- 91% of respondents continue to use the information they received through the Introduction to Sponsorship Seminar to develop, inform or refine their fundraising strategies.
- 81% of all respondents agreed that as a result of the Introduction to Sponsorship Seminar they had improved their understanding of how to build a successful fundraising campaign.
- 73% agreed they had developed a broader entrepreneurial fundraising mindset.
- 73% agreed they were more able to relay the value of fundraising within their organisation.
- 73% were more confident in developing an internal/ external fundraising pitch.

New Stream

Review of Development Managers' Forum

By Sarah Costigan,
Director of Development,
The Little Museum (Chair)

What is it?

The Development Managers' Forum (DMF) was established in 2009 and is a network of professional Development/Fundraising Managers in the Arts in Ireland that emerged from *New Stream* (For Impact Training and quarterly Development Managers' Fora) and now invites other Arts Fundraisers to become members.

How has it developed?

The Forum seeks to address the need for on-going and regular mutual support by and for Development Managers. It also continues to develop by growing the network beyond *New Stream* participant organisations. It meets approximately 8 times per year.

It aims to:

- advocate for a better understanding of the role of Development in arts organisations and to attract diverse investment towards the arts sector in Ireland.
- provide Development Managers with the opportunity to work together on areas that are not necessarily a business priority for *Business to Arts*.
- empower Development Managers to take responsibility for their own, and for the group's development.
- move the group towards a position of self-sustainability, providing leadership and a collective voice.

Key insights

- The DMF continues to provide invaluable sectoral insights and peer-support for the small group of arts fundraisers in Ireland.
- The DMF sees within itself the opportunity to raise the professional profile of arts fundraisers in the sector and beyond.
- The forum brings together the more established arts fundraisers with the new generation, across all art forms, to share best practice, market experience and to seek out external expert advice on critical issues impacting the role of arts fundraisers.
- With reduced public funding, the DMF will seek to find ways to influence and help develop the philanthropic culture through advocacy within their own individual spheres, across the corporate sector, and ultimately with policy challenging climate and makers.
- The DMF represents the collective arts fundraising voice operating at the coalface of this culture.

Key Achievements & Events in 2016

- 2016 saw an increase in the recruitment of Development Managers as a role within many arts organisations.
- 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.
- Hosting an industry event showcasing the PR benefits of Arts Sponsorship.

Areas for Improvement in 2017

Following an end of year review, the objectives of the group are to:

- Advocate for an 'organisational/organisation-wide' approach to development.
- Create a white paper to foster fundraising at a board level.
- More active participation & regular attendance from development managers.
- To become a resource which offers tangible support & resources to members.
- Educate internal and external stakeholders and other decision-makers about the need to support the arts e.g. Ministerial advisors, press, community etc.

Current Challenges for Development Managers in the Arts

- Diversity of responsibilities for Development Managers
- Managing broadening communities of support
- Enhancing overall brand of arts organisations
- Communicating a complicated offering externally
- Managing fundraising expectations of Boards
- Balancing decline of public funding and generating new private income

New Stream

Review of New Stream Knowledge Centre

What is it?

The *New Stream* Knowledge Centre is a microsite, which aims to inform and improve arts fundraising and management practice in Ireland. Since the beginning of New Stream, one of its guiding principles is to share the knowledge gained across the cultural sector as widely as possible. The microsite provides an opportunity to reflect on key learning, to show practical examples of some of the great work achieved by participants, and provide tips and hints from industry participants.

Key insights

- 71% of respondents to the annual survey had read articles on the New Stream Knowledge Centre.
- 87% stated they will use the New Stream Knowledge Centre in the future.
- 90% stated the New Stream Knowledge Centre will be of use to others fundraising in the arts.

