

creating new income

 A TOOLKIT TO SUPPORT CREATIVE PRACTICE





Welcome to the Create NSW Creating New Income Toolkit. Here you'll find guides and resources to help generate revenue for your creative practice. The Toolkit is tailored to creative practitioners and small to medium organisations.

We've taken a "how to" approach to each topic, showing the steps needed to grow and develop income streams from sources such as philanthropy, sponsorship, crowdfunding and new products.

Individual guides contain links to related information throughout the Toolkit and case studies of success from around NSW. Alongside each of our guides you'll find links to further resources sourced from around the web to help kick-start your fundraising efforts.

Cover image and throughout: *Lorikeet Bushy Tree Mandala* (detail)
Emily Crockford, Studio A. Mural in Westpac Service Centre, Concord West, NSW.
Photo: Jessica Leggett



the guides

Click on the topic most relevant to you for a series of guides on the subject.

 **being** fit for fundraising

 **building**
your donor base

 **telling** your story

 **trusts & foundations**

 **major** gifts

 **crowdfunding**
& collective giving

 **business** sponsorship

 **new products & services**

 **case** studies

where to start?

Throughout the Toolkit you will find guides on a range of topics to inform and assist your revenue raising practices.

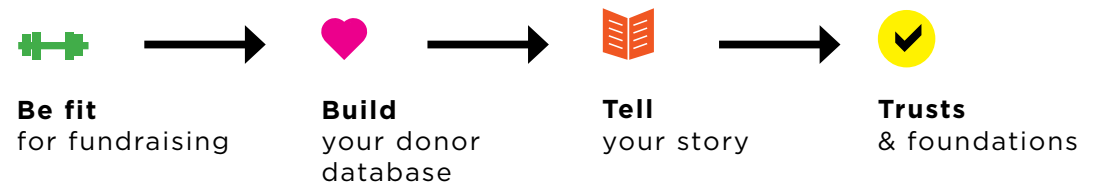
These short clear guides can be dipped into as needed. The Toolkit is not designed to be read cover-to-cover.

Not sure where to start? Try the following:

For individual creatives



For organisations



➡ **being** fit for fundraising

 **being** fit for fundraising.

this section contains the following guides:



where to start with no time or resources?

how to identify which fundraising method is best for you

how to receive tax deductible donations

how to talk to your board about donating

how to integrate fundraising into your strategic plan

engage your board in fundraising with this board paper template

how to set up a donor database

how to find a fundraising mentor

Click on the above tab for links to the guides, and follow the hyperlinks throughout the text for more information. Hyperlinks to other guides and websites are in highlighted in this section in **bold green**.



where to start with no time or resources?



It's a common question asked by creatives when the topic of fundraising comes up. Where do you start when there's so much else to do?

Without dedicated time and resources, generating revenue to support your creative work can seem like an impossible task. The trick is to start small. Set yourself an achievable goal so that you can road test your fundraising efforts. Build from there, seeking a slightly bigger target with each campaign.

Follow these simple steps to kick-start your fundraising.

1. Start small. You could begin with \$5,000 or even \$2,000. Set that as your target. There's no need to bite off more than you can chew.
2. Think about the specific project or cause you want to raise money for. What will resonate with your audience? Make that the focus of your first campaign.
3. Compile a **database** of your supporters. It costs nothing to start accumulating this data and it can build into a sizeable resource.
4. Use your networks. Do you have Facebook, LinkedIn, Instagram and Twitter profiles? When you combine those numbers, they can add up to a sizeable and useful community of potential donors.
5. If you're selling tickets, add an optional donation amount to the point of sale process and suggest the size of a donation.
6. Do you have a donations page on your website? Usually a simple plug-in will suffice for the back end. Ask your web designer to set it up for you.
7. Start building a reference list of possible **donors, sponsors, trusts and foundations**
8. If you have a board of directors, put fundraising on the **agenda** for the next meeting. Meet with your Chair about mobilising the board to assist your campaign.
9. Brainstorm the names of three people you think could assist with planning your campaign: for instance, an industry colleague, a supporter of your work and local business owner. Take them for coffee and share your plans.
10. Has anyone donated or supported you in the past? Reconnect with them and talk about your future plans.
11. Choose one avenue to pursue (philanthropy, sponsorship, crowdfunding etc) which you think suits your situation best. Learn all you can about that avenue and specialise.
12. Check your **Deductible Gift Recipient (DGR)** status. If you can't offer a tax deduction, check out the **Australian Cultural Fund** and/or the **Documentary Australia Foundation**.



being fit for fundraising.

13. Add a fundraising component to an existing event. Do you have an exhibition opening coming up? Launch your appeal there. Piggybacking it onto an existing commitment can save you time and connect you better with your supporters.
14. Plan the next **end of financial year appeal**. Add times and dates to your calendar, and do some rough calculations on what the costs will be.
15. Make it clear to your audience/attendees/followers that you accept donations. Make it prominent in your website and online profiles and visible if you have a physical space.
16. If you have a physical space, think about prominent donation boxes. Use an iPad on a stand at the exit to collect EFTPOS donations and contact details. Use roaming volunteers at events with tablets and Point of Sale software to collect donations.
17. Think about who from around you could be an effective fundraising **mentor**.
18. Make sure there are processes in place for capturing customer/supporter contact data and adding this to your database.
19. Read relevant articles and books: Amanda Palmer's ***The Art of Asking*** is a great place to start.
20. Sign up to the e-newsletters for Create NSW, Australia Council and Creative Partnerships Australia. Look out for events they run which can boost your knowledge on the topic.

TIP.

the trick is to start small.
Set yourself an achievable goal so that you can road test your fundraising efforts.

FURTHER READING

- How to start your crowdfunding campaign** – The basics from Pozible
- Philanthropy and private giving 101** – An overview from Creative Partnerships Australia
- 'How To' for Corporate Partnership and Sponsorship Proposals** – Useful guide from Circuit West, with templates for corporate sponsorship proposals
- Case Study: BAMB - Bank Art Museum Moree**



how to identify which fundraising method is best for you



This article will help you determine which fundraising method is best for you. Choose an option that suits your strengths to improve your chance of success.

Know your audience

What sort of people engage with your work? What stage of life are they in? What socio-economic background are they from? Understanding your audience can help you choose the best fundraising approach. If your work attracts a strong local audience, business sponsorship might be worth pursuing. If your audience is global, an online **crowdfunding** campaign or a **Patreon** account might help reach them. Think strategically about which approach best suits your customer base.

Find a cause

It can be difficult to motivate supporters to give to long-term projects. Think about small projects with a short-term need. For example, scholarships for young artists, new pieces of capital equipment, touring work nationally or internationally are good examples of short-term projects that can attract interest from supporters.

Look to your competitors for inspiration

What approaches are other organisations taking? Look at individual creatives and organisations around the country and around the world. They may be using fundraising methods you could adapt.

Are you looking to raise a lot of money or regular small amounts?

If you need to fund a major project or refurbishment, look for support from major donors or philanthropic trusts and foundations. If you're trying to build your fundraising skills, a series of small campaigns will be more effective.

Does your work lend itself to a certain method or medium?

Audiences can be tracked and measured, and you can use this information to build up a regular donor base. Visual arts organisations can find it more difficult to mobilise regular attendees, so individual art lovers may be the focus of their fundraising efforts. Screen content producers can find good support using online platforms that showcase trailers. It's all about finding the right medium.

Specialise in one fundraising method

Once you've found the method that's right for you, build up your expertise in this area. This can be more lucrative in the long run than trying to fundraise in multiple ways without building momentum or skills in one area.

being fit for fundraising.

Understand the costs and timeframes associated with fundraising

To save time and money, automate as many processes and procedures as possible – particularly if you're dealing with a lot of donors at once via crowdfunding. Scenario planning will help you compare the costs of various fundraising options. Estimate how long it might take to generate the funds you want, and be realistic: if you're soliciting large donations from individuals, your timetable may not coincide with theirs.

The pros and cons

This fact sheet, produced by Creative Partnerships Australia, details the advantages and pitfalls of each fundraising method.

TIP.

understanding your audience can help you choose the best fundraising approach.

FURTHER READING

How to raise money for an arts organization – Blog post from US fundraiser Mary Cahalane

Arts fundraising and the culture of asking – Caroline Sharpen on Australia's culture of philanthropy.

Creative Partnerships Australia – It's always a good idea to talk your options over with an expert. CPA offers free one-on-one consultations with the NSW State Manager

how to receive tax deductible donations



Many donors seek tax deductions for their contributions. To offer tax deductions, you must be endorsed as a Deductible Gift Recipient, or partner with an organisation that is.

To offer a tax deduction, organisations must be endorsed by the Australian Taxation Office as a Deductible Gift Recipient. Individuals need to be supported by an organisation which has Deductible Gift Recipient status, or use a platform such as the Australian Cultural Fund or Documentary Australia Foundation. These platforms are designed to enable organisations to offer tax deductible donations for creative projects.

Tax deductible donations include sums of money over \$2, property, cultural or heritage items. It is always best to seek advice from a tax professional. You can also view the Australian Taxation Office's advice on the topic [here](#).

Organisations

There are two ways organisations can apply for Deductible Gift Recipient status.

Public libraries, public museums and public art galleries can register as a charity with the Australian Charities and Not-for-profits Commission. They can then apply for Deductible Gift Recipient endorsement with the Australian Taxation Office.

Other cultural organisations can apply for inclusion in the Register of Cultural Organisations – a register of organisations whose principle purpose is the promotion of literature, music, a performing art, a visual art, a craft, design, film, video, television, radio, community arts, Aboriginal arts or movable cultural heritage. This register is currently administered by the Australian Department of Communications and the Arts. Once included, the Department notifies the Australian Taxation Office which endorses the applicant for Deductible Gift Recipient status.

The Register of Cultural Organisations is commonly used by creative organisations to secure Deductible Gift Recipient status. The eligibility criteria are complex. You will need to maintain a public fund to receive tax deductible gifts and donations. The fund needs to be administered by a committee of "responsible people", meaning people who – because they hold a public office or position in the community – have a degree of responsibility to the community as a whole.

From 1 July 2019, administration of the Register of Cultural Organisations will transfer to the Australian Charities and Not-for-profits Commission. To apply, you'll need to invest time and resources. Start by reading the Department of Communications and the Arts' guide, available [here](#).

Individuals

Individual creatives can't obtain Deductible Gift Recipient status but there are other ways they can offer tax deductibility for donations. These include:

- **The Australian Cultural Fund** – administered by Creative Partnerships Australia, this crowdfunding platform enables individuals to offer tax deductible donations for **creative projects**.
- **The Documentary Australia Foundation** – this platform facilitates tax deductible donations for approved **documentary projects**.
- Individuals can sign an auspicing arrangement with an organisation with Deductible Gift Recipient status. Auspicing arrangements vary in terms of the levels of service provided, including reporting and administration. Different fees and restrictions apply, so do your research. A useful guide to auspicing arrangements, created by Justice Connect, is available **here**. Download a sample **auspice agreement template** from ArtsLaw.

A NSW EXAMPLE: **THEATRE NETWORKS NSW**.

Dr Jane Kreis of Theatre Network NSW has been through the process of getting Deductible Gift Recipient status.

“ It is not something to take on lightly. It does open up new opportunities for philanthropic sources of funding and donations. If this is a core part of your future planning then our advice is to set aside time and, where possible, resources to prepare your application. My top tip, apart from working through all the documentation in fine detail, would be to find a DGR buddy: an organisation that has recently gone through the process and who you can get in touch with when you come across something you're not sure about. ”

TIP.

individual creatives can't obtain Deductible Gift Recipient status but there are other ways they can offer tax deductibility for donations.

FURTHER READING

What is tax deductibility and why do I care? – An introductory video from the Australian Cultural Fund

How DAF makes a difference – Video on the work of the Documentary Australia Foundation

Registering a Cultural Organisation – A quick guide from the Funding Centre

Case Study: Bus Stop Films

how to integrate fundraising into your strategic plan



Your fundraising ambitions need to align with your overall strategic plan. Follow these steps to make fundraising central to your organisation.

Creative organisations must have a strategic plan in place, which sets out the activities and projects they are going to pursue. They also need fundraising strategies to help pay for these activities and projects. Their strategic plan and fundraising strategies need to reinforce each other.

This article explains how to detail your fundraising plans throughout the strategic planning process and make fundraising central to your organisation.

Designate responsibility at board level

Strategic planning is a board responsibility that involves considerable input from staff and management. If you plan to generate funds from sponsorship, philanthropy and other non-government sources, your board's involvement is crucial. Set up a fundraising sub-committee and invite board members with fundraising experience to join it. This committee can help you set achievable fundraising targets. Ask for strategic input to help achieve them.

Start with a vision

Many strategic planning processes start with a big picture vision guided by the organisation's management and board. Don't limit your thinking at this stage. Think big and then consider how much money will be needed to realise that vision. Plans can always be scaled back, but there's value in the strategic thinking that results from this process.

Provide detailed budget forecasts

All strategic plans contain budget forecasts, which outline expenses and income over the life of the strategic plan. Include detailed notes about your plans for achieving these forecasts. If you're forecasting an increase in philanthropic income, for example, you need to assure the reader that you have plans for reaching those targets.

Include fundraising in your goals, strategies and key performance indicators

These are critical components of any strategic plan. They spell out exactly how you're going to achieve your vision and what steps you'll take to do so. Your fundraising ambitions should be represented in this section. Explain your fundraising targets, your strategies for achieving them, and outline who has responsibility for pursuing them.

Consider a separate fundraising plan as an attachment

If you're pursuing a major project with a large stretch goal for non-government income, it's a good idea to prepare a separate fundraising plan that provides a high level of detail. (A stretch goal is an additional goal you set for your campaign in case you exceed your initial funding goal). This could take the form of a prospectus document, which you could also share with potential donors and/or sponsors to encourage donations.

Common pitfalls

If you are putting together a strategic plan for a funding application, avoid these pitfalls.

- Don't make your fundraising targets too ambitious – If you forecast sponsorship income at \$500,000, and the previous year you raised \$50,000, this will require further explanation in your strategic plan, particularly if your organisation has no track record of raising funds at those levels.
- Don't forget to outline fundraising tasks – Explain how each fundraising task will be undertaken. The bigger the fundraising task, the more detailed the explanation needed. Being comprehensive adds credence to your overall plan.
- Don't forget to delegate responsibility for fundraising – Explain who is going to be responsible for meeting the fundraising target and what their background is. This will help to build confidence in your overall strategic plan.



A NSW EXAMPLE: **URBAN THEATRE PROJECTS.**

Dr Rob Lang, Chair of Urban Theatre Projects, talks about the strategic importance of fundraising:

“ Our board sees fundraising as fundamental to the organisation's purpose, so we ensure our strategic planning processes include a focus on this. Our donors are interested in investing in work that has a wider social impact. For this reason, we find ways to connect them directly with our process and the people who are part of that process, whether that be artists or members of the community, so that they see and hear the story for themselves – first hand. ”

FURTHER READING

Strategic Plan Framework – From the Australia Council for the Arts

The importance of Strategic Planning for Fundraising Success – Blog post by Mena Gainpaulsingh at Purposeful Fundraising

Financing Not Fundraising: Connect Money to Your Strategic Plan – Post by Nell Edgington on Social Velocity

The Nonprofit Fundraising Strategic Plan Guide – Blog post from The Every Action Team

Case Study: 4A Centre for Contemporary Asian Art

Case Study: BAMB - Bank Art Museum Moree



how to talk to your board about donating



Getting board members to donate can set a great example for other people in your organisation to follow, creating a culture of giving.

Board members provide strategic guidance and ongoing support, and can be a valuable source of donations.

For many boards, the subject of providing financial support to the arts organisation they help govern is never even raised. Follow these steps to start a conversation about contributing financially.

Step one: Discuss an approach with your Chair

You and your Chair should agree on the benefits of asking board members to donate. Your Chair may wish to lead by example, as a way of kickstarting the conversation. Talk to them about when and how to bring the topic up with other board members.

Step two: Start a conversation about roles and responsibilities

Speak to board members about their roles and responsibilities. By acknowledging the work they already do, you can position donation as one of many potential board membership activities.

Use this conversation to gain consensus from board members about expectations for giving. Discuss the different ways they can give – not just money, but time, resources and services. This [board paper template](#) will help you to set the agenda.

Step three: Be respectful

Not every board member is in a position to contribute financially. Give them other ways to contribute to your fundraising efforts. Can they lead a fundraising event? Can they organise your end of financial year appeal? By involving every board member in fundraising, this helps reinforce a culture of giving no matter what people's personal situations might be.

Step four: Focus on a short-term goal

Having a short-term cause to rally your board around can galvanise efforts and make board members feel they've contributed to something worthwhile.

Step five: Remind them of the power of their networks

Encourage board members to ask their contacts to donate. Often, encouragement is all that's needed to unlock contributions from people who may be happy to give, but simply haven't been asked yet.

Step six: Follow up board meetings with one-on-one conversations

Once you've discussed the roles and responsibilities of the board as a group, either you or your Chair should have individual conversations with each board member. Ask them how they would like to contribute and make sure they know their contribution is appreciated.

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Step seven: Make them feel connected to the work they are contributing to

Establish a personal connection between each board member and the work you do. Start by asking, "What motivates you to be on this board?" If you understand their motivation, you can explain their role in assisting the work that is meaningful to them.

Step eight: Make it easy to donate

Make sure they don't have to jump through too many hoops to provide their gift by providing multiple ways of contributing. Set suggested amounts, for example, and reinforce what you're able to achieve with their support.

Step nine: Say 'thank you'

Make sure they know their gift is appreciated.

TIP.

not every board member is in a position to contribute financially. Give them other ways to contribute to your fundraising efforts

A NSW EXAMPLE: **FOUR WINDS FESTIVAL.**

CEO of the Four Winds Festival, David Francis talks about the need to engage each board member on their own terms:

“The involvement of individual board members is underpinned by a clear understanding of their comfort zone in relation to fundraising and making an 'ask'. For instance, some may be willing to host an event and set the context for the ask but don't wish to make an ask themselves. In this case, the actual ask might be made by the Executive Director supported by the Artistic Director. Some board members are fantastic at the individual ask 'behind the scenes' and are happy to pick up the phone to talk with a loyal supporter or a long-term prospect. ”

FURTHER READING

Using your board strategically – Web article by Creative Partnerships Australia

7 Proven Ways to get non-profit board members to give – Web article by Clairification

On board: roles & responsibilities for board members – Free guide from Australia Council for the Arts

Case Study: Four Winds

Case Study: BAMB - Bank Art Museum Moree

Case Study: Arts Law Centre of Australia

engage your board in fundraising with this board paper template



To increase your board's engagement in fundraising, this board paper template will help you to set the agenda.

DATE OF BOARD MEETING:

Agenda Item #:

Agenda Item: Board's role in fundraising

Purpose: for decision

Sponsor: *(For instance, the Chair)*

Draft Resolution: That the board review its level of engagement in the organisation's fundraising efforts and review/ develop a fundraising strategy with clear actions and targets.

Executive Summary: Strong board engagement with fundraising is a common feature of financially sustainable arts, screen and cultural organisations. Create NSW is encouraging the boards of funded organisations to review their fundraising strategies and work towards a target for income generation from non-government sources.

Background: Create NSW's funding guidelines specifically require applicants to source income from other sources, such as sponsorship, philanthropy, donations and from their own activities. This requirement is increasingly common across funding agencies. Analysis of the financial health of funded organisations shows that those with ongoing and diverse income streams, which are not largely dependent on government funding, are resilient and can withstand unforeseen financial shocks. This is a sound risk management strategy.

Create NSW encourages the boards of organisations to play an active role in fundraising for their organisation as part of their responsibilities. This can improve the organisation's financial stability and assist in leveraging further income.

Organisations in NSW showing good practice are generating between 20-35% of their annual income from philanthropy, donations, sponsorship, and commercial revenue. Thoughtful development and regular reviews of the board's fundraising strategy can keep the entire organisation focused on its fundraising goals. Important considerations can include:

- Ensuring the board includes members with fundraising experience, and if not, is attracting people with these skills
- Establishing a fundraising sub-committee, with specific responsibility for fundraising efforts
- Devising a fundraising plan, with targets and strategies for achieving those targets
- Ensuring the fundraising plan is adequately resourced, and that resourcing fundraising efforts is seen as an investment for the future
- Formulating and communicating a clear understanding of the organisation's appeal to potential donors, sponsors and trusts and foundations. This identifies the organisation's areas of competitive advantage and helps identify ways they can be capitalised on

being fit for fundraising.

- Understanding the lead times needed to generate financial support, as these can be lengthy
- Clarifying roles and responsibilities of all board members in relation to fundraising and to growing the organisation's donor base
- Recruiting a fundraising professional to mentor the board and staff
- Discussing donations from board members and how board members can leverage further donations.

Recommendation: That the board review its engagement in the organisation's fundraising efforts and review/develop a fundraising strategy with clear actions and targets.

Issues: (In this section, note any issues relating to the organisation's specific situation. Where strategic, financial or governance implications arise as a result of adopting this resolution, they should be listed here. List any major risks which could arise as a result of adopting this resolution and outline how they will mitigated.)

Management Responsibility: Chief Executive Officer/General Manager

Signed:

Chief Executive Officer

Chair



how to set up a donor database



Boost your fundraising efforts by creating a database of donors. Collecting information about your donors will help you to plan more effective fundraising campaigns. This article explains what you should track and why.

What data do you need?

Individual creatives should collect:

- Basic demographic data: age, gender, occupation, etc
- Contact details: address, phone number, email address, social media accounts

This will help you build a profile of your donors. It's important to keep this information up-to-date and accurate so you can communicate in a timely manner.

