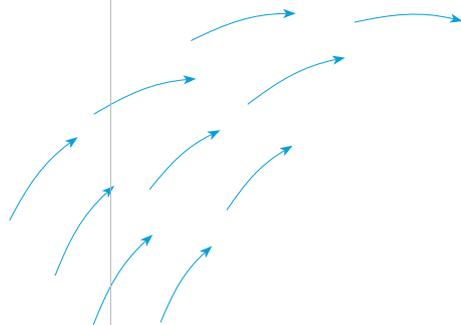


New Stream

A Project Operated by Business to Arts

GROWTH

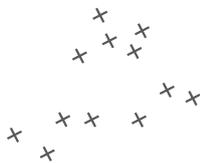


Review 2014-2015
(Year 6)

STRATEGY.



NEW



REGIONAL

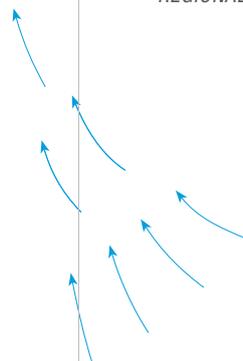
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New Stream

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New Stream

Executive Summary

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

The assessment and report was compiled by Margarita Vásquez Cárdenas of *Business to Arts* between November 2015 and January 2016. 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 six years of *New Stream*, we asked Arts & Cultural Consultant, Martin Drury, to review the six evaluation documents and reflect on the programme to date. His commentary is included here at the end of the Year Six Evaluation, as well being published on the *New Stream* Knowledge Centre Website.

In preparing this Evaluation, qualitative research was undertaken on five of the six strands of *New Stream* – Brown Bag Briefings Sessions, For Impact Fundraising Training, Development Managers' Forum, the *New Stream* Partnership with DVIAM, and the *New Stream* Knowledge Centre.

Building on the recommendations of Year Five, our main objective in Year Six 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. We continue to advocate with all stakeholders on the ongoing need for diversification of funding sources.

At the end of the sixth year of *New Stream*, over €15.7 million has been raised in cash/in kind by participants. This represents a return of €23 for every €1 invested in *New Stream* by Bank of America Merrill Lynch over six years.

There were 316 participants in *New Stream* events in 2015, a 27% increase on 2014. This reflects a focus on delivering introductory talks (Brown Bag Briefings) and in-depth capacity building to a new and wider group of arts organisations. An 18-month extension of The DeVos Institute Partnership commenced with a focus on strategy development, implementation and capacity building for ten organisations of which seven are new to the programme.

The Development Managers' Forum (DMF) continues 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 third 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.

New Stream

Introduction

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

2015 marks the end of the sixth year of operation of the *New Stream* project which is supported by Bank of America Merrill Lynch; The Department of Arts, Heritage & Gaeltacht; The Ireland Funds; The RDS and *Business to Arts*' wider corporate membership base. We welcome Accenture as a new supporter of *New Stream* in 2016 as we enter the second year of the current two-year partnership with the DeVos Institute of Arts Management at the University of Maryland.

This annual evaluation serves as a vital tool and point in time to progress the impact of *New Stream* and inform *Business to Arts*' mission. *New Stream* is a programme with finite resources, which sees considerable demand from artists, arts organisations and creative businesses around Ireland. The toll of the last eight years in Ireland continues to have a significant impact on the arts sector and its need for new sources of revenue.

The headline results from 2015 are indicative of a considerable change in the environment. €2.4m was raised by participants in 2015. This is down 44% from €4.3 raised by participants in 2014. While there are many reasons for success and failure in fundraising, it is clear there has been a significant change in human resources dedicated to fundraising in participating organisations. This has impacted our ability to accurately record the funds raised by some organisations,

despite them having worked intensively with *Business to Arts* to strengthen their strategic planning, artistic programming, marketing programmes and board engagement.

Feedback from *New Stream* participants identifies that:

- A lack of time and human resources to develop and implement new strategic and fundraising plans remains a continuing barrier for the cultural sector.
- The arts sector faces long-term challenges attracting and retaining fundraising talent in a rising economy.
- The competition for professional fundraisers among the non-profit sector as a whole is significant.
- The impact of prolonged gap periods between the appointment of fundraising talent on fundraising performance can be considerable.
- The general appeal of professional fundraising in the arts sector is questionable. The salaries offered; the duration of contracts offered; the fundraising targets expected; and the insecurity of positions in the arts all present threats to future fundraising performance.
- The cyclical nature of fundraising performance in the arts sector will be maintained unless organisations can work to improve salaries and working conditions offered to fundraising talent.