Location

businessstoarts.ie/newstream

Reflections on Six Years of New Stream

By Pat Cooke, Director of MA Cultural Policy & Arts Management, University College Dublin

Perhaps the most impressive numbers in the New Stream Report for 2016 are not those relating to funds raised but those that convey the accumulating impact of *Business to Arts* as a network organisation. Table 1 shows that each year between 2010 and 2016 *Business to Arts* has engaged with an average of 237 people from the cultural sector, and that 2016 was its best year so far, with 362 people availing of its services. This tells us that *Business to Arts* has established itself as a valuable networking organisation in the Irish cultural sector, capable of providing sustained and cumulative learning opportunities for individuals and organisations.

While the ostensible purpose of all this work is to build fundraising capacity in organisations, it is worth reflecting on the immense value that resides in bringing sector professionals, board members and volunteers together in communal learning experiences. As participants in the various programmes build up their fundraising skills, a number of other positive benefits arise incidentally: feelings of professional isolation and silo thinking and behaviour are ameliorated; idiosyncratic practices are identified and addressed; convergence around good professional practice is instilled; trust, peer-learning and lasting networks of mutual support are forged. It is easy to overlook these network effects when looking at more granular outcomes relating specifically to fundraising, but they are just as important and deserve to be highlighted. These

values can also inform the strategic direction of *Business to Arts* as it seeks, in building upon seed-training initiatives like its partnership with DeVos, to embed professional skills and sustainable fundraising know-how in Irish organisations by means of mentoring and other processes.

Similar effects can be attributed to the Heritage Council's Museums Standards Programme for Ireland, a training programme now in its eleventh year and dedicated to improving professional curatorial standards in Irish museums. I mention this because one of my goals in writing this reflection on the 2016 report is to stand back and take a more holistic view of where *Business to Arts* stands in the broader context of cultural services and policies. Against that background, it is surely evident that both operations could benefit from comparing and sharing experience as providers of professional training within the broader cultural sector. The institutionalised separation of the fields of 'arts and 'heritage' has been a bugbear of mine throughout my professional career. One way of making this boundary within the field of culture more porous is, so to speak, by networking the networks that span the divide, a process which could also include the Arts Council's RAISE scheme, as Martin Drury suggested in his report for 2015. I note, for example, that in the breakdown by background of participants in *Business to Arts'* 2016 programmes, only one is listed under 'Museum/heritage'. Though the bias in favour of the creative arts is inscribed in the identity of *Business to Arts*, there is no reason why it cannot more effectively broaden its

appeal to provide fundraising skills in the heritage sector where these skills are just as badly needed. In responding to the assessment of 2016 activities as presented in the preceding body of this report, my overall impression is that it is not necessary to accentuate the positive for a convincingly positive picture of *Business to Arts'* work to emerge. In practical terms, this means that in carrying out the annual review of operations a more concerted effort might be made clearly to identify challenges, weaknesses and perhaps the odd failure to provide a more credible and analytical basis for learning and improved performance.

Methodologically, a better insight into variations in performance might be afforded if, instead of presenting aggregate statistics or converting a limited range of data into percentage form, the actual numbers were given instead. Is it genuinely useful, for example, given that only 9 organisations participated in the DeVos programme, to learn that full-time employee levels ranged from 1 to 90, and averaged of 21.6 FTE per organisation? Or that 13% of organisations (is that one or two?) reported an increase of 1 FTE dedicated to marketing? Likewise, the aggregated figures for the impact of the DeVos programme, based on the subjective responses of participants' to a range of qualitative questions, does not give a convincingly realistic insight into the cluster of policy and organisational factors that comprise any given organisation's funding ecology, or the distinctive challenges each of them faces as a function of scale, resources and brand strength.

More granular knowledge of this kind would provide a better sense of the extent to which such factors as scale and location affect the realistic setting of fundraising goals and the level of expectation appropriate to them.