Organisations should collect a little more data:

- Advanced demographic data: marital status, employment status, household income, etc.
- Giving history: Keep track of when and how much they first gave, their most recent donation, the frequency of their donations, what prompts them to give, the total given over time, and other causes supported.
- Communications history: Keep track of when they were last contacted, their preferred method for communications and the time they took to respond. When communicating via email or online newsletters, keep track of click-through and open rates.

At a minimum, capture names, addresses and emails and get into the habit of communicating with supporters regularly. The more deeply you engage with them, the more you will learn. Make sure you continue to add relevant information to your database.

Where should you store this information?

If you're starting to build your database, a simple spreadsheet will do. This will allow you to sort and filter your donors by variables such as age, gender or location.

Once your database has grown too big for a spreadsheet, consider investing in a Customer Relationship Management system. There are many options – look for one that integrates with your payment and accounting systems.

TIP.

categorise your donors into smaller segments and personalise your communications to suit.



What should you do with this data?

You can use data about your donors to boost your fundraising efforts in the following ways.

- **Segment your database** – it's hard to speak to multiple audiences at once. Categorise your donors into smaller segments and personalise your communications to suit.
- **Look for the hero donors** – who has given more than the average? Do any large amounts stand out among the data? You should build a **relationship with these donors**.
- **Spot patterns** – did donations spike after a certain event? Did one appeal work well with female donors? Once you spot the patterns, you can plan activities with the goal of repeating these successes.

What about privacy?

The Australian Privacy Principles are contained within the *Privacy Act (1988)*. In general terms, the *Act* covers organisations with an annual turnover of more than \$3 million. Even if your organisation is under this threshold, it's useful to review the Australian Privacy Principles regarding direct marketing to understand best practice in collecting personal data. A useful guide is provided by the Australian Charities and Not-for-profit Commission [here](#).

It's good practice to ask permission from donors to receive ongoing communications from you. Consider writing privacy guidelines to show donors that you take the use of personal data seriously. For an arts industry perspective, Arts Law has a useful summary [here](#).

A NSW EXAMPLE: **GONDWANA CHOIRS**.

Francis Greep, Development & Communications Manager at Gondwana Choirs, explains the value of collecting data:

“The easiest way to think about the importance of having robust data is to imagine that you are starting a new job and all you have is a single spreadsheet of information. What do you do with this? How do you begin a conversation when you have nothing to guide you? Implementing a Customer Relationship Management system (Zoho) has changed my life. I have giving records, donation areas, auto-generated tax receipts, and a record of emails opened at my disposal. I can add fields to capture more information – events attended, tickets purchased, spouse's name. I can send an email to people who gave last year but not this year. It becomes addictive when you have the correct tools at your disposal!”

FURTHER READING

Fundraising nightmare: the cost of donor acquisition – An introduction to key donor metrics such as Donor Acquisition Cost and Lifetime Value

The Ultimate Guide to Donor Data Management – A useful pictorial guide by Bloomerang

Mythbusted: Not-for-profit Databases – A guide from Connected Up

Case Study: Bus Stop Films

Case Study: Studio A

how to find a fundraising mentor



The right mentor can guide you through your fundraising journey. In this article, you will learn how to find the right mentor and get the most out of your relationship with them.

A mentor is a person who has achieved what you want to achieve and is willing to help you do the same. It is important to choose someone who has walked the path you're heading down. They should be experienced in whichever method of fundraising you're tackling, whether that's philanthropy, sponsorship or crowdfunding.

Search widely for a person with the right set of skills

Look for someone who has successfully raised funds. This could be someone from the arts and screen industry, or it could be someone from another industry who can bring a fresh perspective. Be clear about what you're trying to achieve. This will help you narrow down the choices of who is best suited to you.

Get to know them

Don't jump straight in with a request for mentoring. Read articles about your potential mentor. Follow them on social media. If they speak in public, go to their events. Introduce yourself and get to know them. It's more likely to be a successful mentoring relationship if you know and like each other first.

Set goals and parameters

Be clear about what you're asking of a mentor. What are you trying to achieve? How long will it take? What's the time commitment you're asking from your potential mentor? Make sure this is all set out before you start. Make a soft approach, like a phone call or chat over coffee, to raise the subject. If they respond positively, follow up promptly with a detailed written request. Suggest a trial period to ensure the arrangement works for both of you. Make it clear if you're asking for free mentoring or if you're prepared to pay. Either might be possible, but don't assume mentoring is free.

A mentor won't do the work for you

A mentor will guide you, talk through your options and make recommendations, but it's not their job to achieve your goal, particularly in the field of fundraising.

Don't expect them to share their contacts

If your potential mentor is an active fundraiser, they may not be able to share the contact details of their donors with you. Be aware of these limitations, and be prepared to establish your own connections to meet your fundraising targets.



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Setting meetings and being accountable is your responsibility – not your mentor's

If you're meeting monthly, you have to arrange the meeting and ensure you're punctual and prepared. Your mentor will want to see what progress you've made between meetings, and you've got to be accountable for these actions. If you've done no work since the last meeting, it's a missed opportunity and a waste of your mentor's time.

Understand what your mentor gets out of mentoring you

A worthwhile mentorship is a two-way street. Understand what your mentor gets out of their relationship with you and help provide that experience for them. In most cases, mentors will work with you because they like you and they want to give something back. Let them know they're appreciated and acknowledge them wherever possible. Take an interest in their interests or what they're working on – they may enjoy sharing information and having an ongoing dialogue about those topics.

Mentoring programs

Organisations such as the Australia Council and Creative Partnerships Australia offer mentoring programs on an annual basis. These are competitive and have specific entry requirements. You could also try the NSW Department of Industries Business Connect program. It has a **creative business specialist** dedicated to helping creative practitioners in NSW.

Mentoring programs are also offered through Corporate Foundations or Corporate Social Responsibility programs that specifically cater to not-for-profits managers and leaders.

A NSW EXAMPLE: **PRIVATE SECTOR SUPPORT.**

Caroline Sharpen, an expert in private sector support for arts organisations and a mentor, gives her opinion on what makes a fundraising mentorship work:

“ One of the most important things is valuing your mentor's time and proactively managing the relationship. It usually comes down to doing what you say you're going to do and communicating well. You need to take responsibility for setting the agenda, closing the loop on previous conversations, showing them you're invested in making progress and honouring the relationship. ”

FURTHER READING

How to Find (and Keep) a Mentor in 10 Not-So-Easy Steps – Blog post by writer Jeff Goins

Linden New Art on integrating fundraising with gallery programs – Case study from Creative Partnerships Australia

The Art of Asking – Amanda Palmer's book on raising funds from fans has become a must-read for many creatives

Case Study: Studio A

♥ **building** your donor base



♥ **building** your donor base.

this section contains the following guides:



how to build a base of small but regular donors

how to keep your donors engaged

how to look after donors and supporters

how to set up an end of financial year appeal

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold pink**.

how to build a base of small but regular donors



Building a community of donors who donate small amounts can provide an ongoing income stream.

Most creative practitioners and organisations are surrounded by a community of supporters – people who engage with your work and recognise its importance. It's easy to underestimate the size of these communities and forget that small donations can add up to substantial financial support. Follow these steps to put a regular giving program in place and build a base of small but regular donors.

Step one: Populate your database

Your database of supporters is your primary tool for communicating with potential donors. If you don't have one, start to populate one with names, contact details and basic demographic data. Send an introductory email asking them to opt-in to future communications.

Step two: Talk to your social media followers

When you add up your followers on Facebook, Instagram, Twitter and LinkedIn, your community of potential donors may be bigger than you thought. When you communicate with your database, make sure you also talk to your social channels.

Step three: Check you have **Deductible Gift Recipient** status

This allows you to offer a tax deduction for donations. It's important to have this in place before you approach potential donors.

Step four: Plan your campaigns

Think of two or three events during the year where you can ask supporters for donations. Structure campaigns around those events and give people the opportunity to support specific projects. Include an end-of-financial-year appeal in your calendar of campaigns.

Step five: Make it easy to donate

Tell your supporters what a donation of \$25, \$50 or \$100 will fund. Use a secure online payment system to capture your donors' details. Invite them to opt-in to future communications. A web developer can set this up for you, or use an existing platform such as givenow.com.au.

Step six: Say 'thank you'

Never miss an opportunity to thank your supporters. Try different ways of doing this, from a personally written note to public acknowledgement of their support.

Step seven: Review the data

Collect and review the data after each campaign. Look for people who have given larger amounts: they have strong interest in your work and want to help. When you say 'thank you' take the opportunity to ask what's motivating them.



♥ building your donor base.

Step eight: Set up a regular giving program

Once you have a base of donors, give them the opportunity to support you on a monthly basis. Explain how a regular donation helps your organisation. Set up a direct debit facility on your website, or use a third-party platform.

Step nine: Stay in touch

As you grow your community of regular supporters, keep them up-to-date with your work. Email newsletters allow you to track readership. Short videos posted on social media can be effective. Hard copy mail can cut through overloaded inboxes. Be concise and emphasise the work donors are supporting.

Step ten: Get to know your regular givers

Build relationships and get to know your supporters and their interests. The more personal a connection you can forge, the more durable the relationship.

A NSW EXAMPLE: **SYDNEY STORY FACTORY.**

Jayne Wasmuth, Development Manager at Sydney Story Factory, talks about the importance of maintaining a regular donor program:

“ Our regular givers are some of our most treasured supporters. They’re people who love what we do and love being part of making it happen. We make every effort to ensure that we stay connected and that every one of them understands how much we value their contribution. In turn, knowing who our most committed supporters are enables us to reach out to others in our wider community to encourage them to become regular givers as well. ”

FURTHER READING

Getting Ready to Receive Donations – Online guide by Our Community
Bangarra Dance Theatre on appealing to an existing donor base – Success story from Creative Partnerships Australia

How to work the room and make your donors feel special – Blog post by Sharpen CIC

Case Study: 4A Centre for Contemporary Asian Art

how to keep your donors engaged



Communicating with your donors in a consistent and engaging way can lead to repeat contributions. Follow these steps to implement an effective engagement plan.

People who have donated once are likely to give again if you build a relationship that goes beyond their financial contribution. Find the right balance between staying in touch with your donors and bombarding them with too much information.

Step one: Set a retention rate target

Your **donor retention rate** is the percentage of donors who have given to you more than once. Aim for a higher retention rate each year.

Step two: Write an engagement plan for the next 12 months

An engagement plan is a calendar showing how you plan to communicate with your donors over the next year and when. This doesn't have to be a long document: see the example below. Plan your communications around big events – not just projects, opening nights and exhibitions but also Christmas, end of financial year and other key dates for giving.

Step three: Mix up your media

Use a mix of media platforms and formats to reach your audience. From online newsletters and blogs to Facebook and Instagram, keep track of engagement statistics to see what's resonating.

Step four: Mix up your content

Vary the tone of your communications. Humour is a great way to capture attention. Take your audience behind-the-scenes with photos and videos. Show them the big moments. Don't be afraid to let your personality shine through: it's important for donors to feel they know you.

Step five: Communicate regularly

It can seem like there's a never-ending stream of content to make. Pace yourself. Stick to your engagement plan. Stockpile content to use when are too busy to make something new.

Step six: Meet face-to-face

Your engagement plan should include opportunities for your supporters to meet you face-to-face. Events are a good place to say 'hello' and 'thank you'. For your regular donors, plan meetings that aren't so crowded or rushed. Take them for coffee, hand deliver a thank you gift or invite them into your studio.

Step seven: Acknowledge them at every opportunity

If you're asked to speak at an event, acknowledge the support of your donor base. Talk about the difference they make and become practiced at telling that story. For your major donors, consider thank you plaques or an online equivalent.



♥ building your donor base.

Step eight: Leave on good terms

If one of your supporters stops donating, don't be afraid to (respectfully) ask what's changed. You may be able to respond and adjust your engagement plan accordingly. Always say 'thanks' to a departing donor and leave on good terms.

Step nine: Be responsive

If your donor base loved one of your recent video messages, produce more like that. If one of your major donors wants to talk about your new project, get back to them promptly. Responsiveness is a clear signal of the strength of your relationship and must be part of your engagement plan.

Step ten: Review and repeat

Go back to your data to see if you increased your donor retention rate year-on-year. Adjust your engagement plan and aim for a higher retention rate next year.

♥ TIP.

an engagement plan is a calendar showing how you plan to communicate with your donors over the next year and when.

What does an engagement plan look like?

It's a calendar showing how you plan to communicate with donors throughout the year. It can be as simple as a table showing your audience, engagement methods and timing. Use the sample below to build your own and extend for a full year.

AUDIENCE	JANUARY	FEBRUARY	MARCH	APRIL	MAY
Followers, not donors	Instagram competition	E-newsletter	Video message	Promotion of new show	End of Fin Year video message
One-time donors	Instagram competition		Video message	Personal invitation to new show	End of Fin Year video message
Regular donors			Drinks event, studio tour	VIP invite to post show event	Coffee catch ups re: new work

FURTHER READING

5 Approaches to Keep Your Donors Engaged – GuideStar Blog by The Big Duck

First Day Podcast – Bite size advice on fundraising strategies from The Fund Raising School

how to look after donors and supporters



Building long-term, mutually beneficial relationships with donors and supporters takes time, effort and a genuine interest in the people who donate.

After your donors and supporters make a donation, try to find out what motivates them and why they support your work. Follow these steps to build long-lasting relationships with them.

Step one: Keep a record of every donation

Keep track of who has supported you and when. Make note of dates, amounts, and create prompts that will remind you to get in touch at the same time next year. This information helps you know when they're likely to give and at what level.

Step two: Tell them how the project is progressing

Keep donors or supporters up-to-date with the progress of the project they supported. Be inventive: video messages from the creatives involved in your organisation can be very effective. Sending a personal 'thank you' note in the mail may seem old fashioned but is often appreciated.

Step three: Take a genuine interest

Get to know your most generous donors and supporters. Ask them how they came into contact with your work. What are their interests? What else do they support?' The more you know, the better you can build rapport.

Step four: Find out what they like about your work

Ask for feedback. What brought them to your theatre/gallery/screening in the first place? What inspires or excites them about your work? What motivates them to give? This feedback can help you identify creative projects they may like to support in future.

Step five: Treat your supporters like VIPs

Invite them to VIP events, provide special access and opportunities, send a personally written note or tickets to opening night.

Step six: Acknowledge their support

Some donors will welcome public acknowledgement. Others prefer to keep a lower profile. Make sure you thank your supporters in the way they'll positively respond to.

Step seven: Tap into their skills, contacts and resources

Your donors and supporters have more to offer than funds. They often have skills, contacts and/or resources which may be of use. They may be able to make useful introductions or volunteer at your next event. Think of other ways you can ask for their support.



♥ building your donor base.

Step eight: Talk about the impact of your work

Show your supporters the difference their contribution has made. Make sure you emphasise what *wouldn't* have happened without their help.

Step nine: Be responsive

When your supporters get in touch – even if it's been some time since they made a contribution – get back to them quickly. Give them priority. Their gift may be one of only a few they make.

Step ten: Introduce them to the creatives

It's a tried and true strategy: introducing supporters to artists and key creatives gives them an insight into the creative process and makes them feel connected to your work.

♥ A NSW EXAMPLE: THE SONG COMPANY.

Karen Baker, former GM of The Song Company and now Director of Development (Major Gifts) at University of Sydney says:

“ Stewardship is extremely important. As soon as a donor has given, the stewardship cycle is hand-in-hand with cultivation. Donors that have a great giving experience are more likely to give again. ”

FURTHER READING

Why stewarding your donors should be your new year's resolution – Blog post by Kim Glenn

Are you taking care of your donors? – Checklist from Network for Good
10 things that make the millennial arts donor tick – Blog post by Clare Ainsworth Herschell (Art Gallery of NSW) for Philanthropy Australia

Case Study: Four Winds

how to set up an end of financial year appeal



Setting up a successful end of financial year appeal requires careful planning and execution.

End of financial year is one of the most critical times of the year for motivating your supporters to donate. Follow these steps to set up a successful end of financial year appeal that maximises your potential return.

Step one: Start planning early

Don't wait until May or June to start working on this major fundraising opportunity. February is a good time to map out your plans and decide what you'll need to do when.

Step two: Ensure you have Deductible Gift Recipient status

To offer a tax deduction, organisations must be endorsed by the Australian Taxation Office as a Deductible Gift Recipient. Check this is set up and compliant with the Australian Charities and Not-for-profits Commission's requirements. If you're an individual artist, consider using the Australian Cultural Fund or Documentary Australia Foundation as a way of offering a tax deduction to your donors.

Step three: Prepare your database and payment systems

Ensure your **database** is up-to-date. Use an online system to collect payments electronically and automatically issue receipts. Set suggested donation levels to make it easy for people to donate.

Step four: Set a target

Make it ambitious but achievable. Be clear about what that target will enable you to do to enhance your appeal to donors.

Step five: Set the theme for your campaign

Are you raising money for a new work or to kickstart a new project? Funding an artwork, film or project is more compelling to donors than paying for your ongoing costs (as important as that is). Choose a project or cause to theme your campaign around.

Step six: Engage those around you

If you're working in an organisation, encourage your staff and board to share your campaign with their own network. If you're an individual artist, activate your social media networks and create content which inspires action.

Step seven: Create a calendar or media, events and promotions

Draw up a countdown to 30 June and set milestones. Give yourself enough time to create and release content and stage events and promotions.



♥ building your donor base.

Step eight: Plan for the beginning, middle and end of your campaign

Typical fundraising campaigns assume a U shape: a burst of donations at the beginning, a lull in the middle and a ramp up at the end. Have strategies for each of these stages: make a splash at the beginning, spice up the middle of the campaign with fun content, and make a final motivating push at the end. As you get closer to your target, let people know. If you know of big donations pending, think about timing them to leverage interest.

Step nine: Celebrate the result

Whether you reach your target or not, let people know when the campaign ends and thank everyone who contributed.

Step ten: Look at the data

Who has donated higher than average amounts? These people have strong interest in your work so make sure you connect with them. Invite new donors to join your mailing list and social networks.

♥ TIP.

choose a project or cause to theme your campaign around.

🇺🇸 A NSW EXAMPLE: MILK CRATE THEATRE.

Judith Bowtell, CEO of Milk Crate Theatre talks about the experience of running an end of financial year appeal:

“ Launching a funding appeal can seem overwhelming when you are a small organisation without dedicated development staff: get some expert advice, break the project into small manageable tasks, have someone hold you accountable, and do what you can. We ran our first formal fundraising campaign this year, framing it as an experiment and learning experience, rather than having it be perfect from the get go – that way you have space to learn and improve as well as achieve surprising outcomes. ”

FURTHER READING

Mounting your end of financial year appeal – How to guide from The Funding Centre

3 Simple Steps to a last minute fundraising appeal – Web article by Blackbaud

Receiving Tax Deductible Donations An introduction from the ATO, plus links to additional articles with further detail.

Case Study: Arts Law Centre of Australia

telling your story

this section contains the following guides:



how to calculate the impact of your work

how to communicate the impact of your work

how to leverage your brand for fundraising

how to pitch to investors, media or sponsors

how to run a social media campaign

how to get media coverage

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold orange**.

how to calculate the impact of your work



Calculating the impact of your organisation's activities is vital, but can be hard to measure. This article explains how to define your key performance indicators and the data you'll need to measure them.

Go back to your purpose

Before you can calculate your impact, you need to be clear about what the difference is you're trying to make. Any measures of impact will only be relevant if they relate to what you or your organisation is trying to achieve.

For example, if your organisation's purpose is to provide training opportunities for young creatives, then measures of impact are likely to be number of opportunities provided, amount of time taken from training opportunity to job placement and participant satisfaction with the service provided.

Revisit your organisation's purpose (or mission) to consider the activities which truly demonstrate the value of your organisation. When you do, the measures you need to track will focus on those activities.

Quantitative and Qualitative

The impact of creative practitioner or organisation will rarely be encapsulated by hard numbers only. Meaningful measurement of creative impact will require a mixture of both quantitative and qualitative data.

Quantitative metrics are often an expression of outputs divided by inputs – what you got for how much you put in. A typical example in performing arts work is to take the number of attendees and divide it by the amount of funding provided. This gives us the widely used "subsidy per seat" measure.

Following this basic formula, you'll find many ways to express your impact based on whatever outputs are important for your creative work or organisation. In the example of training opportunities for young creatives, the quantitative outputs of that organisation – participants assisted, training courses delivered – are easily compared to a range of different inputs – funding, earned income, sponsorship and philanthropy. Generally speaking, the lower the ratio, the better.

However, these numbers will tell only part of the story. The full story needs to capture non-numerical data which demonstrates the human impact of your work.

Collecting qualitative data

You can capture some of this "soft data" and turn it into metrics to track on an ongoing basis. This can be done by running surveys on your key stakeholders.

The example training organisation could survey their students' attitudes to the quality of teaching. This could lead to an easily-expressed metric, along the lines of "80% of students rated the quality of teaching as very good." Movements in this metric from year to year could prove very useful to shaping future curriculum.

That method of capturing soft data could be as long or as short as you want. In the example above, the survey could include questions on course design, industry engagement, job prospects and professional networks. All of which could be good measures of the organisation's impact.



Don't track too many. Doing so dilutes the message about your impact and makes it difficult to collect. Choose 4-5 of these soft data metrics to track and commit to tracking them over time.

Capturing stories

Some qualitative data can't be condensed into a percentage point or a ratio. These are the stories from your stakeholders which bring the impact of your work to life.