For me, the above findings reinforce the need for capacity building organisations like *Business to Arts* and programmes like *New Stream* and Fund it. Arts organisations will

face many environmental factors that at times will impede or progress their fundraising success over the coming years. The resourcing of programmes like *New Stream*; continuing support services for fundraisers; and other development activities are crucial for sustainable fundraising in the arts sector in Ireland.

Business to Arts' mission is to build creative partnerships between the arts and business; so that the creativity of the arts and the acumen of the business community enhance each other and drive world-class performance in Ireland. With the business community (generally) feeling the effects of an upward economy, *Business to Arts* must now allocate additional time and resources to the supply side of corporate investment in the arts.

New Stream's role is to build the capacity of the arts sector in Ireland. This role includes developing the capacity of commercial and industrial organisations, individuals, trusts/foundations and central and local government to see the benefits of investing in and funding the arts, in addition to enabling arts organisations to develop sustainable new revenue streams.

To help us achieve this, we will seek renewed investment in *New Stream* during 2016 and beyond. We will work with additional partners and create opportunities where leaders in the arts world can meet with their peers in Government and corporate Ireland.

New Stream

Aims and Methodology

Aims

- To provide a review of *New Stream* activity during 2014/5.
- To provide an update on the amounts raised by participants.
- To establish priorities for Year Seven and Eight.

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, For Impact Fundraising, 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, Brown Bag Briefing Sessions and For Impact Fundraising Training. In total, respondents from 67 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 *For Impact* and 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

21/11/2014 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	16/4/2015 <i>New Stream</i> Capacity Building 18 Month Intensive – The Cycle and Fundraising from Individuals (Dublin) <i>DeVos Institute of Arts Management</i>	14/8/2015 <i>New Stream</i> Capacity Building 18 Month Intensive – Site Visits (Dublin) <i>DeVos Institute of Arts Management</i>
12/12/2014 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	16/4/2015 – 17/5/2015 <i>New Stream</i> Capacity Building 18 Month Intensive – Site Visits (Dublin) <i>DeVos Institute of Arts Management</i>	21/8/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>
16/12/2014 Annual Review Discussion (Dublin) <i>Development Managers' Forum</i>	17/4/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	8/9/2015 Dublin 2020 European Capital of Culture Bid & Docklands Arts Fund – Ray Yeates (Dublin) <i>Development Managers' Forum</i>
9/1/2015 Introduction to For Impact Fundraising (Dublin) <i>For Impact</i>	8/5/2015 Advanced Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	11/9/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>
23/1/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	12/5/2015 The Arts Council's Fundraising Capacity Building Strategy – Martin O'Sullivan (Dublin) <i>Development Managers' Forum</i>	1/10/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>
6/2/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	6/6/2015 Good Governance & Activating Your Board For Fundraising – Patricia Quinn (Dublin) <i>Development Managers' Forum</i>	13/11/2015 Introduction to Sponsorship Seminar (Cork) <i>Brown Bag Briefing</i>
27/2/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	12/6/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	16/11/2015 <i>New Stream</i> Capacity Building 18 Month Intensive – Institutional and Programmatic Marketing; Fundraising from Corporations (Dublin) <i>DeVos Institute of Arts Management</i>
12/3/2015 Introduction to For Impact Fundraising (Dublin) <i>For Impact</i>	17/6/2015 Introduction to Crowdfunding (Online) <i>DeVos Institute of Arts Management</i>	Non-Assessed Events
27/3/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	17/7/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	27/1/2015 Sky Academy Arts Scholarships Briefing (Dublin) <i>Brown Bag Briefing</i>
14/4/2015 Working with Sky Arts & Hennessy – Two Case Studies (Dublin) Development Managers' Forum	7/8/2015 Introduction to Sponsorship Seminar (Dublin) <i>Brown Bag Briefing</i>	28/1/2015 Sky Arts Amplify Briefing (Dublin) <i>Brown Bag Briefing</i>
		7/10/2015 Allianz Arts, Festival & Music Sponsorship Report Briefing (Dublin) <i>Brown Bag Briefing</i>

New Stream

Overview of Participants

In total, 316 people engaged with one or more *New Stream* sessions in Year Six. This is a 27% increase from 249 in Year Five, and our highest participation level from individuals to date across the yearly programme. The increase in events from 22 in Year Five to 30 in Year Six, reflects the focus on delivering skills to individuals new to fundraising through regular Introduction to Sponsorship Seminars.