The short Development Managers Forum Report is notable for having a section specifically dedicated to identifying challenges, a feature that could be built into each strand of assessment in future reports. Of course, it is possible to infer challenges generally from the report. The headline figure – a decline of 7% in the aggregate amount raised in 2016² compared with 2015 – can perhaps be best interpreted in relation to the data in Table 3. This suggests that variations in fundraising success may be attributable to churn in the number of full and part-time staff dedicated to fundraising in each organisation. However, a more explicit and critical analysis of data would provide greater clarity on the underlying causes and the actual challenges for the future.

Happily, excellent case studies on three participants in the programme – the Irish Museum of Modern Art (IMMA), the Royal Irish Academy of Music (RIAM) and the Irish Architectural Foundation (IAF) – provide a richer seam of information of this kind. In reading these, a more grounded understanding of how the fundraising challenge works for different kinds and scale of operation emerges.

The IMMA case study reminds us that fundraising expectations for a national institution are framed by the State's duty to act as its primary funder. IMMA, along with its sister national

institutions, saw its annual funding slashed by almost half following the economic crash in 2008 - a deficiency that still prevailed in 2015, even as the economy was very much on an upturn. This was also the year in which IMMA received sanction for the role of Head of Audiences and Development, which allowed it to take full advantage of participation in the DeVos programme. The case presents clear evidence that the implementation of a professionally run fundraising project can produce dramatic results: corporate investment in IMMA has increased by 877%, from €29,500 in 2014 to over €250,000 in 2016.

The RIAM entered the DeVos programme in a high state of preparation: specific and ambitious fundraising goals had already been set by the board. The Director and Fundraising Manager worked together on the fundraising project. Here was an organisation primed to hit the ground running, and it provides an object lesson in the importance of effective corporate governance in setting a clear sense of mission and strategic purpose for fundraising efforts.³ The RIAM records a truly impressive 460% increase in contributed income since entering the DeVos programme.

The IAF case study provides an insight into the struggle organisations face in recruiting and retaining skilled fundraising staff. In 2015 it lost its dedicated full-time fundraiser, which had been supported by the Arts Council's RAISE scheme. Clearly, these skills made a real difference to the IAF's fundraising capacity, as 2015 was also the year in which private investment and other activities

contributed a 155% increase to its programming spend for the year.⁴ These three case studies, then, provide valuable insights into the nature of success and the operational challenges of the Irish fundraising landscape. In future, this case study approach could be deepened by providing a more diverse typology of cases. The three this year, though varying in scale, are Dublin-based institutions with a strategic national remit. Given *Business to Arts'* desire to broaden its nationwide reach, the mix might include at least one non-Dublin organisation and at least one organisation with a 1-5 staffing level. The IAF case study concludes with some arresting statistics: despite a 41% growth in private investment from 2015-16 and a 309% growth since the start of its participation in the DeVos programme, the portion of the organisation's total income attributed to public funds decreased by 28% (from 88% in 2014 to a projected 63% in 2016). This outcome can be placed beside the dramatic success of IMMA's fundraising performance, while at the same time receiving only a modest increase in its annual government grant, barely putting a dent in the 48% cut in public funding it has endured for nigh on a decade.

This poses a fundamental question for public policy. Given the underlying dependence of so many cultural organisations on core public funding, how can we ensure that positive outcomes in fundraising performance do not result in their being effectively penalised in terms of the aggregate resources available to them to deliver high quality services to the public? Or, to put it another way, how can we ensure that when an institution

succeeds in optimising income from its fundraising efforts that this is not effectively undermined by stand-still or reduced levels of public funding?

The answer to these questions will require a more cohesive and coordinated approach to all aspects of the funding environment in which cultural organisations operate. The contract between government, state agencies and the organisations they support must be clarified to ensure that fundraising success is properly motivated, incentivised and rewarded. A number of policy changes could be examined with this goal in view. For example, improving the tax relief mechanisms for private financial donations to cultural institutions would at once facilitate more ambitious fundraising goals and lead to more sustainable outcomes for fundraising campaigns.⁵ Rewarding organisations that achieve their fundraising goals by linking the sums raised in some way to marginal increases in public funding would offer assurance that the

overall trajectory of their efforts was genuinely developmental. And all of this is crucial to the retention of skilled fundraising staff.