Collecting testimonials is a great habit to get into and can be practiced by individual practitioners and creative organisations alike. Conduct mini-interviews with your attendees or participants, focusing on the areas of impact you want to track. Do this in a targeted way; choose people that have a powerful story to tell about one of the measures related to your purpose and ask them to speak about that.

Then – document and disseminate. You should do this in a **range of different ways**. A written quote is great, but will have much more impact on social media if it's backed up with an engaging photo. Capture your testimonials on audio and video and share them widely. The cumulative effect of these is reinforcing the message that your creative practice excels in specific ways, which can only be expressed in human terms.

In summary

1. Revisit your purpose
2. Think about the elements of your work which demonstrate your commitment to that purpose
3. Think about the combination of three types of metrics to help calculate impact:
 - Quantitative (hard numbers)
 - Qualitative converted to quantitative
 - Qualitative (brilliant stories)

A NSW EXAMPLE: **SYDNEY STORY FACTORY.**

The Sydney Story Factory collect stories from their participants, parents, volunteers and supporters to tell their impact story. For example:

“ Briana has travelled so far from where she was before she joined Story Factory. She is no longer depressed and displays [a] happy outlook on her face all the time. She also feels very confident and her self-esteem improved dramatically. There is no word can express my gratitude. ”

Carina, mother of Briana.

Sourced from their 2016-2017 Annual Report.

TIP.

any measures of impact will only be relevant if they relate to what you or your organisation is trying to achieve.

FURTHER READING

Culture Counts – A digital evaluation platform for measuring cultural impact

Google **Alerts** and **Analytics** – Free tools to help measure engagement and impact of your website and web presence

Surveys 101 – Free best practice help sheets – Tips on survey creation from Survey Monkey

how to communicate the impact of your work



Communicating the impact of your activities is an essential tool for spreading awareness and inspiring support for your work, business or organisation.

Once you have **calculated the impact of your work**, it's important to communicate your impact with the world. From media releases to case studies, this article summarises a few of the communications methods at your disposal.

Tailor your communications to suit your audience by thinking about what will matter to them about your work. What are the things they care about? What examples, statistics or stories in your work relate to these? What do you want them to do once they understand the impact of your work?

When communicating impact, avoid jargon and include relevant qualitative and quantitative data.

Methods of communication include:

A MEDIA RELEASE

Many news outlets and websites won't start the reporting process without a media release. A good **media release** summarises the facts about your impact so that journalists can write a compelling story. Use quantitative data to tell the story of who – what – where – when – how. Use qualitative information such as quotes, feedback, testimonials and images to add colour to the story.

TALKING POINTS

Create a list of 'talking points', which are a set of clear and easily remembered phrases that outline the impact of your work. They are agreed upon beforehand by spokespeople who are your champions and can clearly communicate your story, and used by anyone speaking about the work, whether publicly or privately. The 'rule of three' is often used by speechwriters when creating talking points – if you were limited to three important points to describe the work, what are the main ideas that you would highlight?

CASE STUDIES

Use the quantitative and qualitative data to create stories or case studies about the work. Go beyond the facts and figures to communicate the human impact. Gather quotes, feedback and testimonials as part of your follow-up. Did someone report that your film festival helped them to gain confidence in themselves as a filmmaker? Was someone in your audience so moved by the work that they made a large donation to your organisation? Did a client report an improvement in their marketing or turnover as a result of sponsoring your event? When telling the story of your impact, case studies can be far more memorable than dry facts and figures. Once written, they can be used everywhere from your website and social media channels to final reports.

IMAGES

Collect photographs and video that help to tell the story of your impact. A photograph of a riveted audience or video of people giving feedback after a screening can be used widely across a range of platforms.

ONLINE COMMUNICATION

Tell stories across all your social media platforms and on your own website using testimonials, positive feedback, compelling statistics and images.

INFOGRAPHICS

Infographics are visual presentations of information or data. Use infographics to express your impact by presenting complex data in a way that is eye-catching, easily understood and shareable.

PERFORMANCE REPORTS

A performance report contains all of the previously mentioned elements, as well as more in-depth analysis of the work, the measurement strategy, lessons learned and goals for the future. Even if it's not required by a funding body or investor, it may be worthwhile creating a performance report. It can then be shared with any stakeholders who could be interested in working with you in the future.

Communicating your impact validates your work, reassures stakeholders that you're meeting your goals and helps to win over supporters. Your communications strategy needs to be part of the **measurement** process from the start. This will help you collect the right data for each communications method as your project unfolds, so you can share it with the world.

TIP.

the 'rule of three' is often used by speechwriters when creating talking points – if you were limited to three important points to describe the work, what are the main ideas that you would **highlight**?

FURTHER READING

Writing a Media Release – Free help sheet from The Our Community Group

Writing Effective Talking Points – Article from The Writing Centre

Infographicmaker – Canva has a free tool including templates and ready-made design elements

Case Study: BAMB - Bank Art Museum Moree

how to leverage your brand for fundraising



Having a strong brand presence helps your creative work stand out and builds trust and confidence with your donors. This article outlines how to build a brand that supports your fundraising.

Most supporters go through a journey before they decide to donate to you. That journey consists of several stages: awareness of your brand and organisation, considering alternatives, selecting a preferred option, deciding to donate and hopefully repeating that decision again and again.

Brand awareness is the first stage on this journey. Think about the awareness of your brand within your target market. Have they ever heard of you? Have they been to see your work? Once you know who you want your brand to speak to, you can undertake activities to build brand awareness within that target segment.

Brands don't build themselves. Look for opportunities to get your brand in front of your target market. This may mean giving presentations, speaking at conferences, staging showcases or gaining media coverage. The goal is not to reach people who already know and like your brand. Building brand awareness means introducing your work to new potential supporters.

Reinforce your brand

Your staff, management and board members should be ambassadors for the brand. Donors, sponsors and customers want to hear from them and have contact with them. Give them all opportunities to connect.

If you're an individual creative, this is just as important. You embody your brand and contact between you and your supporters is vital.

Take care of your brand

If you've put money and effort into designing your brand, you don't want it sabotaged. Treat it with respect. You don't want to see it printed in the wrong colour, or in a size which makes it unreadable, or emblazoned on a shoddy piece of merchandise. Take time to review the expression of your brand so that it looks great wherever it's reproduced.

Ensure your web presence is well branded and up-to-date from your website to your social media accounts, your blog and anywhere your brand gets mentioned online. This can be difficult to control, but make sure that wherever someone chooses to visit you online, the brand is well represented. Your online presence should make it clear that you're looking for donors, linking your brand to fundraising.

Your donor appeals need to be consistent with your brand. Your brand is probably *not* desperate, disorganised, aimless or ill-considered. Your campaigns shouldn't be either. If your brand is about creativity, quality and passion, then that's what your donor appeals should reflect.

When to use a sub-brand

Consider creating sub-brands for specific fundraising appeals. A well-designed brand can be adapted to appeal to different market segments. If your main brand is Firebrand Theatre and you want to raise money for a youth theatre troupe, a sub-brand might be Firebrand Youth. Consider a separate brand for your regular annual campaign: the Firebrand Christmas Appeal, or similar. A good brand is diverse and you can use it in a number of ways to enhance your fundraising.

Consider a refresh

If you feel your brand is not working as effectively as you would like, consider a brand refresh or a complete re-branding exercise. It can pay to get professional advice on your brand's expression and design. While this can be a considerable investment, it can be of long-lasting benefit. During this process you should identify your purpose, your values and your personality. All these underpin a strong visual brand that should connect with your audiences and help you to stand out.

TIP.

brands don't build themselves.
Look for opportunities to get
your brand in front of your target
market.

A NSW EXAMPLE: **STUDIO A.**

Gabrielle Mordy, CEO and Artistic Director at Studio A, explains how a rebrand in 2015 has bolstered the organisation's fundraising efforts:

“ In 2015, we embarked on a rebrand that would counter perceptions about disability and the arts. Our logo is confident and not too stylised, which means it can represent the diversity of our artists. The strength of our brand certainly helps in our fundraising efforts. Last week I met a major arts organisation and was told we got the agreement over the line because they love the way we present ourselves. I consistently get this kind of feedback – particularly from newly introduced people saying how much they love our brand and website. ”

FURTHER READING

The challenges of branding and marketing the arts – Interview with Georgia Rivers, Sales and Marketing Director Opera Australia, by NSF Consulting

Survive in the art world: market the brand, sell the product – Article from The Conversation by Kim Lehman and Ian Fillis

Storytelling Basics: How Creatives and Brands Can Build a Following – Online course from Kickstarter

Case Study: BAMB - Bank Art Museum Moree

Case Study: Studio A

how to pitch to investors, media or sponsors



Pitching is inevitable when working in the creative industries and can be nerve-racking. Follow the steps below to master the art of pitching.

A pitch is any presentation that communicates your ideas or organisation to potential investors, sponsors or media. It can be delivered in person, digitally, in writing, formally or informally.

The aim of any pitch is to communicate the benefits of working with you in some capacity. You need to gain the listener's approval so they take direct action by hiring you, giving you money or media exposure.

Step 1: Do your research

An influential pitch starts with the listener. Do your homework and find out as much as you can about what they are looking for, their criteria for support, what language they use and what they've supported before.

Ask yourself, 'What's in it for them?' Why would they support you, this idea, or your organisation? Demonstrate empathy for the wants and needs of their organisation and an understanding of their position.

Step 2: Plan your pitch

Your pitch needs to answer four questions:

1. Who are you?
2. What's your idea?
3. What can the listener do for you?
4. Why should they engage with you?

Think about how you will engage the listener's curiosity. Draft a pitch that is engaging and persuasive. Never make unsupported claims in your pitch. Include evidence to back up your claims.

Step 3: Create an elevator pitch

An elevator pitch is a mini-introduction that's so concise, it can be communicated between floors of an elevator ride. People are busy, so your pitch should be brief. Creating an elevator pitch forces you to edit: 50 impactful words are much harder to create than 500 words of content.

Step 4: Step back

Once you have done your research and refined your elevator pitch, step back and let the words and ideas mature for a day or two. When you return, look for ideas or language that are vague, clichéd or rhetorical. Does your pitch convey the brand or personality of your organisation? Will it light a fire in the listener? If not, go back and rewrite your elevator pitch until it's perfect.

Step 5: Create your collateral

A pitch is much more compelling if you have collateral to demonstrate your idea, business or project. Think about creating:

- A 'pitch deck' or slide presentation that demonstrates all your key messages in a punchy visual way. A great presentation can be used by itself, without your presence, or in conjunction with a verbal pitch
- An executive summary or 1-2 page explanation of your organisation and elevator pitch
- A digital credentials folder that contains more in-depth material about your business, organisation or idea. This will be given to the listener if you get to the next stage, but preparing it in advance helps you work out what to share now
- Marketing material to support your pitch such as a website, social media campaign or brochure
- Visual material including videos, photos and infographics
- Don't forget to include your contact details

Step 6: Practice

Practice makes perfect. Write your pitch script and practice to the point that you can throw the script away. Rehearse everything, from the way you introduce yourself to possible questions afterwards. Try it out for friends or peers, especially if they're unfamiliar with your work. Ask for their constructive feedback and try not to take any criticism personally.

Step 7: Don't be afraid to sell

The aim of a pitch is to influence someone to become engaged with what you have to offer, and that means selling. Think about the benefits of what you're pitching and what will make someone want to 'buy'.

Step 8: Be compelling

Even if you're terrified, do your best to be compelling and entertaining. If you seem interesting and confident, you are more likely to influence the listener.

Step 9: Protect your intellectual property

Pitching can put you in a tricky legal situation. Without a clear confidentiality agreement the information you disclose could be used by anyone listening. Educate yourself about how confidentiality works. Talk to the listeners about their confidentiality arrangements, and discuss the situation with a lawyer if you feel the need. You may want listeners to sign a confidentiality agreement or non-disclosure agreement beforehand, if appropriate.

Step 10: Be patient

Engagement takes time, so don't expect an immediate response. Even if the listener doesn't make a decision on the spot, the pitch could be the beginning of a long and fruitful relationship.

FURTHER READING

How to Plan the Perfect Pitch – ArtsHub and Creative Partnerships Australia article by Andrea Simpson

Perfect Pitch: How to Nail Your Elevator Speech – Article by Laura Karen

Pitching Your Idea – Information sheet from Arts Law Centre of Australia

Case Study: Studio A

how to run a social media campaign



A successful social media campaign begins with planning and preparation. This article summarises the elements of an effective social media strategy.

Social media changes so quickly that there's no right or wrong way to run a campaign. Having a social media strategy in place will help your campaign run more smoothly.

Understand your audience by creating personas

Your social media campaign is not going to appeal to the whole world. Spreading your message too wide can make it boring and generic, so tailor your message to your target audience.

Creating marketing personas is a helpful tool for understanding your audience. Personas are characters created through a combination of market research, available data and best guesses.

Describe them by thinking about:

- **Demographics** – their gender, age, income and the area they live in.
- **Psychographics** – their personality type, values, family and lifestyle.
- **Work Life** – where do they fit in business/work? Are they self-employed or an employee? What kind of company do they work for? What kind of job do they do? Are they a business leader?
- **Behaviour** – their likes and dislikes, hobbies and interests, especially online.

Group together shared characteristics to create a character, and give that persona a name. Your persona can help you make assumptions about your audience that can guide your campaign. For example, the audience for your new web series might be best described as mostly male, early to late thirties, professional and well educated. You've called him Dave. Dave will be found via LinkedIn and Facebook. He is very unlikely to be using Snapchat.

Personas can help you to focus on your audience and share the most compelling information via the right channels.

Create relevant, sharable content

The content you create needs to be relevant to your audience and shareable.

For example, your persona Dave might enjoy 10-second snippets of your new web series that he can share with his friends on social media. He might share behind-the-scenes photos and bloopers from your shoot.

Brainstorm content ideas by talking to friends and family, researching your chosen persona's favourite types of content, and looking at what your competitors and peers are doing for their campaigns.

Make sure your content is not "all about you". The main goal should be "what's in it for them"? Why should your audience engage with your content on social media, and share it with their friends?



Limit your campaign to a few platforms

Targeting every social network without looking at their demographics is a waste of time. With new platforms entering the market constantly, market research will help you to choose the best channels. Websites such as **Social Media Examiner** and **Statista** can give free, up-to-date demographic information about each platform, as can the platforms themselves. Use your personas to choose which platform is best to reach your chosen audience.

Limit your campaign to one or two social networks. This makes it easy to tailor your message to the audiences on each platform.

Timing is critical

When will you release this campaign and for how long? Decide if your target audience is local, national or international and time your campaign accordingly. Allow for holidays in Australia and globally, important dates and times when people are most likely to be engaged with social media. Read articles about the **best times to post on social media**.

Social media messages have a lifespan. Consider the lead-up to launching your strategy, the launch itself, and how long your campaign will run.

- What marketing messages will be shared at which stage?
- What's the best content for each stage?
- Are there different offers or benefits to share at key points in the campaign?

If your campaign is ongoing, then ensure your content is constantly being refreshed and reinvented.

Map your strategy

To map your strategy, start by:

- Writing the posts you'd like to share;
- Creating photos and video;
- Organising your assets and vetting everything for errors and tone;
- Timing each piece of content to the overall timing of your campaign; and
- Working out how often you will post, across which platform.

Your audience needs to be aware that your campaign is taking place, but not feel bombarded by messaging from all sides.

Create publishing schedules. Some platforms allow you to easily schedule posts based on a calendar. Social media management tools can schedule posts, recycle your content, manage network engagement and report on the analytics of your campaign.

Consider how you will track your campaign:

- Create and use #hashtags to track your themes and ideas across a range of platforms;
- Follow clicks on posts, retweets, mentions and shares;
- Learn how to use the analytic tools for each platform;
- Encourage comments and reviews; and
- Use a social media engagement tool to report on reach, engagement, response rate, conversation rate, and online community growth.

Set goals

Before you launch your campaign, work out your goals. What exactly would you like to achieve? How will you know your audience has engaged with you? Your goals for the campaign will influence the content you share.

With each goal you choose, devise a few ways to measure success. Page likes, post reach, total views and engagement are all metrics that can help you to analyse and review your campaign, figure out what worked and what didn't and inform your next social media campaign.

TIP.

personas can help you to focus on your audience and share the most compelling information via the right channels.

FURTHER READING

Facebook Blueprint – Free online training in how to best use Facebook, Messenger and Instagram for your business or organisation

Social Media Examiner – The world's largest social media marketing resource, featuring free reports, online magazines, blogs and podcasts about all social networks.

8 Best Social Media Management Tools To Save You Time - Article by David Hartshorne.



how to get media coverage



Whether it's a mention in your local newspaper or a review from your favourite blogger, media coverage can raise your profile, boost your credibility and attract more clients or supporters.

An extraordinary announcement, a great project, fascinating story or important research doesn't always equate to news coverage.

The starting point for media coverage is your goals. What are you hoping to achieve from media attention? Do you want to grow your audience, influence people to buy, attract sponsorship, or recruit new talent? Think about what you want, and then research which media channels are going to link you to the right people to meet your goals.

Be targeted

Your news is unlikely to appeal to the broadest possible audience, so think carefully about the group you want to reach. Is your arts program specifically targeting young people? Is your app going to make life easier for people who are hearing impaired? A precise target will help you to decide which media channels, publications or programs are going to work best. Sometimes local media is more valuable than media outlets with a broad reach.

Create a media list

Do your research and find out all the ways your target audience experience the media. Use that information to create a media list. Include notes on each publication, media outlet, news website and freelance journalist you can find. Use the media outlet's website and LinkedIn to find out the most relevant journalist to contact for each channel. By understanding what kind of topics journalists are interested in, you'll have a better chance of getting the coverage you need.

Be new and newsworthy

Journalists look for elements of your story that are worthy of attention and up-to-the-minute. How important is your story to your target audience? How topical is it? Is there a good story to tell, such as the resolution of a conflict or a triumph against the odds? Does it take current media trends and spin them in a different direction? Most importantly, is it new?

Choose your channels

Think about what sort of media coverage you want. Do you want local, state or national coverage – or a combination of the three? Are you focussing on television, radio, newspapers or magazines? Would you like to be featured in a niche publication or specific website? Choose a few favourite channels that speak to your chosen audience and start there.

Write a great media release

Most TV, print, radio and digital networks still require a media release: a presentation of the facts about your project's impact that journalists can use as their starting point. Craft a clear and concise written summary of the basic information and quotes, and incorporate **quantitative and qualitative data** that brings your story to life. Include relevant contact details, suitable images and a link to your website.

Make it visual

Quality images, such as photos of your subject matter or key players, are far more useful to media outlets than words alone. Video is even more compelling. Print and digital media are always looking for images to help drive content and television or web platforms love video.

Include quotes

A catchy quote or captivating sound bite, especially from someone important, can help push your media release to the top of the pile. Media outlets are looking for something that will make a story unique and quotes help ideas to stick.

Write a gripping subject line

Journalists receive an enormous amount of email, releases and pitches every day. Many emails get deleted unopened, unless the subject line catches their interest. Find an interesting spin to your story and make this your subject line for emails. Irrelevant and dull subject lines will be deleted immediately so be creative.

Understand lead times

All media outlets have different lead times, which is the time between a journalist writing an article and when it is published or broadcast. Consumer magazines can have a lead time of six months, but a website may only need a few hours. When researching media channels, find out the lead time and give them adequate time to consider your pitch.

Work out a follow-up strategy

If a journalist is interested in your pitch, they'll usually get back to you quickly. Make sure you have a plan in place. Work out in advance who should be your spokesperson for interviews and what they will say to the media.

Be realistic

Securing media coverage, especially broad coverage at a national level, is not easy. Building a media profile and creating relationships with outlets and individual journalists can take a long time. Be persistent without being annoying and be consistent in your approach. Follow up politely and be willing to learn from your mistakes.

If you are successful, make sure you share any stories across your own media platforms. Feature articles on your own website within a 'press' or 'news' section. Use Facebook or Instagram to re-post stories and encourage people to engage with your news.

FURTHER READING

Media - Preparing a Winning Strategy – Help sheets from The Our Community Group

How to Get Press Coverage – Article by Janet Murray in The Guardian

How to write a press release – ArtsHub article by Fiona Mackrell



 trusts & foundations

✔ trusts & foundations.

this section contains the following guides:



how to find and approach trusts and foundations

how to write a great grant application

how to present a credible budget

how to report on project grants

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold black**.



how to find and approach trusts and foundations



To identify trusts and foundations, you need to know how to research them. This article explains where to look for information about potential funding partners, how to research their areas of interest and activity and how to approach them.

Desk research: primary vs. secondary sources

Most philanthropic grant makers have web sites, information packs, guidelines and other primary sources of information that are easy to find online.

Secondary sources of information summarise information about funders for grant seekers. These platforms can be searched by keyword and are subscription or fee-based. Reduce the risk of old or inaccurate information by checking secondary sources with a primary source or by contacting the foundation directly.

Competitor analysis

The cultural sector is one of the few sectors of the economy where competitive intelligence is published in the form of donor and supporter recognition pages. This makes it possible to benchmark your organisation and projects against your peers.

Think of organisations that are seeking similar artistic, educational or social outcomes as your project. Drill down on their funding mix. Which grant-making organisations are supporting those projects? How do you think that project would fit the objectives of the funder? Look for funders operating in your state, but also those who are prepared to fund projects nationally.

Current supporters

Existing funders, your board and network of advisors are in a unique position to introduce you to like-minded funders because they see and experience the impact of your work. Ask them to introduce you to individuals, trusts or foundations with an affinity for your work.

Private ancillary funds

Private ancillary funds are charitable trusts set up by individuals, families and businesses. They contribute an estimated \$800 million to the not-for-profit sector.