The large growth in participation in the Craft Sector in Year Six reflects investment by the Design & Crafts Council of Ireland in craft organisations growing their capacity in the run up to and during the Year of Irish Design 2015.

Geographic Analysis of Participants

The majority of participants (65%) were based in Dublin – although 30% of the Dublin participants work for organisations with a national remit.

County Number of Participants

Carlow	2	Louth	8
Clare	3	Mayo	1
Cork	12	Meath	6
Dublin	206	Monaghan	1
Galway	7	Offaly	5
Kerry	10	Sligo	2
Kildare	11	Tipperary	6
Kilkenny	3	Tyrone	1
Leitrim	6	Westmeath	6
Limerick	7	Wexford	6
		Wicklow	7

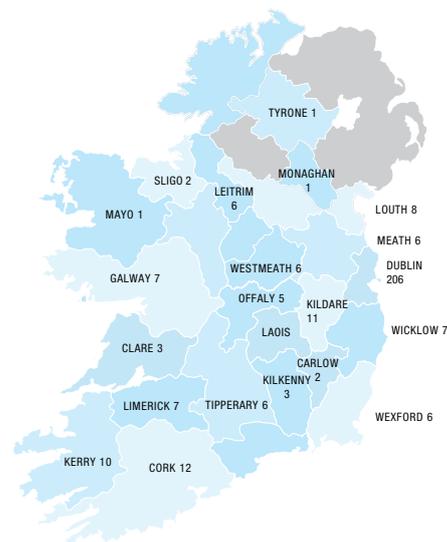
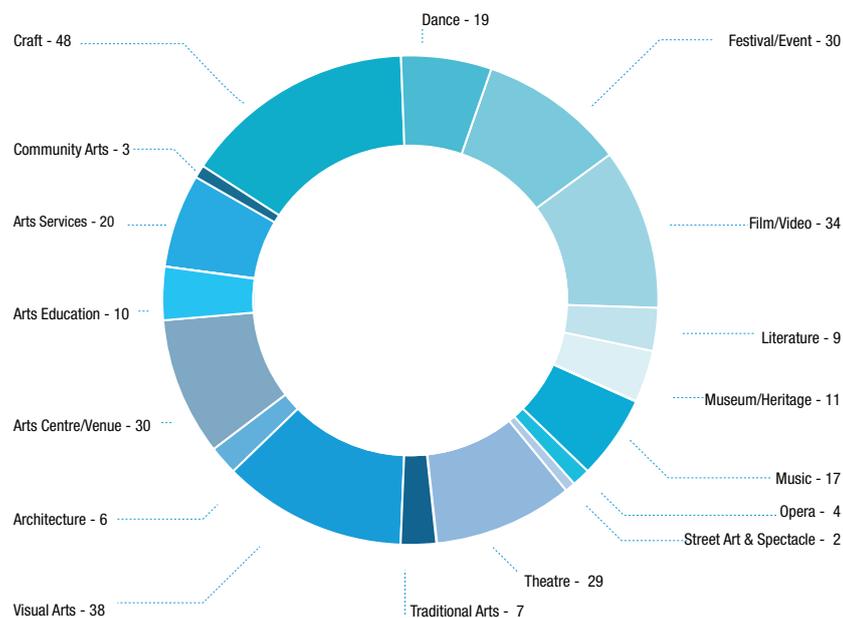


Table 1

Year	2010	2011	2012	2013	2014	2015
People Engaged	111	130	177	313	249	316



Artform Analysis of Participants

Architecture	6
Arts Centre/Venue	30
Arts Education	10
Arts Services	20
Community Arts	3
Craft	48
Dance	19
Festival/Event	30
Film/Video	34
Literature	9
Museum/Heritage	11
Music	17
Opera	4
Street Art & Spectacle	2
Theatre	29
Traditional Arts	7
Visual Arts	38

New Stream

Review of Funds Raised & Fundraising Experience

In order to ascertain how much (in € value terms) has been raised by organisations who have participated in *New Stream*, 124 participants from 115 organisations were emailed with an update request. Valid responses were received from 67 organisations and 68 respondents representing an overall 59.1% response rate.