Finally, and from a qualitative perspective, greater appreciation is needed of the positive impact on organisational culture, which the skills and disciplines involved in building successful fundraising capacities can have on cultural organisations. The disciplines of goal-setting, commitment to quality programming, performance and delivery instilled through fundraising, and the buzz and motivation that are engendered in staff by having their work validated in this way, are all disciplines which are to some extent transferrable to the more efficient use of public funding too.

² http://www.businessstoarts.ie/wp-content/uploads/2014/09/161026_CaseStudy_IMMA_FINAL.pdf

³ http://www.businessstoarts.ie/wp-content/uploads/2014/09/161026_CaseStudy_RIAM_03_FINAL.pdf

⁴ http://www.businessstoarts.ie/wp-content/uploads/2014/09/161026_CaseStudy_IAF_04_FINAL.pdf

⁵ For a constructive contribution to this debate see Timothy King, 'Tapping the Culturati: An Underexploited Source of Private Finance for the Arts in Ireland,' in the Irish Journal of Cultural Policy and Arts Management, Vol. 1. Available online at: <http://www.culturalpolicy.ie/index.php/ijamcp/article/view/6>

New Stream

Recommendations

DeVos Ireland Programme

Continue to create additional Case Studies of long-term work with New Stream participants. This will assist other arts organisations to situate fundraising in their own context.

Advocate for enhanced institutional and programmatic marketing strategies to ensure continued expansion of organisations audience, supporting the growth of both earned and contributed revenue.

Emphasise the importance of connecting board members with a specific, mission-driven project that reflect their interests and priorities.

Advocate for the implementation of succession plans in organisations around key roles, particularly in the areas of marketing and fundraising.

Brown Bag Briefing Sessions

Continue to develop 'Introduction to Sponsorship' seminars throughout the year. Introduce 'Advanced Sponsorship' sessions, which are tailored to move participants from Beginner to Intermediate/Skills.

Encourage those attending to research, prepare, utilise and contribute to the online knowledge centre prior to attending seminars and compiling sponsorship proposals.

Development Managers' Forum

The overall feedback from the Chair of the group acknowledges the group's knowledge and position in the sector. As a means of developing its position, the DMF should expand to develop

further thought-leadership and a public voice on sectorial issues and National Cultural Policy.

Take a more active group role to educate internal and external stakeholders and decision-makers to ensure the need to support the arts in society.

Knowledge Centre

As 71% of respondents have read articles on the Knowledge Centre, invest time and resources promoting the Knowledge Centre to widest audience. Identify ways to measure ongoing engagement with the Knowledge Centre.

The Broader Business to Arts & New Stream Agenda

With the introduction of the Fundraising Fellowship, Dublin programme, in partnership with Dublin City Council's Dublin's Culture Connects, *Business to Arts* should create a suite of fundraising materials and toolkits.

Provide continued support in generating a shift towards active fundraising and diversification of funding in all participating organisations. Convene an arts fundraising, philanthropy/ sponsorship seminar to address the findings and implications of the De Vos Ireland programme.

Engage the new fundraising teams in previous DeVos participating organisations. Advocate for them to work with colleagues who have implemented The Cycle.

Business to Arts is a membership-based, charitable organisation (CHY 9871) that brokers, enables and supports creative partnerships between businesses, individuals and the arts. We work to team our business members up with arts organisations and artists to develop solutions in areas such as sponsorship, commissioning, brand development, training, leadership development, internal and external communications and events. We also work with artists and arts organisations providing a range of training opportunities and coaching to help diversify income streams, grow audiences and improve efficiencies.

For further details on any element of *New Stream* please feel free to contact us at:

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