The private nature of these funds – and of many trusts and foundations – makes them difficult to identify and communicate with. To build relationships with the trustees of private ancillary funds, use the same relationship fundraising practices as for **major gift fundraising** and the same cultivation process.

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The Approach

When your homework is complete, you'll have a list of potential funders, understand their criteria for funding, and have a good sense of the information they'll look for in your application. Make sure you have the appropriate charitable status to apply to the fund. Usually this is **Deductible Gift Recipient** (DGR) status and/or Tax Concession Charity (TCC).

Start a conversation

Try to talk to a representative of the foundation. This may not be possible depending on the nature of the entity and whether it is staffed. Increasingly, large foundations are happy to engage with grant seekers prior to application.

Provide an overview of your project and ask about hidden constraints the foundation might be working around. They may have fixed amounts to give away in any given year or may need to spend money on certain art forms or have a specific geographic footprint. Find the angles that will help you put your best foot forward. Make notes and incorporate as much of their language into your application as possible.

Be rigorous about the application process

Simplicity is key. Write clearly and succinctly, avoiding industry jargon. Emphasise outcomes and impact. Compile a **credible grant budget**: include administrative costs and itemise each cost. Show rather than tell by including evidence such as links to video, media articles, images and letters of support or testimonials from clients or colleagues.

Address the issue of sustainability

Foundations see their role as seeding new initiatives, building capacity and giving you tools to grow into a stronger organisation and increase your impact.

In your application, you need to show that you've thought through what happens when the grant funding stops. How will you use the security of the grant to build and diversify your revenue streams? At the end of the grant period, indicate how much of the project budget will come from fees for service versus other forms of earned or contributed income.

What if the foundation is 'by invitation only'?

A growing number of foundations and private ancillary funds accept Expressions of Interest and applications by invitation only.

Don't send unsolicited applications. Try sending a short briefing document by way of introduction. Include a cover note thanking them for their generous support of the sector. Draw attention to your work in this space and its impact. Invite trustee/s to experience your organisation by joining you at an event.

Financial and philanthropic services companies

Financial and philanthropic services companies, which provide services to trusts and foundations, also like to know about great work happening in the community. They won't actively represent your organisation to their grant making clients, but it's good to be on their radar. Try sending a short briefing document as a first step.

FURTHER READING

A Grant Seekers Guide to Trusts & Foundations - Philanthropy Australia

Please note, the following directories and resources require payment
Foundation Search Australia – a tool for locating Australia's largest foundations and trusts

Directory of Funders – subscription-based directory from Philanthropy Australia

Ask Right – an online database listing Australia's Private Ancillary Funds



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how to write a great grant application



To identify the ingredients of a great application for trusts and foundations, we asked one of the dedicated individuals who reads hundreds of requests every year.

Louise Arkles, Arts Program Manager at The Ian Potter Foundation, explains what matters to your grant making audience.

Funds are awarded to good projects, not good applications

The best applications come from the heart. They're not the most perfect or beautifully written but they're usually put together by the organisation themselves. They present an opportunity or solution to an honest problem and demonstrate widespread benefits. If there are potential ripple effects across an artform or a geographical area, even better.

"We look for projects that shine through as something really exciting, strategic, valid, urgent and important," Louise says.

Evidence comes first, but don't hide your passion

Applying for a grant is different to communicating about a major gift or annual appeal. "We need specific details – not motherhood statements," Louise says. "If you write, 'Research shows ...' you need to specify what research, by which institution and when."

The applications that stand out demonstrate a passion, honesty and urgency that goes beyond the numbers. Be yourself and be succinct. You don't need strings of adjectives to convey your passion.

Address your organisation's biggest need or most urgent challenge

Don't develop a project based on what you think a foundation will like or what they've funded before.

"When I think this is the case, I'll ask, 'If you had \$50,000 of untied funds, what would be the most important thing you could achieve with that? Generally, the answer I get is the project I recommend putting forward in the funding application,'" says Louise.

Think through the full solution

Louise says grant applicants need to consider a problem or opportunity in its entirety: even if the solution requires a lot of money. There may be ways to stagger the funding or spread it across multiple investors. Outline a full solution that meets the criteria for success.

"Often arts organisations will try to be as modest and unassuming as possible whereas what they really need to do is make the case for what is genuinely needed," Louise says.



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Break down administrative costs

Make sure your budget reflects the administrative costs of providing that service or project, including staff time, travel, tools and project monitoring and evaluation. These components can and should be built into the budget.

“Like any business, not-for-profits need to run well and meet their legal and ethical obligations. We don’t like seeing organisations load overhead into the grant without detail or where it is not warranted,” Louise says.

Never ask a funder to cover the entire project cost

Funders won’t wear all the risk for your project.

“When we ask about the support you’ve secured for the project, we are looking to see what other relationships and financial stakeholders you have to help ensure your project is a success,” Louise explains. “We never like to be the only financial stakeholder apart from the organisation itself.”

This doesn’t mean all the money must be pledged or received at the time of writing your grant. But you do need to show a considered funding plan and a sincere commitment to following it through.

Plan for what happens after the grant

Show how you will achieve revenue growth and develop other sources of private sector support while you have the security of funding in place. According to Louise, proving that you’ll leverage the grant investment to multiply income for your organisation and contribute to its sustainability is vital.

If you were unsuccessful, don’t give up

There are always hidden variables in the decision-making process, many of which are beyond your control. Often these involve ensuring an equal distribution of funds across art forms and regions.

“If you were unsuccessful and you know what you’re doing is good, persevere. It may have been a matter of timing. Although you can’t reapply to us with that project, please don’t give up,” says Louise.

*This article originally appeared at SharpenCIC: **Arts Grants: insights from the other side of the table***

FURTHER READING

- How to seek funding step by step guide** – from Philanthropy Australia
- Writing funding applications concentrating on trusts and foundations** – Article from Knowhownonprofit.org
- Government, philanthropic and corporate grants: three different paths to grant application success guide** – from The Funding Centre

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how to present a credible budget



Grant makers expect to see a rigorous budget for your project. Trying to look frugal can undermine your credibility.

When presenting a budget, don't avoid listing expenses so you look inexpensive. Nobody wants you to burden your team by adding more to their workload because you haven't budgeted appropriately from the outset. A well thought-through budget considers the following expenses.

Operational costs

Funding operational costs has become a more accepted part of grant making in recent years. Be specific and itemise expenses, from staffing and remuneration to travel expenses. Who are the best people for this project? If they're in the organisation already, how will you backfill their other duties? If they're outside the organisation, how will you pay them fairly? Providing information about your team speaks volumes to funders about your ability to deliver.

Marketing, communications & content development

Build in expenses for content development, marketing and communications so you can share your impact with the world. Everything you do to raise your profile will increase the equity of your brand and your credibility with funders.

Measurement tools and professional advice

In your grant application, you need to talk about how you'll measure success. Make sure that measurement tools and associated fees are included in the budget.

You may be able to evaluate your impact in-house or seek professional advice to build a scalable program that can be repeated over time. The evidence you gather will make your program more fundable and therefore, sustainable.

Don't forget the basics

Think broadly about your funding base. Trusts and foundations are looking for resourcefulness – they want to know if you're seeking other grants, philanthropic income and (ideally) some forms of earned income.

Triple check your figures. If you're working to a given template, the grant maker will often ask to see a break-even outcome where your expense column must be equal to your income column. Have your budget reviewed by others.

If you've addressed all these issues, you're putting your best foot forward with a credible project budget.

FURTHER READING

Key considerations for budget preparation guide – from Arts Queensland's Arts Acumen project

A Grantseeker's Guide to Trusts and Foundations – by Vanessa Beacher for Philanthropy Australia

Budget templates – from the Ian Potter Foundation



✔ trusts & foundations.

how to report on project grants



Reporting on the progress of your project is an essential part of the grant cycle. From writing progress reports to final reports, here are a few tips.

Reporting on the progress of your project makes you financially accountable to your funders. There are other reasons it is important: your data forms part of a body of knowledge about program models, outcomes, learnings and experiences. This ensures the entire sector is benefiting and learning from your work.

Reporting helps grant makers with their program direction and future funding decisions and provides the raw material for case studies. These can be published via your website and social channels, or included in future applications, increasing your visibility and brand awareness.

Progress Reports

Many grant makers will ask you to prepare short, regular progress reports because they know things don't always go to plan. As partners in your success, they will be open to changing course where required – but they can only do that when they know the full story.

Progress reports usually include financial reports, which are an updated version of the budget you submitted in your successful application. Add annotations to any variations.

Think of progress reports as opportunities to keep your funder abreast of the good, the bad and the ugly. They are invested in your success and in most cases you'll find you have a sympathetic and constructive partner behind you.

Final Report

In your final report or acquittal, you will need to measure your project against the goals, key performance indicators and budget set out in your original application (or against any adjusted performance indicators outlined in progress reports).

Your **measurement tools** will serve you well. Present your data or measurements of success. Highlight ongoing opportunities the project has created. The funder will be interested in how you've leveraged their support to unlock other forms of funding and earned income and raise awareness of your work.

Bring your project to life with photographs, video, testimonials, quotes and media stories. Funders like to share your success through their own channels so give them resources to help tell your story.

Before you write the final report, spend time talking with your team about the lessons you've learned. Explaining the challenges you faced and how you overcame them will help you, the funders and every mission-led creative organisation do its best work for the benefit of our communities.



✔ trusts & foundations.

Reuse the data you collect

Creative practitioners and organisations often struggle to communicate their impact. Their work often has a range of positive impacts, some of which are easy to quantify while others are more difficult to capture and report on.

To acquit your grant, you'll need to capture "hard data" as your project progresses. Ticket sales, attendance numbers and box office revenue are good examples of hard data sources. Store any useful statistics, phrases or paragraphs in a dedicated folder. This will help cut down the work needed to report back to multiple funders at the end of the project. It also helps you build a database of facts and figures about your work.

"Soft data" helps you report on the intangible benefits of your work. Your final report is an opportunity to capture stories and testimonials that demonstrate the impact of your work. These testimonials can be reused in your fundraising activities. Give yourself enough time to conduct interviews, collect the soft data, and turn this information into compelling stories about your work. Don't leave your acquittal to the last minute and run out of time to do this.

You will only need to collect hard and soft data once, but you can use it many times. If you make a habit of collecting data as your project unfolds, your acquittal will be less of a chore. Think of your final report as a useful research task to aid future fundraising.

FURTHER READING

Reviewing financial acquittals and closing grants – article from the Australian Institute of Community Directors

Art & Us: Art & Money – panel discussion from The Wheeler Centre

The Nielson Foundation – on its support for the Biennale of Sydney

7 tips for writing a final grant report – by Give Well Community



major gifts

this section contains the following guides:



how to find major gift prospects

how to start a conversation
about a major donation

how to build relationships with
major gift prospects

how to respond to a
hesitant donor

how to build long-term
relationships with your supporters

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold blue**.

how to find major gift prospects



Major gifts rarely come out of the blue. They result from a deeply considered cultivation and engagement process.

Cultivating major gifts is all about “relationship fundraising”, which means engaging donors by building long-term personal relationships with them.

To identify your major gift prospects, start with the people who participate in your work. Single out those who have an affinity with what you do and the capacity to support you in substantial ways. By developing quality relationships, you can unlock their support and ensure it flows to your organisation regularly and for a very long time.

What is a major gift?

It's up to you to decide on a cash sum that is transformative for your work. For individual artists and micro organisations, a major gift might be \$500. For larger organisations, a major gift might be \$2,000 or \$5,000. Don't set the bar too high. Even in major performing arts organisations, the major gift marker is often set at \$5,000. This is the level that invokes a higher level of stewardship and an ambition to develop that relationship in a sophisticated way.

Where do you find major gift prospects?

Most likely, they're among your audience already. Spend time getting to know them, starting with your immediate network of supporters.

Your warmest prospects include:

- Family and friends
- Current annual donors

Donors to any crowdfunding campaign you've conducted

- Customers (your buyers, subscribers, repeat ticket holders)
- Suppliers (those generating income from you as a customer)

Move outwards to your:

- Email address book
- Newsletter mailing list
- Social media followers (Facebook, Instagram, Twitter, YouTube, SoundCloud, etc)

It is often surprising to see how many prospects you have when you add these up.

Once you have a sense of your total fundraising market, you can develop a strategy for **building** and **deepening relationships** with these important people.

Qualifying your prospects

Throughout this engagement process, you will identify people who actively participate in and have an affinity with your work, as well as the capacity to donate. Ask them which aspect of your work excites them the most. Use online resources to learn as much about them as possible. Keep a record of your interactions and findings. A Google search can unearth which other organisations the donor supports and at what level.

Cultivation plans

Once you 'qualify' that person as a major gift prospect, your task is to develop an individual cultivation plan. The cultivation plan is a timeline of structured touchpoints and interactions. Every task you undertake in the cultivation plan leads to the next task, advancing the relationship to the stage where a solicitation (or 'ask') is appropriate. Having time-bound actions means there is no uncertainty about next steps and the point of arrival.

If you are fortunate enough to secure a rare 'unicorn gift' – a gift that has come out of the blue and you haven't spent a lot of time cultivating – then your follow up steps are critical. It's important to backfill the information you would normally gather in the cultivation period. Move swiftly to connect the donor to your work and organisation. Tell them about the impact of their gift. This is the best way to ensure their support extends beyond the initial unicorn gift.

TIP.

single out those who have an affinity with what you do and the capacity to support you in substantial ways.

FURTHER READING

[How to Get a First Meeting with a Major Donor](#) web video by Amy Eisenstein

[A Month by Month Cultivation Plan for Donors](#) web video by Amy Eisenstein

[The Art of Recognizing your next Major Donation](#) by Joanne Fritz

how to start a conversation about a major donation



After cultivating major gift prospects, it's time to execute your 'ask'. Tailor your approach based on what you've learned about them – and implement your plan.

A positive conversation about a major gift happens at the right time, in the right place, with the right person, about the right amount. Your hard work during the **cultivation period** will stand you in good stead for a successful outcome.

The right time

The 'ask' or 'solicitation' arrives as a natural next step in the evolution of your relationship. By this stage, you've cultivated the relationship by introducing them to your organisation and finding ways for them to experience your work. You've asked the right questions and understand what they're passionate about and which aspect of your work excites them most.

You have invested time in the relationship so it is mature enough to sustain a major gift solicitation. It should not come like a bolt of lightning out of the blue and they should not be shocked by the size of your ask.

The right place

The solicitation needs to be given the respect it deserves by taking place in a quiet place where you can converse privately. The donor's home or office is perfect, or use a quiet room in your office. Avoid having these meetings in cafes or a restaurant – if things don't go according to plan, it can make for a very uncomfortable situation.

The right person

Identify the most appropriate person to ask for the gift. Was the donor introduced to your organisation by a board member or ambassador? Are they a regular attendee who has been cultivated by the development team? Does the donor have a close relationship with your artistic director?

The best person for the task carries the most weight in the eyes of the donor, is comfortable asking for the gift and is well rehearsed.

If you're in any doubt about their ability to stick to the game plan, then the best person for the task is quite possibly you.

The right amount

Throughout the cultivation period, you learned a lot about your donor. You researched their levels of support of other not-for-profit organisations. You have a sense of their overall assets and income. In piecing it all together, you can identify the right amount to ask for, which fits the profile of the individual or family.

Your relationship needs to be sufficiently mature before you make the ask. Research is critical. You need to put a number on the table that reflects and honours the donor's status but doesn't put them off by overshooting the mark.

The right words

In a major gift solicitation you can pick one of two approaches that are suited to different types of donors.

The first approach is appreciated by people in business and time-poor donors. It involves being clear about your request in the first few sentences:

‘Today, we’d like to ask you to consider a gift of \$. And now we’d like spend a short amount of time telling you about the impact this gift will have.’

This approach can facilitate a better conversation with the donor. It enables more active listening on their behalf because you’ve led with the ask and neutralised the impatience they experience on longer journeys to get there.

The second approach is an ‘advertising approach’ where you build up a story. Explain the challenge, your proposed solution and the role your donor might play in making it possible. The story ends in you asking your donor ‘to consider a gift of x’. It is important to stop talking and allow space for them to respond. This approach works better for donors who have more time, are looking for the social impact of their philanthropy and are deeply connected to the organisation.

Sticking to the plan

Always have a plan for solicitation meetings – and make sure every participant is briefed and understands it perfectly. Be completely clear about who is asking and for how much. Ensure that everyone on your team is committed to *not talking* after the ask has been made. There have been many dollars left on tables when an uncomfortable team member jumps in and gives the donor an opportunity to scale down their potential donation.

Major gift solicitations are well planned and occur at the end of a cultivation period. Be brave, pay attention to small details and watch your major gift portfolio flourish.

FURTHER READING

[Dick Quan](#) talks about his support of the Biennale of Sydney

[Five ways charities can attract rich donors](#) article from The Guardian UK

[What to Say in Your First Meeting with a Major Donor](#) web video by Amy Eisenstein

how to build relationships with major gift prospects



Once you've identified major gift prospects, it's time to think through an engagement strategy. Follow these steps to turn prospects into supporters.

Step one: Integrate donor prospects with existing donor activities

One reason for developing an engagement strategy for *existing donors* is so you can integrate your *future donors* into these events and touchpoints.

Include your donor prospects on all your company communications and be sure to invite them to at least one of your high-value activities throughout the year. This could be an open-rehearsal, season launch, private viewing, screening or performance – anything that gives you and members of your team the opportunity to have a one-on-one conversation and learn more about them.

Step two: Master the art of active listening

Active listening is one of the greatest skills of a successful fundraiser. To be a great listener, you need to know how to ask questions that engage people in conversation. It's important to know the difference between open questions and closed questions and when to use them.

A closed question leads to short, factual answers. Your goal is to cue a response that will open a great topic of conversation. Examples include: 'Have you attended one of our productions before?', 'What do you do when you're not busy attending our performances?' or 'Do you play a musical instrument?'

An open question asks your guest to provide a longer answer and helps you discover what makes them tick. Examples include: 'How did you first come to know our work?', 'What aspects of tonight's show did you enjoy the most?' or 'What aspects of our work interest you most?'

Step three: Record information

Having great conversations is only useful if the knowledge is stored as a resource for relationship development. Every conversation uncovers truths about individuals and helps you understand what they care about and which aspects of your work inspire them most. This helps you build a picture of your donor and tailor a fundraising request to meet their needs. Don't let these valuable insights go to waste. Make sure they're recorded and available to your current and future colleagues.

Step four: Pay attention to small details

Your ability to get the details right is critical. Things often come unstuck when you misspell names or are inaccurate with post-nominals, job titles and other details. Another barrier for many potential supporters is being invited to an event so late that they're committed elsewhere. Get on the front foot and give them plenty of notice – otherwise it can undermine all your good intentions.

 A NSW EXAMPLE: **THE SONG COMPANY.**

Karen Baker, former General Manager of The Song Company, now Director of Development (Major Gifts) at University of Sydney talks about the importance of listening:

“ What motivates them to give? What is their purpose in giving? Ask lots of questions, LISTEN, LISTEN, LISTEN. Take their cues in their conversation, leave some SILENCE for them to make comments. A good question to ask is: “What would you like to do with your money that would be meaningful to you?” Sometimes, people have never really thought about it. ”

 TIP.

every conversation uncovers truths about individuals and helps you understand what they care about and which aspects of your work inspire them most.

FURTHER READING

Rupert Myer talks about how arts organisations can fundraise successfully.

Beginner’s Guide to Donor Cultivation web article by Joe Garecht of the Fundraising Authority

Twenty-five rules for fundraising tips from US fundraiser and author Michael Kaiser

Case Study: 4A Centre for Contemporary Asian Art

how to respond to a hesitant donor



Asking someone for a gift – and holding your own in the conversation that ensues – can be daunting when you're new to major gift fundraising.

After respectfully asking a potential donor for their support, you need to know how to handle their response and manage any hurdles in the conversation.

Be comfortable with silence

An important part of your fundraising plan is making sure everyone on your team is committed to *not talking* after the 'ask' has been made.

Let the donor respond first. If it's not an immediate 'yes' or 'no' (which it usually isn't), then their response will give you critical clues about where to take the conversation next.

"It's not a good time"

It's impossible to know everything that is going on in your donor's life. If you hear this response, pay attention and tread carefully. Your best bet is to respectfully ask if there's a more appropriate time to revisit the conversation with them. Let them be the guide. If it's appropriate to confirm a time frame for the next conversation – excellent.

"My cashflow is not the best at present"

In this situation, try offering gift payment terms that ease that cashflow situation for your donor. *'Would it help if we were to structure the payments of the gift either quarterly or monthly over the next [time horizon]?'*

If this is unsuccessful, you need to work with the donor to revise the size of the 'ask'. *'Could we tailor a different level of involvement for you? Is there a figure that you'd be happy to consider at this point in time?'*

"I need to consult with my (husband, wife, children, etc)"

This is a legitimate position, particularly in close families who participate in philanthropic activities. Offer to meet with all family members and talk about the project and the impact their support will have.

If this isn't possible, ask the donor when they'd like you to be in touch again. You have a deep interest in knowing the thoughts and feedback of family members so use this as a way of keeping the conversation going.

"It's not the right project for me"

Sometimes we do misread the donor and / or the signals and present the wrong project for consideration. If they tell you it's the wrong project, they're giving you a cue to talk about aspects of your work they may feel a higher affinity with. Use this opportunity to gather more information and confirm your interpretation with the donor before you leave. Ask them if you can send some follow up materials and arrange another meeting within the next few weeks.

“We will consider it. Leave it with me.”