64% of organisations who participated in the DeVos Ireland Programme (2012 - 2015) returned valid responses. 80% of current participants in the DeVos Capacity Building 18 Months Intensive returned valid responses. 49.1% of organisations who participated in the Brown Bag Briefing Sessions returned valid responses. 55.3% of organisations who participated in the For Impact Fundraising Training returned valid responses.

Respondents reported raising in excess of €2.4 million cash and in-kind support in 2015. Over the six year period of the *New Stream* programme, in excess of €15.7 million cash and in-kind support has been raised by participants.

Key observations Table 2 and Table 3:

- A cumulative total of €15,700,000 has been raised by participants over six years, attributed to the skills developed via *New Stream*.
- There was a 44% decline in funds raised between 2013/14 and 2014/15 ie. a decline of €1.9m in funds raised by participants, year-on-year.
- The increase in beginner/intermediate fundraisers reflects new participants in *New Stream* in Year Six.
- The decline in the number of skilled and expert fundraisers among participant organisations over the past 3 years reflects turnover of staff responsible for fundraising among participants.
- A drop in valid responses received from organisations who participated in the DeVos Ireland Programme, from 96% in Year Five to 66.1% in Year Six is indicative of the level of staff turnover within fundraising departments in arts organisations.

As shown in Table 2 below, the level of funds raised by participating organisations decreased by 55.8% in 2015 to €2.4 million.

Table 3 below, represents the fluctuating nature of fundraising within arts organisations. Beginner expertise has increased by 17% and is attributed to an increase in the number of first-time individuals participating in the Brown Bag Briefing Sessions. Intermediate, Skilled and Expert levels have decreased; this can be attributed to turnover of staff responsible for fundraising in participant organisations.

Table 2 – Funds raised between 2010 – 2015

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

Table 3 - How would you rate your fundraising expertise?

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

New Stream

Review of DeVos Ireland Partnership

What is it?

The DeVos Ireland Partnership is a teaching and mentoring intensive programme that is modelled on the DeVos Institute of Arts Management (DVIAM) successful international programmes for arts organisations and managers delivered by the DVIAM at the University of Maryland, 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. At the outset of Year Six participants felt that more could be achieved through effective strategic planning, longer term artistic programming and more aggressive marketing.

Following recommendations made in Year Five, the *New Stream* partnership with the DVIAM was renewed. A competitive application process in 2015 identified 7 new and 3 returning participant organisations to commence work with the DeVos Institute and *Business to Arts* through a structured 18-month programme focusing on six 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

- 95% of respondents continue to use the information they receive through DeVos Ireland programme.
- 90% of respondents believe that as a result of the DeVos Ireland programme they have improved their understanding of how to build successful fundraising campaigns
- 80% of respondents have developed a broader entrepreneurial-fundraising mindset.
- 95% of respondents are able to relay the value of fundraising within their organisation.
- 85% of respondents are more confident in developing an internal/external fundraising sales pitch.

Cycle Audit

At the start of Year six, a preparatory survey titled 'Cycle Audit Summary (Spring 2015) was issued to examine the capacity of participating organisations at the beginning of the programme prior to training. It is a comprehensive study of the ten participating organisations. It is designed to assist each organisation in its effort to evaluate and maximise its capacity and is used as a baseline against which the same study is measured at the end of the program.

DVIAM and Business to Arts have taken the results of this survey and created a programme of activity which responds to the cohorts areas of vulnerability.

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

- At the beginning of the programme prior to training
- 20% of organisations reported a plan that produces excellent results. 30% reported an adequate plan. The remaining reported a weak, ineffective or incomplete plan.
 - 20% of organisations reported planning their programmes no more than 12 months in advance, with the cohort reporting an average planning timeframe of 17.3 months.
 - 90% of organisations introduced a new programme or event during their most recently completed financial year.
 - 80% of organisations commissioned or created a new work.

Selected Quotes:

“ Programming at our festival is consistently pointed up as industry-leading.”

“ Over the last 3-4 years we have been diversifying and expanding our own promoted programme. ”

Key Performance Indicators – Institutional Marketing

At the beginning of the programme prior to training

- 40% of organisations reported less than one full-time staff member dedicated to marketing.
- 10% of organisations reported an institutional marketing plan that occasionally produces excellent results.
- 50% reported an adequate institutional marketing plan.

Selected Quotes:

- “ Our 30th Anniversary presented a particularly positive institutional marketing opportunity - with a Presidential visit, a major publication, and new public art commission.”
- “ We have worked on our narrative and are starting to have a consistent approach in the language and story that we tell.”

Key Performance Indicators – Programmatic Marketing

At the beginning of the programme prior to training

- 10% of organisations reported a programmatic marketing plan that produces excellent results.
- 50% of organisations reported an adequate programmatic marketing plan, but coordinating activity in general does not sufficiently leverage other areas of the Cycle.
- 40% reported a weak, incomplete or ineffective plan that does not sufficiently leverage other areas of the Cycle.

Selected Quotes:

- “ Marketing campaigns are targeted differently according to genre; digital and social media are being used very effectively with new and younger audiences.”
- “ We have become more data-driven over the last 4 years.”
- “ At present, there are too many unconnected databases. We’re not maximising the data we have and it’s fragmented.”

Key Performance Indicators – Earned Income

At the beginning of the programme prior to training

- 20% of organisations reported an earned income plan that produces excellent results.
- 40% of organisations earned over 70% of their earned income from programme revenues.

Selected Quotes:

- “ We have looked at additional ways to generate income but have come into capacity challenges.”
- “ We are very bad at this. We give too much away for free and it often cannibalises our Membership recruitment efforts.”
- “ We charge for very few of our activities, and people would be appalled if we did, as that is not common here.”

Key Performance Indicators – Family

At the beginning of the programme prior to training

- 10% of organisations reported a board of directors that produces excellent results.
- An average of 11.4 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 0% to 75%, an average of 33% per organisation.
- 90% of organisations reported they currently have a strategic plan in place.
- 10% of organisations reported a family and community engagement plan that produces excellent results. 20% reported an adequate plan. The remaining reported a weak, incomplete, or ineffective plan.

Selected Quotes:

- “ We have developed a comprehensive Community Engagement programme and our message is by buying a ticket to a concert, our supporters are supporting these projects.”
- “ Throughout the country we have very loyal audience members who support our work and we need to work harder to build our relationship with them.”
- “ We have the makings of a very strong family but have not optimised this in a strategic way.”
- “ The ‘family’ of supporters is very small and needs to grow substantially to reflect the needs and aspirations of the company.”

Key Performance Indicators – Fundraising

At the beginning of the programme prior to training

- 40% of organisations reported less than one full-time staff member dedicated to fundraising.
- 100% of organisations reported their organisation runs a membership scheme.
- Two-thirds of the cohort reported having individual donors aside from members.
- Two-thirds of the cohort reported receiving multi-year contributions (from any source).
- One organisation reported a capital campaign underway (11%).
- 70% of organisations reported more than 80% of contributed income to public sources.
- 10% of organisations reported an individual donor plan that produces excellent results. 30% reported an adequate plan that does not sufficiently leverage other areas of the Cycle.
- 10% of organisations reported a corporate, foundation, and government donor plan that produces excellent results. 80% reported an adequate plan that does not sufficiently leverage other areas of the Cycle.

Selected Quotes:

- “ There is an ongoing effort to prospect new individual donors.”
- “ We are doing our best, but we are in an environment where the idea that one should donate to an arts organisation is a relatively foreign concept.”
- “ Much effort is being put into identifying corporate needs in the current environment, with some notable successes recently.”

Key Performance Indicators – Capacity, Implementation and Financial Management

At the beginning of the programme prior to training

- Full-time employees (FTE) ranged from 1 to 66, and average of 18.2 FTE per organisation.
- No organisations reported a staffing and succession plan that produces excellent or adequate results.
- 20% of organisations reported a space and facility plan that produces excellent results. Half of the cohort reported an adequate plan.
- 10% of organisations reported an implementation plan that produces excellent results.
- No 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:

- “ At present, our organisation does not have adequate human resources to implement its ambitious plans.”
- “ I would welcome such long term planning for the organisation, as it would facilitate many facets of the organisation being addressed in advance.”
- “ We very much operate on a yearly financial plan.”

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 Five, in 2016 these were focused on 'Introduction to Sponsorship' with a wide cohort of arts organisations new to arts sponsorship and seeking to diversify their revenue.