This isn't a 'no'. It's your opportunity to ask when it would be convenient for you to get in touch again. Let them know that you welcome any further questions and are willing to speak to others (family members, etc) if appropriate. If there's genuinely no interest at this point, and they're just being polite, you'll force a more direct 'no'.

If you do hear 'no', it rarely means 'no, never'. Hold the relationship close, engage regularly and continue to surprise and delight them. There are many variables at play in major gift decisions. With the passage of time and the evolution of your work, there may be a perfect opportunity to collaborate in future.

 TIP.

if you do hear 'no', it rarely means 'no, never'. Hold the relationship close, engage regularly and continue to surprise and delight them.

FURTHER READING

[Penelope Seidler](#) on supporting the Biennale of Sydney

[Making the ask, closing the deal blog post on Too Busy to Fundraise](#)

[Ten tips on asking for money from those who give it](#) ArtsHub article by Deborah Stone

how to build long-term relationships with your supporters



Looking after supporters is not the responsibility of one person, or one team. It's a responsibility that sits with the chair and the board, management, artists, staff and volunteers.

The saying, "A bird in the hand is worth two in the bush" tells us everything we need to know about looking after the supporters we have. Your current donors have demonstrated belief and commitment. They are capable of providing consistent and stable income for your organisation. They cost much less to look after than the cost of acquiring new donors. Treat them well and they will stay with you.

Nurturing these relationships requires consistent effort and needs to be embedded in the culture of your organisation.

Say 'thank you'

This may seem obvious, but you can never say 'thank you' too many times, or in too many different ways. Organisations that steward donors well are quick to acknowledge support via all staff, including their board.

Major gifts are often recognised by a same-day thank you call from the CEO or Chair of the Board. This requires planning but it's worth the effort for the power it has in making your donor feel valued. Medium-sized gifts are also acknowledged quickly, usually by a development staff member who puts in a call to say 'thank you' and explain how much their support means. Each time you interact with supporters, conclude with something as simple as 'thanks so much for your support' or 'thank you for everything you do for us'.

Set yourself the goal of sending tax receipts and personalised thank you letters within five business days of receiving a donation. It really counts.

Plan your stewardship

Stewardship is the process of relationship-building and communications that take place after a donation has been received.

Every organisation or person raising money needs a stewardship calendar. This is a physical calendar of the events, gatherings, communications and other touchpoints that bring your donors closer.

Around eight touchpoints per donor per year is a good working number. Organisations have developed many interesting and inspiring ways to do this. Ideas coming from NSW arts organisations include attendance at closed rehearsals, dress rehearsals, fireside chats with key artists, a pizza night at the Artistic Director's home, a slide night from an international tour, a script reading, sneak preview of the season launch, sitting in on a choir or orchestra rehearsal, pre-premiere film viewing, or private performances in homes. The list is endless and opportunities are unique to each organisation.

Other standard touchpoints include a thank you call, phone updates, regular newsletters, your annual report and performances or events. The stewardship calendar supports you by making sure no donor gets overlooked. It commits your board and key artists to events they must attend. It keeps you on top of administrative tasks such as getting invitations out with plenty of notice.

Pay attention to small details

Things can go wrong if you spell names incorrectly, make mistakes with post-nominal letters after their names, or miscategorise donors in your listing or database. Many relationships fail over small details like this.

Surprise and delight

Having learnt the art of **active listening** and **recording information**, you now have the information you need to build your relationships. You could send birthday cards (try including short greetings from your artists and staff) or acknowledge important milestones and events in your donor's life.

Try to have one trick up your sleeve each year that will surprise and delight. For example, send a stamped, hand-written postcard from your regional or international tour. Make a quick phone call to share news of an exciting development. Have one of the beneficiaries of their gift write and tell them about their experience.

Small moments of connection between people make all the difference. Make your donor smile and feel valued. It's one of the most powerful forms of differentiation you can muster.

TIP.

this may seem obvious, but you can never say 'thank you' too many times, or in too many different ways.

FURTHER READING

8 Great Ways to Stay in Touch with Your Donors – blog post from The Fundraising Authority

Lynn Wester on Donor Relations and Thanking Donors – web video from Amy Eisenstein

Building a Lifelong Patron Relationship – web video by TessituraNetwork

 crowdfunding & collective giving

this section contains the following guides:



what is collective giving
and how to use it

what is crowdfunding
and when to use it

how to choose the right
crowdfunding platform

how to maximise success
when crowdfunding

how to develop long-term
donors from crowdfunding

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold red**.

what is collective giving and how to use it



Collective giving is a form of philanthropy that is gaining popularity in Australia. It connects fundraisers with groups of donors, such as 'giving circles', who jointly fund social change.

Collective giving is an overarching term for fundraising by groups of people who want to support organisations or projects. The aim is to pool philanthropic investment to make a bigger impact.

The following definitions are commonly used.

Donor circles

A donor circle is initiated by an organisation with the intention of benefitting the organisation on an ongoing basis. A donor circle can be of real value to an organisation with strong patronage and a clearly-defined **brand**.

A donor circle works well when you set objectives for the circle. For example, you may want a circle to fundraise for writing new works or choreography on an annual basis. You could also create a special program that is funded purely by the circle in consultation with them.

Harnessing your existing network – **starting with your board** – is a great way to start a donor circle. You can also have multiple circles with different interests all working on your behalf.

Giving circles

Giving circles are a collective of individuals who come together to fund organisations that meet their values criteria. Giving circles vary in size and scale from small collectives of like-minded individuals to larger collectives made up of hundreds of people. These circles will often invest in organisations that deliver positive outcomes for communities through social change projects or programs.

To attract funding from giving circles, you will need to apply and potentially pitch to the circle. They will then decide whether you are a suitable match and to what extent they wish to fund you. Do your homework and make sure you understand what type of organisation or project motivates the circle. For example, only pitch female-focussed outcomes to a circle that has the aim of improving women's lives such as the **Sydney Women's Giving Circle**. Having a **strong pitch** and a **credible budget** for a project or program is essential.

Collective funding events

Collective funding events act as a kind of live crowdfunding. Organisations such as **The Funding Network** organise and facilitate these events and act as a mentor to presenting organisations. People attending come from corporate supporters and from the public.

To be considered for these events, you need to apply. If you can demonstrate clear social outcomes for your work, they create an opportunity to tell your story directly to an audience who are actively engaged with giving. A small number of organisations are chosen to tell their story and pitch their project. Donors pledge (with minimum amounts set, usually starting at \$100) when the pitchers have left the room. When pledging has finished, pitchers are invited back into the room to see how much was raised for their cause.

This is a great way to inject funds into an organisation or fund a specific project. You may not get access to donor information, so make sure you say thank you in advance. Ask donors to go to your website and sign up for news to track the progress and outcomes of their donation.

Collective funding events offer opportunities beyond fundraising. Use them as a platform to promote your work, gain new donors, find skilled volunteers and learn how to craft a great pitch.

Workplace giving

Workplace giving expands on the idea of a giving circle by giving employees the chance to make regular, pre-tax donations directly from their pay to an organisation they value. In some cases, employers will match donations by an employee and double the value of a donation. These platforms can enhance the impact of a workplace giving program by incorporating volunteering, skill-sharing and in-kind support.

Platforms such as **Workplace Giving Australia** exist to connect employers, employees and charities. They can also help guide you on creating your own workplace giving program.

As with giving circles or collective funding events, it helps if your organisation, project or program has clearly defined social impact outcomes. Your pitch needs to cut through and connect with the individual donor looking at a selection of donation opportunities.

Where to find collective giving platforms

Philanthropy Australia has a guide to collective giving and a list of top giving circles. Make note of key application dates as some opportunities only come around once a year.

You can also research companies that support platforms such as **mygivingcircle.org** or **1mdonors.org.au** and are interested in social responsibility and workplace giving.

FURTHER READING

How and why to establish a donor circle – A guide from Creative Partnerships Australia

Giving Circles – The New Philanthropy – Article from Pro Bono Australia

Collective giving in Australia: 10 leaders share their wisdom – Article by Nicole Richards for Generosity Magazine

Case Study - Arts Law Centre of Australia

what is crowdfunding and when to use it



Crowdfunding is a form of fundraising that generates income from people who are looking to fund interesting or creative projects.

The rise of online crowdfunding platforms has made it easy to ask people to invest in a project or cause by launching a crowdfunding campaign. To enhance your chance of success, you'll need to implement a crowdfunding strategy.

What is crowdfunding?

Crowdfunding is a way of raising money for a project or cause by appealing for small donations from as many people as possible using platforms such as Kickstarter, Pozible and the Australian Cultural Fund.

There are two types of crowdfunding platforms. Some crowdfunding platforms like Kickstarter make it easy to offer rewards to incentivise people to donate to your campaign, but it is not possible to issue tax deductible receipts for donations. Others, like the Australian Cultural Fund, do offer tax deductions for donations over \$2, but you cannot offer rewards.

How does it work?

Crowdfunders offer a series of rewards, or a tax-deductible receipt, in exchange for donations. The biggest donors are promised the best rewards, which can be anything from free samples to video thank you messages or tickets to opening night. The more varied and interesting your rewards, the more you will appeal to your donors.

What can I use it for?

Crowdfunding is best suited to creative projects with a clear start and end date, which appeal to a well-defined audience. For example, a conservatorium might launch a crowdfunding campaign to raise money to buy an instrument, appealing to the friends and family of its students.

It's harder to crowdfund for ongoing operational costs and long-term projects, which are less tangible – and therefore less appealing – to donors. If these can be broken down into smaller, discrete goals, crowdfunding is an option to consider.

What platform should I use?

Each platform has its pros and cons. To find out more, read this article about [choosing the right crowdfunding platform](#).

Questions to consider before launching a crowdfunding campaign

- **Are you likely to reach your target?** Crowdfunding platforms charge different fees depending on whether you hit your fundraising target. On some platforms, if you don't meet your target, you don't get to keep any of the money raised.
- **How many people will your campaign reach?** Estimate the total number of people in your extended network of friends, family, colleagues and social media followers. Assume that 10% of people donate an average of \$20. Is this enough to reach your goal? How would these numbers need to change to meet your goal?
- **What's your plan B?** What will you do if the campaign fails to meet its target? Will this be the end of the line for your project, or will you explore other fundraising options? It's worth having a back-up plan in case your campaign is unsuccessful.

This [article](#) outlines how to maximise your crowdfunding success.

A NSW EXAMPLE: **FILMMAKER.**

Sydney based filmmaker Monica Zanetti used crowdfunding to help fund her first feature. Read her story on Creative Partnerships Australia's site [here](#).

TIP.

crowdfunding is best suited to creative projects with a clear start and end date, which appeal to a well-defined audience.

FURTHER READING

[Crowdfunding tips](#) – Pozible

[5 steps to writing an awesome non-profit crowdfunding pitch](#) – Chuffed

[How to set up a crowdfunding campaign](#) – Knowhownonprofit.org

how to choose the right crowdfunding platform



There are dozens of crowdfunding platforms to choose from. Here is a guide for first-time crowdfunders.

Every crowdfunding platform has its pros and cons, but there are a few platforms that work well for creatives in the Australian marketplace.

The main differences between crowdfunding platforms include:

- The ability to offer tax deductible receipts
- The percentage of fees and charges deducted from funds raised*
- The ability to access all the funds raised regardless of whether your campaign is successful or not.

Australian Cultural Fund

australianculturalfund.org.au

Set up by Creative Partnerships Australia, this platform is dedicated to helping creatives raise funds in Australia. It allows you to:

- Offer tax deductible receipts on donations over \$2 (donations are made to the Australian Cultural Fund, which has Deductible Gift Recipient status, before being distributed to you)
- Keep any funds raised whether you meet your target or not
- Fees are 5% of the total raised (no further transaction fees apply)

You cannot offer rewards

Pozible

pozible.com

This Australian-based, global company focuses on creative and community fundraising projects. It allows you to:

- Issue tax deductible receipts if you have Deductible Gift Recipient status (You cannot offer rewards if you issue tax deductible receipts)
- Offer rewards to incentivise people to donate to your campaign (except where you are offering tax deductible receipts as mentioned above)
- Fees are grouped at 5% of total funds pledged up to \$100,000; 4% of total funds pledged between \$100,000 and \$500,000; and 3% of total funds pledged of \$500,000 or over
- Further charges apply for donor transaction fees

If you do not reach your campaign target, you will not receive any funds raised

Kickstarter

kickstarter.com

This well-known US-based global company focuses on creative projects. It allows you to:

- Offer rewards to incentivise people to donate to your campaign
- It is not possible to issue tax deductible receipts
- Fees are 5% of your funds raised, further transaction fees apply

If you do not reach your campaign target, you won't receive any funds raised

My Cause

mycause.com.au

This Australian-owned company focuses on raising funds for people or charities in Australia. You need to have a strong community focus, or be fundraising for a person, for this site to work for you. There are two ways to fundraise, each with its own rules relating to rewards and tax-deductible receipts:

- Flexible campaigns allow you to receive the funds you raise regardless of whether you reach your target
- With pledge-based campaigns, you only receive funds if you meet your target. Fees are 5% of your funds raised, further transaction fees apply.

Sites similar to My Cause include chuffed.org and gofundme.com

Patreon

patreon.com

Patreon allows donors to give on a monthly basis in return for exclusive rewards, which can be as simple as a video update of your work in progress. It's a useful platform if you're regularly producing work – particularly work that can be delivered online, such as blogging, graphic novels, music and video content – and is particularly suited to individual creatives. Patreon can be used to fund a program of works or a project with a longer timeframe. It allows you to:

- Issue tax deductible receipts if you have Deductible Gift Recipient status (You cannot offer rewards if you issue tax deductible receipts)
- Fees are 5% of your funds raised, further transaction fees apply.

Transaction fees vary from platform to platform. See their websites for further details.

FURTHER READING

Funding your own films – A guide to crowdfunding options from Academy of Film, Theatre and Television

Which crowdfunding platform is best? – ArtsHub article by Emma Clark Gratton

The low down on crowdfunding guide – Creative Partnerships Australia

how to maximise success when crowdfunding



Successful crowdfunding campaigns are planned from start to finish. Follow these steps to create the building blocks of a strong campaign.

Step one: Plan your campaign

Once you've chosen a **crowdfunding platform** to suit your project, it's time to plan your campaign. Write down all the steps involved and set deadlines for each one. Consider:

- What's your fundraising target?
- How long will your campaign run?
- How will you promote the campaign?
- Who is your target audience?
- What resources do you need? (For example, do you need a videographer to create content for social media?)
- Will you offer rewards? If so, when will they be delivered?
- How and when will you launch your campaign?
- Most campaigns attract a burst of donations at the start and finish. How will you boost donations mid-campaign?
- As your campaign nears its end, how will you rally supporters to help you reach your target?

Step two: Tell a good story

- Think about the key messages you want to communicate to your donors and the best way to get those messages to them.
- Keep your copy short and to the point.
- Always view your story from the perspective of a donor.
- Make memorable statements about your project that will resonate with potential donors.
- Avoid using jargon or language that only other creatives will understand.
- Does your work have a social impact? Does it involve your community? Emphasise these points.
- Inject your personality into your story to help people connect with you, not just your project.
- Test your story on people who have no knowledge of what you do.
- Your story should work in writing, in a video and face-to-face. Think about how these mediums require a different approach.
- Don't miss an opportunity to practise telling your story.

Step three: Visuals matter

Quality images and engaging video content are vital to presenting a good campaign. Make sure you:

- Plan the time and resources you'll need to get quality photo and video content.
- Think about building your story over the length of the campaign.
- Properly plan and rehearse a video. You can use your smartphone but do check simple things like lighting and sound.
- Keep it under two minutes. The shorter the better. Test your videos on a friendly audience first.
- If there's a humorous aspect to your project, use it in your videos. Funny videos are more likely to be shared on social media, which can lift your campaign's profile.

Step four: Use your networks

You should already have a **database of supporters** or people who are interested in your work. If possible, lock in a few donors prior to launching your campaign and deploy these donations as needed. Holding back some donations until the end of your campaign can be a useful way to build momentum and encourage others to help get you over the line. Make sure you:

- Spread the word and generate interest in your campaign through social media.
- Consider pitching your story to traditional media such as local newspapers and radio stations.
- Consider hosting events during the campaign. It can be a small event like a dinner, or a party with food and drink **sponsors**.

- When using social media, mix your crowdfunding requests with other news. Don't request money with every interaction. Keep your networks up to date with the progress of the campaign so they can follow your success.

Step five: Understand the stages of a crowdfunding campaign

Understand and plan for the stages of a crowdfunding campaign:

- **Pre-launch** - This is when you plan your campaign and give your key supporters advance notice.
- **Launch** - Make a splash and get your supporters excited about the cause.
- **Mid-campaign** – There's usually a lull in support mid-campaign. Launch fresh content or special offers to liven things up.
- **The home stretch** – Rally supporters for last-minute donations to get you over the line.
- **Post-campaign** - follow up and say thank you. This is an opportunity to grow your database of supporters. Ask to stay in touch. Let them know how the project is going. Invite them to view the project when it launches. Share the outcomes. Your **fundraising efforts should not end with your crowdfunding campaign**.

FURTHER READING

How to create a compelling campaign video in under 90 minutes article – Chuffed

What's a fundraising strategy? – Video from the Australian Cultural Fund

Building rewards – Kickstarter's guide to reward structures

how to develop long-term donors from crowdfunding



When your crowdfunding campaign ends, your fundraising efforts should continue. Follow these steps to turn donors into ongoing supporters.

Successful crowdfunding campaigns attract donors who are keen to support your work. It's important to understand what motivates these donors. Follow the steps below to build relationships that could lead to ongoing donations.

Step one: Collect and analyse the data

You can contact your donors through most crowdfunding platforms. Say 'thank you' for donations no matter how small. Many crowdfunding platforms have Google Analytics, which offers a wealth of useful information. You should be able to see where your donors came from. Did they come to your page via Twitter, Facebook or an email you sent? Were they referred from an article or from your website? Which donors gave most? Use this information to guide your communications moving forward.

Step two: Analyse your content's performance

Which pieces of content were most popular and why? Can you expand on that content with a follow-up piece? Look for patterns. Did someone visit your website multiple times? This indicates a higher level of interest. A personal message could encourage them to donate again.

Step three: Make a strategic plan

Build a strategic plan using the knowledge you've gathered so far. Your goal is to entice current donors to give again when your next campaign comes around and ideally between campaigns. Segment your donors so you can push tailored communications to them via their preferred channel. Adjust the level of frequency according to their level of interest. Set project milestones over a period of time and plan communications accordingly.

Step four: Design your next campaign

Reflect on what you have learned about your donors. Tailor your next campaign to appeal to them by creating sharable, engaging content. Encourage them to donate again and share your campaign with their contacts. This will help you widen your donor base.

Step five: Contact larger donors directly

Tell them about your next campaign. Ask them to make a contribution of the same size or larger. If they say yes, think about when to deploy their donations: at the beginning to make a splash, in the middle to avoid a mid-campaign lag, or at the end to help you over the line. Build a relationship with larger donors by offering rewards like free tickets, exclusive access or additional content. They should become your VIP supporters over time.

Step six: Introduce donors to other ways they can support you

Repeat the five steps above to grow your donor base through crowdfunding campaigns. At some stage, you'll want to move your major donors off crowdfunding platforms to encourage more regular and sustainable donations. Talk with larger donors about your future plans and ways they can help you get there.

TIP.

reflect on what you have learned about your donors. Tailor your next campaign to appeal to them by creating sharable, engaging content.

A NSW EXAMPLE: **VISUAL ARTIST.**

Visual artist Damien Butler considers crowdfunding a stepping stone to getting in front of major new donors:

“ Don't be scared to make new friends! Major donors have interests and passions as great if not more than your own. Why not listen and bring them into your world? You may help expand networks as if it's not your project that gets help, maybe it's your friend's. ”

FURTHER READING

Creative Crowdfunding: How The Crowd Can Help Artists Emerge and Thrive – TED Panel talk with Amanda Palmer, Neil Gaiman and Kickstarter Co-Founder Yancey Strickler

How to choose a crowdfunding platform – Article from Smart Company
An example of a successful crowdfunding campaign for Gaby Baby documentary – Case study on Pozible

business sponsorship



this section contains the following guides:



how to identify the right sponsors for you

how to start a conversation about business sponsorship

how to develop a sponsorship proposal

how to approach a business about in-kind support

how to close the deal on business sponsorship

how to service a sponsor and deliver the benefits effectively

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold dark blue**.

how to identify the right sponsors for you



Identifying potential sponsors starts with understanding your own brand and audience.

Creating a list of potential sponsors may sound like an easy task, but there's work to be done before you reach this step and be ready to start a conversation. To identify the right sponsors for you, follow the steps below first.

Step one: Know your brand essence

This step is critical. To attract sponsors, you'll need to explain your brand essence, your values and what you stand for in your **elevator pitch**.

You're looking for a partner that shares these values and concerns. A company is not a sponsorship prospect if their values are different to yours, if their risk appetite is lower than yours and if you're trying to engage with different sections of the community.

Step two: Know your audience

When it comes to sponsorship, your most valuable asset is not you or your organisation – it's your audience. Your sponsors want to raise the profile of their own products and services by gaining access to your audience.

To speak to potential partners about your audience, you'll need to find out who are they. Conduct an audience survey via email, social media, or by using a platform like Survey Monkey.

Let your audience know that the information will help you attract partners to support your artistic programming. Offer some complimentary tickets as an incentive. Ask questions like: Where are you from? How old are you? What do you do? What is your approximate household income? What do you care about?

Armed with this information, it may help to create an 'avatar' to characterise your audience. For example, if your audience is mostly female, aged under 40, and earning above average, give her a name, a face, and tell the sponsor all about them: 'This is Grace. She's 32 years old and is a _____ who works for _____. In her spare time ...'