Representatives from 55 organisations attended the BBBS in Year Six. Each participating organisation in Year Six was emailed with an update request on their progress. Valid responses were received from 27 organisations (49.1%).

Key insights

- 78% of respondents continue to use the information they received through the Introduction to Sponsorship Seminar to develop, inform or refine their fundraising strategies.
- 74% 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.
- 85% agreed they had developed a broader entrepreneurial fundraising mindset.
- 70% agreed they were more able to relay the value of fundraising within their organisation.
- 74% were more confident in developing an internal/external fundraising pitch.

New Stream

Review of For Impact Fundraising Training

What is it?

Delivered by Georgina Neal of the Suddes Group, For Impact Fundraising Training (FI) provides practical training and consulting solutions for non-profits to raise money.

How has it developed?

For Impact Fundraising Training was delivered twice as part of *New Stream* in Year Six. In total, representatives from 33 arts organisations have taken part in training held only with FI since *New Stream* began.

Each participating organisation was emailed with an update request. Valid responses were received from 21 organisations (55.3%).

Key insights

- 86% of respondents continue to use the information they received through FI to develop, inform or refine their fundraising strategies.
- 86% of all respondents agreed that as a result of FI training they had improved their understanding of how to build a successful fundraising campaign.
- 86% agreed they had developed a broader entrepreneurial fundraising mindset.
- 76% agreed they were more able to relay the value of fundraising within their organisation.
- 86% were more confident in developing an internal/external fundraising pitch.
- 81% would like a personalised review/recap of FI in 2016.

New Stream

Review of Development Managers' Forum

By Louise O'Reilly, Network Development Manager, Science

Gallery International (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. Instigated by *Business to Arts* under *New Stream*, the group is now constantly self-evaluating and evolving, supported by *Business to Arts*. 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.”

“ In the context of a challenging economic climate and reduced public funding, the Government recommends that the sector develop private sources for additional 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 makers. The DMF represents the collective arts fundraising voice operating at the coalface of this challenging climate and culture.”

Key Achievements & Events in 2015

- 2015 saw an increase in the recruitment of Development Managers as a role within many arts organisations. DMF continued to broaden its membership to include the new cohort of RAISE 2 Development Managers.
- 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.
- Committing to and realising our goal of mutual advocacy amongst a diverse range of stakeholders.
- Guest speaker sessions with:
 - Martin O’Sullivan, Finance Director, Arts Council on their Fundraising Capacity Building Strategy
 - Patricia Quinn, MD Benefacts on Good Governance and introducing the new portal for Ireland’s non-profit sector data, and how this can assist with case-making in arts development
 - Ray Yeates, City Arts Officer, Dublin City Council, on Dublin’s bid for European Capital of Culture 2020, and the launch of the Docklands Arts Fund

Areas for Improvement in 2016

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

- Advocate for an ‘organisational/organisation-wide’ approach to development.
- Develop our collective thought-leadership on areas such as the National Cultural Policy and coordinate our public voice about sectoral issues.
- Educate internal and external stakeholders and other decision-makers about the need to support the arts eg. Ministerial advisors, board members 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 Centre¹ 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

- 52% of respondents to the annual survey had read articles on the *New Stream* Knowledge Centre.
- 81% stated they will use the *New Stream* Knowledge Centre in the future.
- 77% stated the *New Stream* Knowledge Centre will be of use to others fundraising in the arts.

New Stream

Reflections on Six Years of New Stream

By Martin Drury,
Arts & Cultural Consultant

This commentary on aspects of the *New Stream* programme during the six-year period since its inception in 2009 is based upon analysis of this current review of Year Six of the programme and of its five antecedents. That there have been six successive years of *New Stream*, with each reviewed in a broadly similar fashion, is a significant accomplishment in a sector bedevilled by short-term initiatives, lapsed partnerships and a poor track-record in evaluation. There are further grounds for optimism in the fact that this is not a terminal review but rather a moment of reflection between the six-year phase supported by Bank of America Merrill Lynch and the next phase of the programme currently part sustained by Accenture.

New Stream has been characterised by a consistency of focus and by a flexibility of approach born of responsiveness to the lived experience of the programme and its participants and to the learning gleaned from the annual reviews. This has resulted in the dominant gene of fundraising which characterised the early years of the programme being complemented in time by a wider set of values and skills so that *New Stream*'s aim might now be defined as supporting the resourcefulness of Irish arts organisations as cultural enterprises.