Step three: Create a sponsorship asset register

How will you help sponsors build their brand awareness, engage with new and existing customers, generate leads, sell more products and services, be an employer of choice and increase their social licence to operate by building stronger community ties?

Create a sponsorship asset register listing all the ideas and activations you can employ, such as promoting their brand during events or in your communications, or offering complimentary tickets to their staff or clients.



business sponsorship.

In early conversations with potential sponsors, ask about their needs and what they hope to achieve by partnering with you. You can then refer to your sponsorship asset register and explain which ideas and activations will complement their strategy. This will give you a competitive edge.

Step four: Make a list of potential sponsors

Now that you understand your brand essence, values and audience and have listed all the ways you can create value for partners, you're ready to identify the right sponsors for you or your organisation.

At the end of 2017, there were 2.2 million registered companies trading in Australia. To narrow down your options, think laterally. What kind of companies target a similar audience as you? Have you noticed companies that advertise or have digital presence in spaces that overlap with you? Which companies are being profiled by newspapers or industry publications? Ask your board or business contacts to suggest companies that may align with your organisation.

Cover the bases with your research – when you add companies to your list of potential sponsors, spend time researching their organisation, brand essence, marketing priorities and corporate strategy. You'll find this information on their website or via Google searches. If they're a listed company they'll have an online shareholder centre detailing strategy and performance.

With this information at hand, you're ready to **start a conversation**.

TIP.

at the end of 2017, there were 2.2 million registered companies trading in Australia. To narrow down your options, think laterally. What kind of companies target a similar audience as you?

FURTHER READING

- Sponsorship 101** – Web article by Creative Partnerships Australia
- Case Study Iris Colour & Belfast Photo Festival** – from Arts & Business Northern Ireland
- 10 reasons organisations fail to attract and retain sponsors and corporate partners** – Web article by Richard Woodward
- Case Study: Arts Law Centre of Australia**

how to start a conversation about business sponsorship



Starting a conversation about sponsorship is sometimes the hardest part of the process. Here are five targeted ways to approach prospects.

Invite potential sponsors to your events

An advantage of working in the creative and cultural sector is there are plenty of opportunities to get people in a room together. Every performance, exhibition, installation, opening and closing night, or any social event you host allows you to give a short speech and introduce your organisation. Invite potential sponsors to every event. Plan to have people in your team working the room, introducing themselves, staying in touch or requesting a meeting soon after. Handled creatively and strategically, these invitations will attract potential business sponsors to your events, lead to meetings and eventually bring a sponsor on board.

Ask your board for an introduction

Ask your board, advisory committee or extended network of colleagues and friends to help introduce you to potential sponsors in their network. Board members don't always respond well to being asked to provide contacts or make introductions. However, ask them to meet you individually to talk about your sponsorship strategy. Outline the work you've done to **identify sponsors** and ask for their advice about market sectors, companies and who they might know in this space. By planning these conversations and providing context about your sponsorship strategy, you should receive some useful referrals.

Ask existing sponsors or partners for a referral

Existing partners can be an effective source of referrals – particularly if they feel valued by you and are receiving a great return on their investment. These partners will be excellent advocates among their own networks of customers and suppliers. They will often make an introduction directly or they may bring potential partners to your events. Encourage them to do this by offering free tickets or asking them to bring guests to your sponsorship events.

Host your own sponsorship events

To generate sponsorship leads, think about hosting your own networking events. Use your board and networks to cast the net wide and invite two to three contacts each.

Be creative when planning your events, which might involve a performance, take place in the rehearsal studio, in the office, or in a boardroom. Consider hosting a panel discussion on a topic relevant to your work and mission. No matter what format you choose, sponsorship events provide an opportunity to hear more about your organisation with some structured networking time. Make sure you conclude by saying 'thank you' and make two requests: 'Would you like to meet for coffee to learn more?' and 'Would you consider hosting a similar networking event for us?'



business sponsorship.

The key is in the follow-up: be disciplined and approach each follow-up meeting with a goal in mind.

Seek advice from sponsorship decision makers

Sometimes you can open a door by contacting sponsorship decision makers and asking for feedback. Send them a pitch document that outlines your value proposition (the assets and value created for the potential partner) for your sponsorship property. It helps if you include a few questions to direct their feedback. Your goal is to buy the recipient a coffee, hear their advice, ask which companies would find the opportunity of value and request an introduction.

The goal of every stage of the sponsorship sales process is to get to the next stage. Keep it simple. The purpose of starting the conversation is not to ask for support immediately but to gather the information you need to develop a compelling **sponsorship proposal**.

TIP.

existing partners can be an effective source of referrals – particularly if they feel valued by you and are receiving a great return on their investment.

FURTHER READING

Tips on attracting corporate sponsorship – Useful overview from Arts Queensland

Finding Sponsors – Good advice from The Funding Centre

Partnership Toolkit for the Arts – from Americans for the Arts



how to develop a sponsorship proposal



Once you've started a conversation with a potential sponsor, the next step is putting together a sponsorship proposal. To do so, you need to ask the five questions below, which will inform the contents of your sponsorship proposal.

When preparing a sponsorship proposal, let go of any pre-conceived ideas about what the sponsor will value. Start by asking the five questions below and tailor your sponsorship proposal accordingly. This article also outlines the different sections contained within a sponsorship proposal and provides tips on sponsorship pricing.

Five key questions

These questions will help you find out what matters to the business owner/s you're pitching to. Think of it as the 'needs assessment' part of the process. You're there to learn, not pitch, and these five questions are a great place to start.

1. What is the company's brand direction and their key market segments?
2. What is their sponsorship strategy and how do they measure the success of their partnerships?
3. What types of assets are they looking for in sponsorship proposals?
4. Who is the decision maker for new partnerships?
5. When in their budget cycle are sponsorship spending decisions made?

When you have answers to these questions, you are you ready to write a value-laden sponsorship proposal.

Designing your proposal

Your proposal needs to be short, factual, engaging and highlight the value delivered to the sponsor. Put your brand's best foot forward with a well thought-through design. Printable Powerpoint documents work well if you don't have access to more sophisticated design tools.

How to structure a sponsorship proposal

Sponsorship proposals contain six or seven sections. Most sections focus on the needs of your potential sponsor, not on you.

Section one: Title page

This page includes your branding, imagery and the name of the program, event or activity you are seeking sponsorship for.

Section two: About us

This page provides a short summary of your organisation, including your mission and values.

Section three: Our audience

Describe your entire audience (physical, digital, media reach etc) and demonstrate the fit between the sponsor's target market and the people that engage with your organisation. Chart some of the data you gathered through your **audience survey** to show the sponsor who they will be engaging with through their sponsorship.



Section four: Opportunity/ies

Refer to your **asset register** and list the partnership opportunities that meet the objectives the sponsor outlined in previous conversations. Start each section with an active heading such as: 'Building your brand in key segments', 'Creating opportunities to experience your brand', 'Generating more leads for B2B sales', 'Being an employer of choice', 'Content co-creation for your digital platforms'.

Under each section, list relevant ideas and activations from your asset register that meet the objectives of the sponsor. Make sure you price these into the sponsorship fee.

Section five: Activation schedule

An activation schedule is a one-page visual representation of the partnership's footprint over the course of a year (or the relevant timeframe if it's a stand-alone event). Create a calendar highlighting the big events, media opportunities, social media campaigns, content development and smaller opportunities around which activations can be planned. This is a powerful page that transmits a lot of relevant information at a glance.

Section six: Terms & Fees

This page spells out the duration of the partnership, the rights that come with it and the partnership fee payable over the given timeframe.

Section seven: Contact details

The final page should detail your primary contact person or people. Include two or three dot points that outline their credentials and experience. This can say a lot about your ability to deliver and **service the partnership** well.

How to price your sponsorship

Pricing a partnership is a logical, mathematical process. Estimate the total market value of all the assets the sponsor is 'buying' from you. Now estimate the cost of supplying these assets. The difference between the market value vs. the cost to supply it is your margin.

Example: A sponsor pays \$10,000 to sponsor an event. The cost of providing the sponsor's signage throughout the event's venue is \$2,000. That makes your margin \$8,000.

The value of 'brand association' should not be over-estimated. A sponsor will typically value it at between 5-10% of the sponsorship fee.

If the market value of the partnership proposal and the fee charged vary wildly, your chances of success are very low. Savvy sponsors will have a clear understanding of the partnership's worth and the value of your assets.

What happens after you submit your proposal?

Once you've submitted your proposal with a friendly covering note, allow a few days before following up with a phone call. Be ready to ask questions about their response to the proposal – its strengths, opportunities, areas to embolden or finesse. Expect to have two or three rounds of negotiations, amendments or changes in direction.

The process can be frustratingly slow but don't assume this means they're not interested in **closing the deal**.

FURTHER READING

How to attract corporate sponsors – Web article from entrepreneur.com

Sponsorship case studies – from Culture Hive

Six Helpful Tips for Negotiating A Corporate Sponsorship – Forbes Business Development Council

how to approach a business about in-kind support



In-kind support can be a convenient and effective way for businesses to assist creatives. It can be starting point to generate additional sponsorship and create ongoing relationships with businesses that share your values.

Approaching a business for pro bono or in-kind support can be a great way to start your fundraising efforts. However, it requires an understanding of the benefits for both you and the business donating their products or services. Put together a strong pitch by following these steps.

Step one: Identify businesses you have something in common with

Look for businesses that share similar values to you. Do you attract a similar audience? Do you share an interest in your local area? Whatever it is that you have in common, this is the basis for your conversation.

Step two: Your goal is to free up resources

For pro bono or in-kind support to be valuable, it should save you money by providing products or services that you would otherwise have to buy or devote resources to. It should be something you need to create your work or maintain your organisation. It could be anything from art supplies to free wine for an event or pro bono legal services to help your artists. There's no point accepting pro bono support if it's not something that helps support your work.

Step three: Become a customer

If you buy their product or service already, it means you can talk with confidence about why a partnership will work for both parties. It also makes the business owner more pre-disposed to supporting you.

Step four: Build a relationship with the decision maker

Your best chance of success is to speak to the person responsible for sponsorship decisions. In a small business, this is likely to be the owner. In a larger business, it may be the head of marketing or the person in charge of corporate social responsibility. Whoever it is, get to know them.

Step five: Talk about what the pro-bono support enables

Explain the difference their support will bring, beyond saving you money. Talk about what their support will enable you to do or what you'll do with the resources you've freed up. In this way, you're building a relationship with the business owner which could result opportunities for further in-kind support or cash sponsorship.

Step six: Understand the opportunity cost for the business

Giving away products and services isn't free for the company. An hour of free legal advice is an hour your pro bono lawyer can't sell to anyone else at a profit. It's important to understand and recognise what their support costs their business.

Step seven: Be specific and offer exclusivity

When you're ready to approach a business, tell them exactly what you need. This makes it easier for a business to decide if it fits within their wider plans. Offer them a unique or exclusive opportunity. A wine company, for example, won't be interested in sharing the limelight with your existing wine sponsor.



business sponsorship.

Step eight: Be clear about the benefits of pro bono support (they are rarely about sales)

You're unlikely to boost sales figures for your business partners by accepting their pro bono support. What you do offer is tremendous brand association – by helping create the work, they will benefit by association. If you have in-kind support in place, think about what other opportunities you can offer the business. Perhaps they have other products or services you can highlight, or events which might add value to their brand.

Step nine: Suggest a trial period

A short no-obligation trial gives both parties a chance to test if this is right for them. Suggest a short-term trial, but keep an eye on the long-term benefits. If you can see this being a good match for both parties in five years, that's a good sign.

Step ten: Respect it like cash

Treat your in-kind sponsors like your cash ones. Thank them. Acknowledge them. Keep building your relationship with them and be their champion. Value in-kind support correctly in your reporting and communicate the difference their support has made.

Support from large corporates

Although creatives often look for support from local businesses, it can pay to keep large corporate entities like banks, insurance companies and telecommunications companies in mind. These organisations often have structured programs in place for not-for-profits, as part of their corporate social responsibility efforts. In-kind support can often take the form of reduced price products, business advisory services or access to executive leaders.

These programs differ from company to company and information on them can be hard to find. A useful first step is to find a staff member from your target company (perhaps one of your board members has a connection?) and ask them about what programs are available.

A NSW EXAMPLE: **4ESYDNEY HIPHOP.**

Vyvienne Abla of 4ESydney HipHop Festival and Conference has established a long-term relationship with Ironlak over the last four years.

“ Ironlak is a spray paint company and as part of our festival and program we construct a live graffiti wall with around 20-25 artists painting live, spray painted exhibition galleries, as well as running graffiti youth mentoring programs each year. Ironlak was originally based in Sydney and created with graffiti artists as their main target audience. So for 4ESydney and Ironlak to partner and work together just made sense. Each year we have a discussion around what both partners are doing and re-negotiate the terms around the in-kind support, which is a combination of product in-kind, alongside a portion supplied at a discounted rate. ”

FURTHER READING

Standard sponsorship agreement contract – a sample sponsorship agreement from ArtsLaw

How to get businesses giving to your charity – Advice for not-for-profits from *The Guardian*

Why businesses support the arts – A factsheet from CultureHive
Case Study: Studio A

how to close the deal on business sponsorship



One of the most important skills in sponsorship raising is knowing how to close the deal by keeping the conversation moving. In this article, you'll learn how to respond to commonly heard objections.

When you encounter an objection to your sponsorship proposal, you need to listen, acknowledge the objection, discuss it, and respond.

You may hear the following phrases on a regular basis. Get the conversation moving again to close the deal, or know when it's time to move on to the next prospect.

"I've been too busy / I can't talk about this now"

This phrase doesn't mean 'no'. It's your opportunity to ask when it would be convenient to call back. Let them know it will only take a few minutes to walk through the proposal. If it's of no interest, you won't bother them again. If they were just being polite, you'll force a more direct 'no' and have the benefit of being able to move on.

"We don't have the budget"

If you hear this phrase, the timing could be awry. Ask about the company's budget cycle and decision-making time frame. Overcome cost objections by asking for a ballpark figure to work towards. Suggest that the sponsorship fee can be paid over multiple instalments or in different financial years. If they're not prepared to answer these questions, it will force a more direct 'no', which again helps you move on to the next prospect.

"I need to escalate this as it's not my decision"

This signals that your contact may need some help selling the proposal internally. If you don't know who the decision maker is, find out and get in touch with them directly. Another option is to ask for a short meeting with the stakeholders who have the authority to sign off on your proposal. Ask your contact what concerns this group might have and what objections you'd need to overcome. Remember that nobody will do a better job of selling your proposal than you.

"We need more time"

If you hear this phrase, it's your cue to find out what additional information or support they need to help make the decision. Offer to attend a meeting at a suggested time with the decision makers. This is the best way to address their needs and priorities and demonstrate the value you can create through partnership.

business sponsorship.

The silent treatment

This is a tricky one. If you don't get to speak to a real person on the other end of the phone, it's hard to assess whether the silent treatment is code for 'no'.

A rule of thumb would be to try three follow up phone calls and/or emails. Reference the materials sent and offer to be of service. Always include a call to action: suggest a specific time to chat by phone – try 8:45am or 4:45pm to avoid colliding with other meetings. Let them know you'll be in the neighbourhood on a certain date and time. Ask for a short coffee meeting (your shout) because you're interested in feedback on the suite of opportunities you developed in response to your earlier conversation.

When 'no' is a gift

As confronting as it can be, hearing the words 'no' is sometimes a gift. It allows you to move on without the niggling feeling that you didn't chase down that opportunity. Ask why they said 'no' to your sponsorship proposal. This can give you insights into how to go to market more effectively next time.

'Yes, we'd like to sponsor you'

When the answer is 'yes', waste no time in getting an agreement signed, arranging media coverage of your new deal, and forging ahead with the partnership. Remember to show your sponsor the difference their support is making to your art.

TIP.

as confronting as it can be, hearing the words 'no' is sometimes a gift

FURTHER READING

What sponsors want from the arts – ArtsHub article by Diana Carroll

Why invest in the arts – Keynote presentation by Creative Partnerships Australia

how to service a sponsor and deliver the benefits effectively



You've just landed a sponsorship deal that will bring critical revenue to your organisation. Now the hard work really begins. This article explains how to create a sponsorship agreement and deliver the benefits promised.

To kick-start your sponsorship, you'll need to prepare a sponsorship agreement. A sponsorship agreement builds on your **sponsorship proposal** with a set of goals that you and your business partner will agree on and plan together.

These goals will inform how you manage the partnership, what data you gather and how you report on outcomes. The inclusion of time-based milestones will help you manage expectations, particularly if you're servicing a one-year agreement.

In a perfect world, sponsorship agreements are signed for a two-to-three-year period, which helps both parties get to know each other, build momentum and create a true partnership. Many sponsors prefer one-year agreements so they can test the waters and make sure you're a partner they can rely on.

If you have a one-year agreement, set goals to build in some early wins and some back-ended success stories. This will help when you go back to the negotiating table.

Agree on the key performance indicators

You need to be clear about how the sponsor will assess your performance and measure their return on investment by including key performance indicators in your sponsorship agreement. Ask them how they will assess their brand presence, customer engagement, lead-generation, sales outcomes, content development, and other opportunities you will provide. Make sure you address all the things they told you were important at the outset.

With this information, you'll be able to tailor your servicing and reporting and clearly communicate your performance. Doing this means you present your organisation as professional and responsive – particularly at renewal time when you're competing with an array of alternative partnerships.

Activation schedule

An activation schedule is a visual representation or calendar that highlights events and opportunities over the term of your agreement. It is a recommended component of the **sponsorship proposal** and will also form part of the sponsorship agreement. You need an activation schedule for each partnership that you manage and it needs to be integrated with your organisational calendar and marketing strategy.

Schedule planning meetings before activations

For major activations that are part of your agreement, you need to schedule a planning meeting with your sponsor. Be proactive. Tell them you have a great opportunity coming up. What are their goals for the activation? What will success look like? How will they measure it? What is the communications and social media strategy? Walk through the planning and operational side of the activity and make sure you've built in (and explained) every opportunity to help the sponsor realise value.



business sponsorship.

Host a debrief meeting after activations

After the event, don't wait to write it all up in a sponsorship report. Invite your sponsor back for a coffee and a debrief. Revisit the goals for the activation and success factors. What worked? What can we improve next time? Have some great photos ready to email and share statistics about your audience, attendees, media footprint and social media reach, etc.

Acquittal reports are not necessary (unless the sponsor asks for them)

An acquittal report, or final report, is an opportunity to report on the success of your sponsorship when the agreement comes to an end. If you've been meeting regularly with your partner, briefing and debriefing and providing regular updates, it is unlikely that a lengthy acquittal report will add value.

If your partner asks for one, then of course, create one. An acquittal report does not replace regular, strategic and pro-active communication. If you rely on an acquittal report to justify the continuation of a partnership, you will be saving your best for a time when it's unlikely to make a difference.

TIP.

you need an activation schedule for each partnership that you manage and it needs to be integrated with your organisational calendar and marketing strategy.

FURTHER READING

Six Helpful Tips for Negotiating A Corporate Sponsorship – web article from Forbes.com

Developing Innovative Sponsorships – article from Creative Partnerships Australia on collaborating with established brands.

Fundraising & Sponsorship in the Arts - Monthly Art World Webinar – Webinar highlights with Kane Moore from Battersea Arts Centre

Case Study: Arts Law Centre of Australia

 new products & services



this section contains the following guides:



how to identify other
income streams

how to identify potential
business ideas

how to create a
value proposition

how to build and launch new
products and services

how to price products
and services

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold purple**.

how to identify other income streams



Multiple income streams are the secret to making any business work, creative or otherwise. This article will help you identify income streams that will appeal to your customers.

Creating multiple income streams is a great way of providing financial security for your organisation or business. If you have a variety of ways to make money, you avoid putting all your financial eggs in one basket and diversify your risk in business.

Managing several small income streams can be more stable than relying on one large source of revenue. Follow the steps below to identify suitable income streams for your organisation.

Step one: Identify your core business

This is what you are already selling to an identified group of customers or businesses. What do you do better than anyone else? What are you known for?

Step two: Identify what drives this core business

What impacts your current income? Start by measuring:

- Sales of your core products and services – what is selling well and consistently?
- Volume of business enquiries – track all sources including email, phone or website.
- Conversion rates – how many people enquire versus how many people buy?

- Your costs – what are you currently selling and how does price compare to costs?
- Cashflow – which of your current clients or suppliers pays well and on time?
- People – which of your staff, freelancers or suppliers are the most loyal and engaged with your organisation?

These elements are the starting point for any brainstorming or networking around new income streams.

Step three: Look for ways to expand your core business

Start by expanding on your core business. What additions can you make to what you are already offering? If you are a service-based organisation, think about adding product. If you sell products, think about offering a service.

A visual artist might sell paintings and illustrations as her core business. She could then add more products, such as prints, smaller canvasses and merchandise that reflects her art.

New products and services related to your current offer can be referred to as a value-add. It means the new offerings are valuable to your existing customers and enhance your relationship with them. You do not need to identify new market segments and promotional strategies for value-add income streams.

Step four: Identify & brainstorm other income streams

If you are experiencing local success, perhaps you can expand nationally or internationally by adding a shopping cart to your website.

Do you have products or services than can be easily digitised? For example, a visual artist could use her images to create merchandise or sell good quality prints of her work online as well as through gallery shops.

Another option is to sell training as part of your business offerings. Sharing knowledge is a skill that needs to be honed and maintained, but online courses, keynote speaking, guest lecturing or writing could be an option for revenue generation. For example, a visual artist could offer art studio tours, workshops or talks.

Do you have studio space that you can rent or sub-let?

Affiliate selling is another revenue stream and involves selling products from affiliated businesses via your online shop. If you feature and sell other people's products, affiliate sellers will pay you a percentage of sales that are made from your channels.

Passive income streams could also be set up through sponsored posts on social media, paid blogging and advertising via your YouTube channel or similar web platform.

The most effective way to identify income streams is to ask your customers what they would like. If you need fresh ideas, seek feedback from people already buying from you. Ask them how else your business or organisation could help them. Bring together a focus group of customers, stakeholders, or friends to discuss what your business is currently offering and how it could expand. Asking supporters what they would like will increase your chance of success for **newly created revenue streams**.

TIP.

the most effective way to identify income streams is to ask your customers what they would like.

FURTHER READING

Fifty Ways to Make Your First Sale – Free resource on Shopify
Three Ways to Diversify NFPs Income Streams – Tips from CBB
Innovation – A guide to innovation from Business.gov.au
Case Study: 4A Centre for Contemporary Asian Art

how to identify potential business ideas



Uncovering a commercial opportunity and assessing whether it's worth pursuing is a skill.

Many creatives and creative organisations would like to bring in more revenue, yet lack the commercial and entrepreneurial skills to know where to begin. To identify potential business ideas, start by answering the questions below.

What can you sell to your existing customers?

Generally, it's easier to sell more things to existing customers than to find new customers. If you're already selling products or services and have a reliable customer base, what other products can you offer? If you have a good understanding of who your customers are, you may be able to convince them to spend a little more per transaction.

Are there new markets for your existing products/services?

Who else might be interested in what you produce already? Can you explore other geographical locations or customer segments? Think broadly about who your existing products/services might be tailored for.

What assets do you have which can be further exploited?

Perhaps you have back catalogue footage, which you could make available through a stock imagery site. Perhaps you have a former theatre production, which can be re-released as an audio drama. Perhaps you have the perfect spot for a billboard. Think laterally about your assets, which may be physical, digital or intellectual property-based.

Are you maximising your return from existing activities?

If you run fee-for-service activities, are you generating the maximum profit from them? Increases in price, efficiency measures, additional marketing or a combination of these might help you yield more profit from what you're already doing.

What's the problem you can solve?

Successful business ideas are focused on solving a customer's problem. What's the consumer problem you could solve? Think about developing a **problem statement**, which is a short description of the issues that might be addressed by a new product or service.

Things to keep in mind

How much money do you want to make?

It may sound obvious, but your business ideas will differ depending on whether you want to make \$10,000 a year to supplement your career as an artist or \$100,000 to develop a new work. Keeping a target in mind can help you focus on the best way to reach that target and hone your options.

Prepare for the long haul

Revenue from new products and services rarely materialises straight away. It will take time to gain traction so be patient.

Get a business mentor

It could be someone on your board, a friend who runs a business, or a donor who has business skills. Talk to them about ongoing guidance and how they can help you to identify potential commercial ideas. Learn how to get the most out of your mentors [here](#).

Put entrepreneurs on your board

If you run an organisation, speak to the Chair about whether your board has members with entrepreneurial skills. Think about bringing on someone with that expertise who can look at your operations with fresh eyes.

Understand the true costs of launching products and services

It's a common trap for business operators to underestimate the cost of setting up a [product or service](#). Undertake thorough business modelling and make sure you double check the costs involved.

Practical help

The NSW Government's Small Biz Connect service offers free one-on-one consultations with Monica Davidson, NSW Creative Industries Business Advisor. Contact her [here](#).

A NSW EXAMPLE: **SHOPFRONT.**

Daniel Potter, Executive Director/CEO of Shopfront talks about adding new products to their suite of activities: “

“ We identified a need to find new opportunities to expand our pool of income-generating activities. It was important that they had synergy with our core purpose. We first maximised our existing mix; offering services for NDIS providers and offering fee-for-service workshop programs beyond the regular geographical reach of our major programs. Then we turned our sights to new products, and that is where we developed Playwave.

Playwave is a partnership with the City of Sydney, providing a safe online space for young people to talk about the work they are seeing and organise to attend and buy tickets. This was perfect for us, as it met with our core mission of equitable access to the arts for all young people, while providing us with new partnerships and the beginning of a technology platform that could be commercially licensed to generate income once fully developed. ”

FURTHER READING

Business Model Canvas – Sketch out your new business idea using this free tool, designed to be used by creative thinkers

The hip hop dance class treating Parkinson's disease – How a UK based dance company found a new application for hip hop classes. Article by Marissa Mireles Hinds.

You can make money on Spotify – ArtsHub article by Emma Clark Gratton on how streaming is paying off for artists (\$)

Case Study: Four Winds

Case Study: Studio A

how to create a value proposition



A value proposition is a statement about the value or benefits that you promise to deliver to your customers. It can also be called a unique selling proposition or a positioning statement.

A good value proposition describes what makes your business, product or service special and different from competitors. If you are **building and launching a product or service**, a value proposition will help you stand out in a crowded and noisy marketplace. It also gives customers a quick and easy way to decide whether they need or want what you are offering.

Creating a value proposition takes time and research. This article explains how to create, test and bring your value proposition to life.

Start with your target audience

Who are your target buyers? Be specific – you don't want to try and sell to everyone, otherwise your offering will need to have a very low price point and could get lost in the marketplace.

Research potential customers, starting with yourself and your friends and family. Would you (and they) buy your offering? Why – or why not?

Look wider by investigating demographic information such as age, gender, income and where your customers live. Examine psychographics – what is their personality type, ethics and values, family and lifestyle? How do they behave? What are their likes and dislikes, hobbies and interests? What do they do on the weekend, how do they relax, what's their favourite movie?

These questions may seem specific, but they can help to create a complete profile of your target buyer.

Examine your competitors

Research competitors thoroughly, from how they promote their products and services to their mission statements and branding. How is your value proposition going to be different?

Define your offering and the needs or wants you are meeting

How does your business, service or product help people? How does it make their lives better? Does it help to save money, save time, add beauty or culture to someone's life, provide entertainment or education?

Once you've answered these questions, you're ready to create a clear value proposition statement that speaks to your audience and connects to your larger mission. This process is ideally done in a collaborative way through a workshop or brainstorming session with your colleagues, peers or members of your target market. Your value proposition is not about what *you* think – it's about the needs and wants of your audience and how your offering meets those needs in a way that others don't.

A value proposition needs to be clear and concise. Come up with a few different examples. Share them with colleagues, family or friends. Gather feedback and take some time to let ideas develop. Think about your organisation's ethics, values, and brand. What do you stand for? Rework your statements until you have one or two succinct and consolidated sentences that become your value proposition.

A great value proposition is a statement that describes how your product or service solves problems, what benefits buyers can expect and how you are different. It should focus on outcomes or effects that your customers are interested in and can easily measure for themselves.

Short examples of value propositions include:

- Mailchimp: *Send better email.*
- Bitly: *Shorten. Share. Measure.*
- Apple Macbook: *Light. Years Ahead.*
- Vimeo: *Make life worth watching.*
- Spotify: *Soundtrack Your Life.*

To test your value proposition, check it answers the following questions:

- Who does your product or service help?
- What does it do?
- How does it work?
- Where does it exist?
- Why should someone buy it?

Bring your value proposition to life

It's time to take this message to your audience. Your value proposition should be featured in every aspect of your business, from your marketing methodology to your business plan.

Your value proposition is not meant to appeal to everyone. An effective and engaging value proposition should only work on your chosen market and the people you would like to buy from you. It will help you promote yourself to your audience, alongside your competitors, while carving out a slice of market share that's uniquely yours.

FURTHER READING

Value Proposition Canvas – A strategic tool from Strategyzer

Creating a Value Proposition: Communicating the Benefits of Your Proposition Simply and Clearly – tips from MindTools

How to Do Competitor Analysis - Article from Xero

how to build and launch new products and services



There is no proven formula for building and launching products, but there are processes and systems you can put in place to ensure the best chance of success.

A growing number of arts organisations are developing products and services to create additional revenue streams. According to research, an average of 80 per cent of all products launched each year will fail. The most common cause of failure is lack of preparation and insufficient market testing.* Follow these steps to enhance your chance of success.

Step one: Analyse the market & develop a 'problem statement'

Start by focussing on the needs of the customer and identify any marketplace gaps. What do your targeted customers want or need? What problems will your product or service help to overcome? Is there anything already out there that targets that need?

Develop a **problem statement**. This is a short, clear and concise description of the issues that need to be addressed by your product. Your product will not succeed unless you can identify a relevant and compelling role that it could play in people's lives.

Brainstorm who your potential customers might be and then back up your assumptions with research. There are two kinds:

Primary research is collected firsthand through talking to people. Use surveys, focus groups, interviews and social media to reach out to your targeted group. This kind of research can help you discover what your customers' needs are and how your product can help.

Secondary research is information and data that has already been collected and analysed by other sources. This could be government statistics, trade publications and existing industry research.

Find out if there is anything similar on the market through **competitor analysis**. A simple Google search will uncover feedback about competitors' products. If these products have shortcomings, your product could still have a place in the market.

The problem statement and primary research will highlight how many people are affected by the issue you want to tackle, how serious the problem is and how much demand there is for a solution. Your secondary research will give you a sense of your competition.

Step two: Cost-benefit analysis

The next step is to generate a **cost-benefit analysis** to work out if your new product is feasible or worthwhile in terms of time, money and opportunity. Weigh up the benefits of launching a product or service against the costs associated with creating them. This will help you check if your financial decisions are practical and achievable.

To conduct a cost-benefit analysis, start by explaining your product in one simple sentence and then ask:

- How much money will this product development and launch cost?
- How much time will it take?
- What's the opportunity cost of pursuing this product instead of focussing your attention on other fundraising opportunities?
- How much work will be required? Can you handle that workload right now?
- How much income could you generate? Work out the best case, worst case and most likely scenario.
- Are there any other opportunities that could arise from this product?

You can now use your research, knowledge of your customers and educated guesses to model a few different outcomes. What is the best, worst and most likely case scenario? If you're convinced your product will be worthwhile based on all possible scenarios, continue.

Step three: Develop a minimum viable product

A **minimum viable product** is an early-stage product with enough basic features to test on customers. Their feedback will inform future product development. Think about the features your minimum viable product should have by asking:

- What is the single-most important action you want customers to accomplish, or the one thing that will solve the problem you outlined in your problem statement? This is your main feature.
- What other features do I want to offer? What needs are these features addressing?

Map all the features under the categories of 'must-have,' 'nice-to-have', and 'don't care'. After prioritising the features, you can create a strategy and define your scope to build a minimum viable product for testing and feedback.

Step four: Build, test, learn, repeat

When you finish building the minimum viable product, it needs to be tested. Alpha testing can be conducted by family, friends, peers and focus groups. Go back to your primary research sources (surveys, focus groups, interviews, etc) and get their feedback.

Once alpha testing is complete and any issues have been corrected, start beta testing. This means taking the product and testing it on real users. Create a process for gathering feedback before beta testing begins. Based on feedback from beta testing, you may decide to make changes to the next versions of your product. Only crucial changes need to be made immediately.

This process is ongoing. Every time you collect user feedback, improve your product and test again. Build, test, learn, repeat and so on.

Step five: Set a launch date

Set a launch date early on in this process and stick to it. Perfectionism is the enemy: setting a launch date allows you to build backwards and plan each phase of your product launch.

To set a product launch or shipping date, work out in advance:

- Who is responsible for the launch?
- Who are your helpers?
- Have you covered your legal basics in terms of insurances and licenses?
- Which stakeholders need to be involved in this launch? Have they been consulted? Have they been invited?
- Is this launch a real-life event, an online launch, or both? Do you have your marketing strategy in place?
- Are there processes in place to deal with feedback, complaints and questions?
- Are there systems to help continue the creation, sale and testing of this product? It helps to write these down to guide others in your team.

Write a positioning statement to express how your product fills a particular consumer need in a way that its competitors don't. This is a reworking of your earlier problem statement. It should outline:

- What your product does
- Who your product is for
- Why this product is different (and better) than what's out there already.

The purpose of this process is identifying an appropriate market niche and launching to the most relevant customers.

Step six: Build anticipation

Once beta testing is underway, you can build anticipation by:

- Announcing your launch date
- Creating a website and landing page about the product with a "stay in touch" opt-in form and shopping cart ready to go
- Adding your products to your existing website, with a "coming soon" countdown
- Sharing details with social media followers
- Finalising all launch content, including marketing outreach, images and copy
- Gathering good reviews from your beta testers and sharing them
- Informing your email subscribers through a newsletter or exclusive buy or opt-in offer.

Once you reach your launch date, promote your product or service everywhere. Consider a live chat via social media, a video trailer, paid promotion via social media, or a launch party.

FURTHER READING

Market Research – Resources from Business.gov.au

How to Create a Timeline for a Successful Product Launch – Article by Dani Stewart

The Ship It Journal – By marketing guru Seth Godin

Case Study: 4A Centre for Contemporary Asian Art

Case Study: Bus Stop Films

how to price products and services



Knowing how to price a new product or service is tricky. How can you cover expenses, maximise profit, and keep your customers happy?

Before you choose a pricing strategy for your product or service, you need to research your costs, customers and competitors. Follow the steps below to understand how to price the product or service you are **building**.

Step one: Research your costs

Start with researching your expenses. Any product or service that doesn't cover the basic costs of manufacture, creation and business will not be sustainable. Create a realistic budget that explains your variable costs, such as production (how much does it cost to produce this 'thing'?) and your fixed costs, which are the costs of operating the business and don't change with production. They include wages, rent, overheads and running expenses.

Your accountant may be able to help you calculate these expenses if you're starting from scratch.

Step two: Research your customers

Conduct market research into your potential buyers. What do they want and need and what would they be willing to spend on your offering?

You can collect customer information by talking to people via emails, online surveys, interviews and focus groups. Find out:

- What they want and need

- What they think about your product or service
- Where they shop
- What they would be willing to pay.

Finding out how your customers think and behave will help you adjust your pricing.

Step three: Research your competitors

Once you know how much your products or services cost to bring into the world, see what your competitors are charging for something similar. Competitor analysis will help you to figure out what price point would be best for your chosen customers. Start by asking the following questions:

- Do you have a value proposition? Your value proposition (also called a unique selling proposition or positioning statement) is a statement about the core value or benefit that differentiates your product from its competitors.
- How many competitors does your product have? The fewer competitors in a market, the more you may be able to charge.

- How do your competitors price their products or services?
- What do customers value when they're deciding who to buy from?

Use different methods to research your competitors' prices, including looking on their website, analysing their marketing, or phoning to ask for a quote.

This process is *not* about undercutting your competitors. Cheapest is not usually best. This is about finding a highest and lowest price indicator for what you are selling and then working out where your product sits in that marketplace range.

Step four: Understand demand

Demand is an economic term that refers to a customer's willingness to pay a price for a specific good or service. Demand may be elastic or inelastic.

If the demand is elastic, a change in pricing has a big effect on the demand. Pricing is a key reason for customers to choose this product, so if the price rises fewer people will buy.

If the demand is inelastic, a price change has little effect on demand. Price is not a high motivator for buyers, so they will still buy if the price goes up.

Elasticity depends on whether your offering is:

- A necessity or a luxury?
- The only one on the market – are there substitutes available?
- Are there any similar products?

Step five: Pick a pricing strategy

Once you have completed this research, there are a few pricing strategies to consider.

- **Skimming pricing:** This means setting a high price for a new product and attracting 'early-adopters' who want to buy now and are willing to pay. When this group is happy, and reviews are good, the price is reduced to appeal to a more price-sensitive market. This is a common strategy in new technology.
- **Penetration pricing:** This means setting a low price, often lower than the cost of creating the product and aiming for a high volume of sales to meet profit goals. This strategy is often used for products and services that would not attract an initial elite market. Prices can be raised incrementally once the market has been penetrated.
- **Discount pricing:** At the budget end of the market, customers are willing to forgo some quality or service for a lower price. Sales must be consistently high to make this pricing strategy work and is generally not recommended for creative industry output.
- **Image pricing:** Luxury products or offerings that target an elite buyer can be sold for much more than the production price. Customers are willing to pay top dollar because they place a high value on what they are buying. Image pricing is frequently used when selling cars, fine dining or luxury travel.

new products & services.

- **Loss leaders:** This means pricing an initial offering at a low level, perhaps to run at a loss, which entices customers to try something new. While buying the loss leader, customers might also purchase other products or services with a higher profit margin, such as add-ons or accessories.
- **Flexible pricing:** If selling to multiple markets, such as different countries or cities, your pricing strategy should be flexible. You do not need to set a single price for all items in all markets. Remember that if you sell via the internet, customers will be able to buy at your online price wherever they are and prices will need to be fixed.

Before you launch your product or service, make sure you're abreast of rules relating to pricing and consumer law.

There are rules about how prices must be displayed set by the **Australian Competition and Consumer Commission**. Prices must be clear, accurate and not misleading to consumers. You should always display the total price of a product or service.

Australian Consumer Law applies to all businesses and covers unfair trading practices, provides basic consumer guarantees for goods and services and regulates the safety of consumer products and product-related services.

TIP.

before you launch your product or service, make sure you're abreast of rules relating to pricing and consumer law.

FURTHER READING

Market Research – Resources from Business.gov.au

Pricing Calculators – A useful tool from Business Queensland

Displaying Prices – Guidelines from the Australian Competition and Consumer Commission

Australian Consumer Law – Resources and guides

case studies

this section contains the following case studies:



four winds

4A centre for contemporary
asian art

bank art museum moree
BAMM

bus stop films

studio a

arts law centre of australia

Click on the guide and follow the links throughout the text for more information. Links to related guides and websites are highlighted in this section in **bold pink**.

FOUR WINDS

moving beyond philanthropy to explore other revenue streams



Four Winds held its first open air concert in Bermagui in 1991. Today it attracts thousands of people annually to its beautiful venue on the south coast of New South Wales.



James Crabb performing for Bermagui Primary in the Windsong Pavilion.
Photo: Ben Marden

In 1991, a group of friends in Bermagui held an open-air music concert for local residents of this regional coastal town. From these humble beginnings, Four Winds Concerts Inc has grown to offer a year-round program of concerts and workshops featuring virtuoso performers from around the world.

Four Winds raised enough money to fund the construction of an outdoor amphitheatre in 2012 and an all-weather acoustic space in 2014, designed by architects Philip Cox and Clinton Murray respectively. The combined cost of the projects was \$4 million.

We interviewed Moira Scollay, Deputy Chair and David Francis, Executive Director, to find out more about Four Wind's fundraising achievements.

In 2014, Four Winds unveiled the second of two state-of-the-art venues, the Windsong Pavilion following the Sound Shell in 2012. How did you fund them?

Moira: Many people, including our architects and project managers, volunteered pro bono services worth \$1 million. An anonymous donor contributed \$400,000. The remaining \$2.6 million came from various grants, including from the NSW government, the Four Winds Foundation and an enormous fundraising drive – the whole town got behind it.

Can you break down your funding mix today?

Moira: One-third of our income is generated from philanthropy and fundraising, one-third from ticket sales and one-third from various government grants.

We are fortunate to be supported by the Four Winds Foundation, an independent philanthropic organisation that provides about 20 per cent of our annual budget. Our events take place on ten hectares of land, which is held in trust for the Four Winds Foundation.

David: The Four Winds Foundation is our only recurrent source of core funding, but as with all funders, we must apply to it for grants. In this case every six months, detailing our artistic program, attendees, projections and intentions for allocating funds.

What steps have you taken to ensure you're not solely dependent on grants?

Moira: We're running a number of fundraising campaigns and generating box office income. Every dollar earned is used to fund education programs for the local community, which are not revenue generating.

David: Four Winds is always experimenting with ways of generating revenue. We held an outdoor film festival that was very popular. We've tried using our venues for weddings and conferences, which was less successful. We're now arriving at a clearly-defined model as a social enterprise, with a pragmatic view of what works and what doesn't. Having a strong volunteer culture is an important part of our sustainable model. We have 200 active volunteers who help run events and maintain our site and their contribution shouldn't be underestimated.

How do you build relationships with donors and philanthropists?

Moira: We take care of our **donors** by taking time to communicate with them, telling them what we're doing, hosting donor events and making calls to say 'thank you'. We need to raise \$150,000 every year from our donors, so these activities are a vital arm of our fundraising strategy.

David: To manage relationships, we work hard to record accurate information about all interactions with our donors and prospective donors. Over time, we have built up a reliable database that supports our campaigns.

How do you engage your board in fundraising?

David: Our discussions begin early, at budgeting time. We all agree on realistic fundraising targets based on our track record. We form a small working group with at least one board member involved.

Involving board members is underpinned by a clear understanding of their comfort zone in relation to fundraising. Some may be willing to host an event but won't ask prospects for money directly. Others are happy to pick up the phone to ask for donations from a loyal supporter or a long-term prospect.

The Four Winds Board leads by example, which is a great asset. They work incredibly hard as volunteers and without exception are all donors to the organisation.

What are the biggest challenges you face today?

Moira: Funding our education programs is the most challenging arm of our organisation from a financial point of view. It's part of our mission to enrich the lives of young people by bringing world-class musicians to Bermagui to mentor them. It's certainly harder to attract donors to cause-based campaigns than it is to attract donors for something tangible like purchasing a grand piano.

David: We're working hard to ensure our donors know they are funding projects with a core objective so that they feel connected to the results.

Do you have advice for other arts organisations looking to generate income from philanthropic sources?

Moira: It's important to demonstrate to any funder that they are part of the mix and that we are not solely dependent on any one source of funding.