Though clear trends and consistent themes emerge from a 'review of the reviews' over six years, the adaptive nature of the programme has meant that strict comparative evaluation is not possible. One reason for this is that the cohort of *New Stream* organisations has not only increased but has changed in profile. For example, organisations designated

as 'Craft' (which mostly operate in a different economic framework to that of the arts) had no presence in the first three years of *New Stream* and yet were the single largest grouping (48) in Year Six. A further reason is that over the course of the six years the programme strands have altered in nature and emphasis (some like the Strategy Fund introduced in Year Two disappear subsequently without explanation) requiring concomitant adjustments in measures and indicators. These points are made not to undermine the evaluation methodologies but rather to underscore the complexity of the arts sector ('cultural sector' is perhaps the more appropriate term), the welcome flexibility of *New Stream*, and the importance of that programme's commitment to resourcing the sector to better resource itself.

Standing back to review the arc of six years of *New Stream*, key challenges and opportunities reveal themselves. In supporting cultural organisations to bear additional weight, especially in the aftermath of the recent economic crash and the subsequent realisation that the future might not lie in re-building old models, *New Stream* has now to consider its own weight-bearing capacity. *New Stream* and *Business to Arts* have good form in this regard. From the start the programme sought strength from other sources most notably from DVIAM. That partnership widened *New Stream*'s lens from its initial fundraising setting and gave programme participants rigorous business intelligence and organisational development experience, always filtered through the prism of cultural organisations and their particular characteristics. Both the welcome for this strand and the caveats outlined in the 'External

Observations' section of the Year Three Review are worth re-visiting. Particularly in relation to the make-up of Boards of Arts organisations. In the changing environment of corporate governance (in both company law and the regulation of charities) the role of boards in Irish arts organisations (including but not limited to the domain of fundraising) merits continued attention, as is clear from reviewing the six years of *New Stream*.

Public discourse and media attention in respect of the arts can mask the fact that the armature of public arts provision in Ireland is made up of small to medium scale organisations. Typically these are staffed by a few people often obliged to multi-task within and beyond their primary competencies. Much attention in recent years has been on the collapse in financial resources and the 'loss' of arts organisations, but even when organisations have survived, their human resources have been badly depleted and existing staff stretched to breaking point. This is especially true of the cultural SMEs. There is need for the dominant policy focus on artists, on physical infrastructure and on funding to be complemented by attention to the health (performance, sustainability and capacity for renewal) of our arts organisations and in particular of those who staff them. The challenge inherent in this analysis may be addressed in part by *Business to Arts* in consort with others as suggested later.

In the fundraising field that is the particular focus of *New Stream*, any SWOT analysis by public policy-makers and funders must attend not only to the 'opportunity' inherent

in raising funds from the private sector but also to the ‘threat’ to the sustainability of such gains arising from the high turnover of fundraising personnel in the arts and culture field when compared with other domains. Fundraising is critically dependent on the building and sustaining of donor relationships and high levels of key staff turnover in cultural organisations are injurious to the cause of committed giving to the arts.

A notable strand of *New Stream*, characterised by the sector bearing some of its own weight through networking and collective professional development, is the Development Managers’ Forum (DMF). A narrative of increasing self-confidence, of openness to collaboration (with peers participating in the Arts Council’s RAISE programme), and of healthy self-analysis emerges in the excellent series of DMF Reviews in the annual reviews of Years Four, Five and Six. The clear focus on ‘Key Achievements’; ‘Areas for Improvement’; ‘Current Challenges’; and ‘Priorities’ is part of the harvest anticipated in the very first annual review when it stated: The developing network of arts fundraisers is the first of its kind in Ireland and the potential model for other sectors.

New Stream bears and needs analysis from both a cultural policy perspective and that of business and management. Consideration might be given to each future annual review having two external observations, one from each of the perspectives mentioned above. The value of the external observations offered in Year Three (by a business expert) should complement and not supplant the cultural policy observations which in all years but one have been a valuable element of the annual review of *New Stream*. In addition, the publication of the annual

review might be the occasion for a seminar of stakeholders convened by *Business to Arts* to address the findings and implications of that year’s programme review. Such an event might in turn be a catalyst for collaboration across disciplines and sectors. In terms of an evolutionary, collaborative cultural strategy for Ireland this could be a key moment in the annual calendar.