David: We are regularly applying for **project grants** and devote time almost every week to writing them. We genuinely believe in what we're doing and we're able to demonstrate the impact of our work, which enhances our chance of success.

AT A GLANCE

Name: Four Winds Concerts Inc.

Launched: 1991

Location: Bermagui, New South Wales

Size: 1 full-time employee, 200 active volunteers

Milestones: In 2014, Four Winds unveiled a \$4 million outdoor amphitheatre and all-weather acoustic space, designed by architects

Philip Cox and Clinton Murray.

fourwinds.com.au

4A CENTRE FOR CONTEMPORARY ASIAN ART moving beyond grants to offer consultancy services



4A Centre for Contemporary Asian Art is a place where Australians who have a connection or interest in Asia can come to celebrate Australia's multiculturalism through art.



Established in 1996, 4A Centre for Contemporary Asian Art builds cultural ties between Australia and Asia by representing art and artists from both regions.

For 23 years, it has been funded primarily by major gifts and grants from individuals, trusts and foundations. According to Director Mikala Tai, this has helped the organisation be more entrepreneurial by building relationships with a broad mix of donors and grant makers.

We asked Mikala to explain how 4A is funding a range of programs, from exhibitions to studio residency programs.

Can you describe your income streams?

We're trying to move from a 60:40 ratio, where 60% of our revenue is funded through grants and philanthropy and 40% through consultancy services, donations and other revenue streams, to a 40:60 ratio.

We received our first government organisational funding in 2010, but we are trying to be less reliant on grants because we want better long-term outcomes for the artists we support. The limitations imposed by grants mean our artists can only create work within specific time frames and guidelines. It might take an artist several years to complete an artwork or exhibition, yet many grants are designed to fund short-term projects.

In what ways is 4A Centre for Contemporary Asian Art becoming more entrepreneurial?

We have begun to consult as Asia-Australia experts to large-scale property developers and cultural organisations. Over the past 18 months, we have pitched for more of these projects – it's becoming a solid arm of our model. We hired an external consultant to bring our proposals up to scratch and we're now consulting to clients in Sydney and Melbourne.

case studies.

We recently secured a large contract with World Square, sourcing local artists to develop cultural installations and art hoardings. We're also consulting to numerous major festivals to help them develop more culturally diverse programs. We have a small team, but everyone develops their own areas of passion and expertise. That's a really good value proposition for our consultancy clients.

You have an established donor base. How do you approach potential donors?

Major gifts do rely on person-to-person relationships. I spend a lot of time having dinners and lunches with potential donors and having conversations around the meaning of 4A and the importance of the ecology of the art world. I don't know if there's a way to make these conversations less awkward – I did have a few training sessions with our board and it becomes easier over time. Telling the story of your business – not just your project – is key.

People generally prefer to fund projects, but what arts organisations really need is money in the pot for opportunities that arise unexpectedly. We're trying to move away from project-based funding to raise funds for the organisation overall. This is a transition we've been making over the last few years.

How are you making this transition?

One example is **building a base of first-time donors** through our Supporters Program. For an annual fee, first-time supporters contribute to commissioning of an artwork, which assists our artists and provides 4A with a regular source of income to invest in the creation of important new work.

We're beginning to exhibit nationally and as our reach grows, we're building a bigger supporter base across the country.

Does your board contribute to fundraising?

We have a great board that is full of entrepreneurs and small business owners, as well as corporates. They understand we need to remain nimble to take advantage of opportunities as they arise. We're seen as a premiere Australian gallery in Asia and are often invited to facilitate Australian artists exhibiting overseas. We can only capitalise on these opportunities if we set money aside for when those random invitations come through.

AT A GLANCE

Name: 4A Centre for Contemporary Asian Art

Launch: 1996

Location: Chinatown, Sydney

Size: 4 full-time, 5 part-time or casual employees, plus a network of 300+ artists

Projects: 30 in Australia annually, including two international exhibitions

Milestones: 4A moved to its current location in 2000, and renamed as 4A Centre for Contemporary Asian Art in 2009.

4a.com.au

BANK ART MUSEUM MOREE BAMB

how a rebrand is helping BAMB grow its donor base



Following a rebrand in 2018, BAMB has increased its focus on fundraising. We spoke to BAMB's Director, Vivien Thompson, to find out more.



Bank Art Museum Moree BAMB. Photo courtesy the museum

Located in northwest New South Wales, BAMB is a regional art institution that hosts an ambitious program of exhibits and workshops. It changed its identity from Moree Plains Gallery to BAMB in 2018. The museum is managed by the Moree Cultural Art Foundation, established in 1987 to raise funds for the then Moree Plains Gallery.

What are BAMB's primary sources of funding?

Moree Cultural Art Foundation and Moree Plains Shire Council support BAMB financially and by providing our premises. We also make sure we maintain a good balance between grants and fundraising. Our strategic plan is very much focussed on fundraising to ensure contributions to BAMB increase.

How are you doing this?

Our fundraising campaigns are largely community-based. We host events, dinners and parties to encourage supporters to donate. It's work in progress. It's difficult for staff to run fundraising campaigns on top of their workload, given our ambitious programming. We do have a dedicated board which has responded to my calls for **extra help with fundraising**. They have established a fundraising committee and are looking to set up a sponsorship committee to target local businesses for larger contributions. We are quite demanding of our volunteer board.

What challenges do you face when attracting donors and grant makers?

It can be hard to **calculate** and **communicate** our impact. Our attendance equates to 150% of the population of Moree, but compared with galleries in bigger cities, this figure looks small. Moree's regional location means our running costs can be higher than in metropolitan centres. There is a fabulous spirit of philanthropy in this town, but there are also so many causes competing for donors.

Why did BAMB rebrand in 2018?

2018 marks our 30th birthday and we wanted to do something to reinvigorate our organisation. We were growing our audience at a steady pace, but we wanted to **reposition ourselves** as a contemporary institution. We needed a new website and logo, which led to the question: 'What if we changed our name and refreshed everything in our organisation?'

How will the rebrand help from a fundraising perspective?

We're the only public art collecting institution within a three-hour radius of Moree, so changing our name to BAMB (Bank Art Museum Moree) better reflects our mission and operations. It was important to create an identity that says: 'We're a big deal and we're doing great things here.'

We held a grand opening in March 2018 to unveil our rebrand, which is all about selling BAMB to the world. It's also about selling our sponsors to the world through our website and social media channels. If you're associated with BAMB as a sponsor, you will gain access to our growing audience.

How have your fundraising skills developed since joining BAMB in 2014?

I've had to grow a lot. The **strategic planning** side of my role is important. Finding clever ways to access money that's available in the community has been key. For example, we offer work placements as part of the Work for the Dole program to help with building maintenance and exhibition installations.

What's next for BAMB?

We're locking down a schedule of education events and building our relationships with local schools. Some of these programs – particularly our workshops for kids – are income-generating.

Do you have any advice for getting board members involved in fundraising?

Try to recruit people to your board with fundraising experience. Put a system in place for refreshing your board every few years and have a strong Chair – it's difficult to criticise a board member if they've been involved for many years, so patience and sensitivity are required.

AT A GLANCE

Name: BAMB (Bank Art Museum Moree)

Launch: 1987

Location: Moree, New South Wales

Attendees: 18,000+ annually

Milestones: To celebrate its 30th anniversary, Moree Plains Gallery rebranded as BAMB in 2018.

bamm.org.au



BUS STOP FILMS

Bus Stop Films on developing multiple income streams



In 2011, Genevieve Clay-Smith and Eleanor Winkler launched Bus Stop Films, an organisation dedicated to providing film studies to people from diverse backgrounds and abilities.



Bus Stop Films delivers filmmaking workshops to the disability community and is expanding its reach to other communities.

We spoke to Genevieve Clay-Smith, CEO of Bus Stop Films, about her approach to building the organisation's donor base and the benefits of defining a business vision in the process of incorporating as a not-for-profit. This process led Bus Stop Films to apply for **Deductible Gift Recipient** status, which has helped it attract funds through philanthropy.

Genevieve is the 2015 NSW Young Australian of the Year and winner of the 2014 Westpac & Financial Review's 100 Women of Influence, Young Leader award.

How did you fund Bus Stop Films initially?

It's been an organic journey. From 2012 to 2016, we were funded by the Sydney Community College through the Inclusive Communities Education Program. This partnership gave us time to refine our filmmaking curriculum, incubate our teaching philosophy and set us up for growth. I knew the funding would run out so I was always on the lookout for other opportunities. If you want to build a sustainable program, you need to explore several avenues.

What did you do when your partnership with Sydney Community College ceased?

We moved out of our incubation phase in 2016 when we formed a partnership with the Australian Film Television & Radio School. The following year we relied on grants and philanthropic donations. Today, we're a National Disability Insurance Scheme (NDIS) registered provider. This means students can use their NDIS funds to help pay for our courses, which provides a sustainable revenue stream for Bus Stop Films.

Why did you register as a service provider with the National Disability Insurance Scheme?

It was a very important process to go through. I said to our team: “This is going to be hard, we’re going to need help from external consultants, but we’re going to band together and get through the hurdles.”

Now that we are registered, our students are empowered to pay for our services. We are seeing money come into the bank, which is really exciting. It doesn’t cover the cost of our film projects, major operational expenses, excursions or advocacy, so we still need to raise additional funds.

How are you raising these funds?

We are **building a strong donor base** to cover our project, operational and advocacy costs. It’s about finding people who are already out there advocating in the space in which you work, who are passionate about what we are doing and forming a relationship with them. I never turn down a meeting because you never know where it will lead – a person I had coffee with three years ago may provide an opportunity today. I’m always ready to share the story of Bus Stop Films and people respond to that.

Generally I try to show people the work and talk about our impact. Often when people see the work firsthand, they offer their support.

Do you host fundraising events?

We held our first event a month ago. I shared the journey and the need for funding, our students shared their stories informally, and people in the room were encouraged to pledge. The model was successful for us so I’m sure we’ll do another one. It was wonderful to be in a room with supportive people who understood our vision and how we are making an impact. Joining together with like-minded people to create change is exhilarating. We host a film showcase every year and we’ll probably turn this into a fundraising event too.

In 2011, you incorporated as a not-for-profit. Why did you go through this process?

It took one year to go through this process with the support of Freehills Law Firm. It meant we had to focus on what we would achieve as a non-profit. Our vision was always to provide opportunities for the most vulnerable members of our community to gain access to film studies education. But in the process of incorporating as a non-profit, we expanded our vision to make films that challenge bias. We also advocate to government and the community at large on behalf of people with intellectual disabilities and other marginalised community groups with and alongside them.

What impact has this had?

It was worth going through this process because we can now engage with philanthropists who believe in this cause and share our vision. Strategic visioning also helped us to gain Deductible Gift Recipient status so we can engage with philanthropists and receive tax-deductible donations. By defining our vision, we’ve had phenomenal impact.

How do you fund filmmaking projects?

We’re now looking at corporate sponsorship and we also apply for grants. It’s about constantly looking for opportunities. One of our films did break even because it won a lot of awards and distribution deals, but you can never predict this kind of success. It’s such an organic journey. I knock on doors, and if one door doesn’t open, I knock on another.

What's next for Bus Stop Films?

The goal is to move from the start-up phase to becoming an established organisation with full-time staff who are charging ahead. We need to hit some **fundraising targets** – building an ongoing donor base is an important goal for us. We're expanding our reach to people with mental health issues and youth at risk. We're also piloting our program in Wollongong and hopefully Western Sydney and we held Japan's first inclusive film studies workshop this year.

Are you generating income by expanding your reach in Australia and globally?

Our pilot programs represent an expansion of Bus Stop's Accessible Film Studies Program. In Wollongong, we have licensed our curriculum to the Flagstaff Group to run workshops with their clients. Licensing our curriculum is a way that we can spread the benefits of accessible film studies far and wide in a way that generates income for the company. We've trained local facilitators to teach with our teaching philosophy and pedagogy and they are delivering our model in a way that works for their business and their clients. They have had a full class enrol for the first workshop program and students are paying for the lessons through their NDIS funds.

In Japan, the workshops were facilitated in the lead up to the production of Shakespeare in Tokyo and were funded as part of the production by the Tokyo Metropolitan Government.



Bus Stop Student with mentor on the set of *The Interviewer*. Photo: Susan Trent

AT A GLANCE

Name: Bus Stop Films

Launched: 2011

Location: Sydney

Size: 8 part-time staff and tutors

Milestones: *Be My Brother* wins Tropfest in 2009; *The Interviewer* debuts in 2012 and wins over 30 international awards. In 2016, Bus Stop Films wins the Community Organisation award at the Human Rights Awards.

busstopfilms.com.au

STUDIO A is increasing its commercial revenue



Studio A is a social enterprise based in the northern suburbs of Sydney. Led by Gabrielle Mordy as CEO and Artistic Director, it supports artists living with intellectual disability by providing education and professional pathways.



Studio A grew from Studio Artes, which offers recreational arts programs for people with disability. After joining Studio Artes in 2006, Gabrielle Mordy realised many artists with disability would never get the opportunity to further their practice.

While working as the organisation's Artistic Director, Gabrielle began running professional development and mentoring programs. These programs were so successful that by 2011, Gabrielle was ready to launch Studio A, a social enterprise initiative. Today, she is a passionate advocate for the rights of all people to access the arts.

How was Studio A funded originally?

I decided to set up Studio A to work with artists on a project basis with the support of grants and philanthropy. In 2014, Studio A was selected to receive seed funding from the State Government that would help us become a sustainable business.

I worked with Social Ventures Australia to structure Studio A as a social enterprise, which was invaluable. I had never written a business plan, so having expert guidance through this process was critical. Being a social enterprise means we operate like a for-profit. We aim to generate income to reinvest into our organisation to achieve social outcomes. The model works well for us. Rather than having a charity mindset, we have services to offer that are worth paying for. Having diverse income streams is an important part of our model.

Can you breakdown your income streams today?

We're unique, compared with other arts organisations, because we do receive funding through the National Disability Insurance Scheme. As a subsidiary of Studio Artes, artists pay for our services using their National Disability Insurance Scheme funds. This side of our business is managed by Studio Artes.

Up to 75 per cent of our business is still funded through grants and philanthropy. The remaining 25 per cent is generated by commercial services.

What kind of commercial services do you offer?

We are developing a collection of design products featuring the work of Studio A artists. We offer a suite of creative workshops, artist talks and studio tours. We're currently working with Taronga Zoo and City of Sydney to deliver workshops for kids.

We also lease and license artwork to corporates, and create decorative sculptures for events by commission. Sixty-five per cent of that income rightly goes to our artists. The rest helps to fuel the costs of our business.

Do you have any advice for increasing income from commercial services?

Philanthropy and commercial services can go hand-in-hand. Westpac are customers to our creative services, but also **provide pro bono services** to our organisation and we have a **Westpac executive on our board**. Another corporate client makes an annual donation, leases and licences artwork, attends our creative workshops and artist talks, and purchases decorative sculptures for events. It's possible to foster several revenue streams from one relationship.

You are now launching a range of design products. What's involved?

We have spent time researching where to **distribute our design products and how to pitch them**. Having decided that design and gallery stores are the best place to sell our products, we're now refining our products accordingly. By selling products across Australia, we will also raise awareness of our own brand and what we're doing.

How do you attract donors?

It's difficult. We don't have a fundraising specialist on staff. Often our most dedicated donors are introduced through someone on our board, or through a corporate relationship. They come into our studio and see we're sincere. For those who donate, it's about **maintaining a consistent relationship** with them by taking them for lunch, inviting them to events and making them feel special.

Having **board members who will approach their own networks** and are willing to advocate for us has been critical. If you have a board member who isn't willing to do this, understand why not and how you can help them.

How have you developed your own business skills?

I've taken business courses and pitched Studio A as part of an accelerator program called Social Traders' Crunch. **Explaining the social impact** of our business to a table of bankers helped me refine our business plan and think more commercially. I've received lots of support along the way: I've had several **mentors**; I received pitch coaching through The Funding Network, who introduced me to corporate sponsors like AMP, which has volunteered skills and governance work.

How does having a strong brand impact your fundraising efforts?

In 2015, we rebranded as Studio A where 'A' stands for 'art'. It was critical that our new brand counter perceptions about disability: we're not art therapists, we're about art first. Our logo is confident and not too stylised, which means it can represent the diverse range of artists and art forms we represent.

Having a strong brand does help us. When I met a major gallery the other week, they said they love the way we present ourselves in our marketing collateral and were happy to agree to a partnership. I consistently get feedback about how great our website or brand looks, particularly from newly introduced people to Studio A.

AT A GLANCE

Name: Studio A Ltd

Launched: 2011

Location: Sydney

Size: Studio A supports 15 artists and employs 9 full- and part-time staff.

Milestones: Studio A became a social enterprise in 2014 and rebranded in 2015. In 2014, Gabrielle Mordy was awarded a Churchill Scholarship and an Australia Council Career Development Award. In 2011 she received a Curatorial Mentorship Initiative award from the National Association for the Visual Arts.

studioa.org.au

ARTS LAW CENTRE OF AUSTRALIA on changing its revenue mix



Arts Law Centre of Australia (Arts Law) empowers artists and creative communities by providing free or low-cost legal services to artists and arts organisations. We spoke to Robyn Ayres, Chief Executive Officer about the organisation's success in raising funds from multiple sources. 65 per cent of its income is now funded through government grants down from 80 per cent a few years ago.



With 240 legal practitioners providing \$1.5 million in pro bono services every year, Arts Law also runs the Artists in the Black program for Aboriginal and Torres Strait Islander artists nationally.

Can you describe Arts Law's current funding mix?

Until a few years ago, the organisation was largely dependent on grants from 11 government agencies, which made up about 80 per cent of our income. We realised this was making us vulnerable to funding cuts. Grants don't always increase year-on-year, but expenses do. In 2017, 10 of these agencies signed a four-year agreement that will end in 2020. This gives us the financial security we need to focus on other areas of income generation.

By shifting our business strategy, 65 per cent of our income is now funded through government grants with 35 per cent funded by non-government grants, philanthropy, earned income and project grants. Without losing any of our government support, we would like to see a 50:50 ratio, so we are certainly on our way.

How will you achieve this target?

Arts Law provides free legal advice to artists by telephone. To access our Document Review Service, a more in-depth service, we charge a subscription fee. This includes discounts on our publications and access to our mediation service. We have had this fee-for-service model in place for many years.

case studies.

In the past, we provided most of our education and professional development services to artists for free. In a restricted funding environment this was no longer sustainable, so we now look to deliver most of our education program on a fee-for-service basis. We are having the strongest success in the area of professional development services. We're partnering with government, corporate or tertiary institutions that want to offer legal programs to their own arts communities, and have a budget to do so. It's a growing arm of our business with income increasing from \$12,000 a few years ago, whereas today we're earning \$80,000.

What are the challenges of offering consultancy services?

It's about being proactive and creating a menu of options for potential partners to choose from. We go back to our partners and ask: "Would you like us to run this program again next year? Shall we try something different?" We have had to learn how to **package services together** and we've had to get outside our comfort zone to learn about marketing these services.

Success has its downsides. Other for-profit legal firms are seeing what we're doing and launching competing services. Hopefully, our clients will feel they're getting sufficient value to return to us again. We have set key performance indicators for every state, territory and in regional locations. Where we can charge fee-for-service, we will, because we just don't have the resources to do everything for free. In some cases there are good reasons not to charge because of the nature of the client group and lack of alternative funding.

Does your board contribute to fundraising?

The **board** has played an important role in hosting fundraising events, concerts and art auctions. They are committed to raising the profile of Arts Law and tapping into their own networks. The board play a far more active role in fundraising than they did a few years ago. They are now looking at attracting sponsors to help cover the significant costs involved in running fundraising events.

Do you run any other fundraising programs?

We are now running an **end of financial year appeal** and we have a group of 'guardian angels' who donate a minimum of \$1,000 per year. A number of our board are guardian angels, including one artist who doesn't contribute financially but donates artworks to help with fundraising, which is equally valuable.

Two law firms have recently included us in their **workplace giving** programs, which means their staff can donate to Arts Law from their salaries. Workplace giving could become an important income stream for us.

What about corporate sponsors?

We have developed a relationship with a law firm that is now actively fundraising on our behalf. In 2017, they took staff members on a trek to Arnhem Land. Each person was given a fundraising target and together they raised \$80,000. They are hosting another trek in Central Australia and have named the event the Artist in the Black Challenge.

Do you have any advice for building relationships with donors and corporate partners?

It's important to **value these relationships** and be actively engaged with your partners so you understand their needs and what they want to get out of supporting you. There's quite a lot of work that goes into being a good partner and ensuring you remain a charity they want to work with.

How have your own skills fundraising developed since joining Arts Law in 2002?

I'm a lawyer by training but over the past five years I have had to become much more focussed on developing other income streams. I've also become more entrepreneurial about how we provide our services. The artists we support are the least able to pay. So we've had to ask: 'How can we increase our fundraising? How can we get the board more involved? Do we need to add someone to the board with fundraising skills?'

I'm now focused on building long-term relationships and partnerships with clients and sponsors. A few years ago we decided to employ someone in the marketing and communications role and in future I would like to employ someone in fundraising. It's a tough decision as this takes funding away from our legal services.



Fundraiser for Arts LAW and Artists in the Black featuring The Brandenburg Quartet at the Ashurst Ballroom in Sydney. Photo: Matt Teague, Social Focus

AT A GLANCE

Name: Arts Law Centre of Australia

Launched: 1983

Location: Sydney

Size: 13 staff (8 full-time, 5 part-time) and 7 board directors

Milestones: Arts Law Centre of Australia has successfully increased its focus on earned income and fee-for-service delivery since 2015

artslaw.com.au