New Stream is emblematic of - and indeed contributor to - a noticeable current feature of the cultural sector: a desire to move beyond the attitudes and behaviours of ‘crisis management’ to those of ‘strategic management’. There is opportunity now to leverage the demonstrable commitment and distinctive expertise of *Business to Arts* and its partners and more specifically the learning of the past six years by locating *New Stream* in this wider strategic context. A national cultural policy (‘Culture 2025’) is anticipated from the Department of Arts to provide a framework for the development of the sector for the next decade. That is likely to provide one or more gateways through which *Business to Arts* (on its own or with business, cultural or educational partners) could enter the developmental space and make a distinct set of offerings based in part on the *New Stream* experience.

In 2016 the Arts Council begins the process of implementing its new ten-year strategy which inter alia commits to making the professional development of the arts sector a focus of our investment and of our joint actions with partners and stakeholders. Objective 21 of that strategy includes detailed reference to succession planning; to the need for arts organisations to be innovative in their business and management

practices; to building a broad base of income sources, public, private, and earned; and to working with others in and beyond the arts to create a professional development framework that includes training, mentoring, exchanges and placements. The Arts Council will need support to deliver this objective and its Mission Statement commits it to work in partnership... with agencies and organisations within and beyond the cultural sector. This suggests that there is fertile ground for *Business to Arts*, without any loss of autonomy or distinctive brief, to approach the Arts Council and other key stakeholders. The congruence with the former’s RAISE programme has already been remarked on and indeed acted on. The audience development agenda (see Objective 6 of the Arts Council’s strategy) and the need to build on the legacy of its Arts Audiences project may provide further fertile terrain, given the emphasis on marketing evident in several aspects of *New Stream*. There may be a particular opportunity in linking the resources and materials of Arts Audiences with those in the *New Stream* Knowledge Centre.

Every year for the six years of *New Stream* the cover page of the annual review includes the same sub-title: A project operated by *Business to Arts*. In an age of hyperbole no one could accuse the organisation of stealing too much oxygen. It is perhaps time now not so much to claim the credit as to own the interest, expertise and commitment to work with others in developing the capacity and resourcefulness of Ireland’s cultural enterprises.

New Stream

Participant Recommendations

The following are a series of comments and feedback provided by a variety of New Stream participants

DeVos Ireland Programme

- *Business to Arts* should provide continued support in generating a shift towards active fundraising and diversification of funding in all participating organisations.
- Where fundraising/development staff exist, advocate for the implementation of succession plans in organisations.
- *Business to Arts* should engage with the new fundraising teams in previous DVIAM participating organisations. Advocate for them to work with colleagues who have implemented programme learning.
- Create additional case studies of the DVIAM long-term work with participants on the New Stream Programme,. This will assist other organisations to situate the programme more solidly in their own context.

Brown Bag Briefing Sessions

Continue to develop 'Introduction to Sponsorship' seminars which enable new staff to learn the approach of *Business to Arts* to sponsorship and fundraising.

Develop a series of sponsorship workshops tailored to move participants from Beginner to Intermediate and Intermediate to Skilled level fundraising expertise.

For Impact

Where appropriate, *Business to Arts* should develop intensive workshops and seminars for arts affiliates with a focus on diversification of funds and planning with For Impact.

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 the National Cultural Policy.

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

Knowledge Centre

As 52% of respondents have read articles on the Knowledge Centre, *Business to Arts* should invest time and resources promoting the Knowledge Centre to the widest possible audience. *Business to Arts* should identify ways to measure ongoing engagement with the Knowledge Centre.

The Broader *Business to Arts* & New Stream Agenda

In the changing environment of corporate governance, the role of boards in Irish arts organisations merits continued attention.

Consideration to be given to each future annual review having two external observations, one from an Irish cultural policy perspective and one from a business/management perspective.

In addition to the publication of an annual evaluation, consideration to be given to a seminar of stakeholders convened by *Business to Arts* to address the findings and implications of that year's programme review, as a catalyst for collaboration across disciplines and sectors.

In 2016 as The Arts Council begins to implement its new ten-year strategy, there is potential for *Business to Arts* to approach the Council and other key stakeholders to link resources and materials and work together on joint aims.

New Stream

Contact

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