

CULTURE BUSINESS.

KEY LEARNINGS
21-23 MARCH
2016

THE ART OF
FUNDRAISING
6TH EDITION

PRINCIPAL SPONSOR

creative
partnerships
australia

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Many thanks to our copywriter Yasmin Matri from NIDA, National Institute of Dramatic Art for these key learnings.



MONDAY 21 MARCH

SPEAKER

Richard Woodward
Business Development Strategist
Richard Woodward and Associates

KEY LEARNINGS FROM THE BEST PRACTICE TRAINING

Ask questions

- What can we do to help you generate more business?
- Questioning technique for partners. Are we clear on everyone's objectives?
- Ask the simple question: What is success for you? or what does success look like ?
- Ask 'Since we last met, what has changed in your business?'
- Questioning technique to check that the staff and the board are all on the same page ; what, which, why
- Gain absolute clarity on partner motivations through questioning
- If you don't fully understand your partner's objectives don't be shy.

Generate Connections

- People make decisions not companies
- Sharing between partners helps find new ideas to maximise their investment
- Broaden the contacts in the organisation

Evaluate and plan

- Partnership implementation plans are very important
- Don't wait until the renewal discussion to discuss whether the partnership is working
- Organise partnership implementation planning meetings to list expectations and create a timeline
- Run partner workshops to understand motivations, corporate partner workshops provide deeper learnings and insight
- Make formal plans to approach sponsors

How to make partnerships stronger

- Focus on our partners' needs
- Be realistic about what we can offer – you don't sell cars, but you can play a role in helping to sell cars
- Managing the expectations
- Understand who's doing what in both organisations to deliver the partnership
- Be bolder, take control of meetings. Don't leave meeting until you are completely satisfied that you have a complete understanding of their objectives

KEY LEARNINGS

TUESDAY 22 MARCH

SPEAKER

Christophe Lecourtier
Ambassador of France to Australia

KEY LESSONS

Creativity as a driver for economic growth fuelled by tourism and iconic French brands.

Key areas of focus are:

- Brands
- Innovation
- Leadership

NOTES

Diversity of population has meant that France has always had to be creative (in business and in the arts).

Creativity is a way for France to compete for quality, beauty and authenticity on a global scale.

- 1.3 million French people work in creative industries (5% of French working population)
- French creative industries are worth \$AU130 billion annually

Creativity and culture is a driver for tourism

- 85 million visitors, largely motivated by culture annually
- 41 UNESCO World Heritage sites
- 2000 festivals annually
- 8000 museums, attended by 65 million visitors (roughly size of French population). The Louvre attended by 7.4 million per year.
- More tickets sold for museums than sports events in France.

Brand France = creative resistance

French luxury goods industry:

- Keep traditions of craftsmanship while also becoming global leaders
 - The 'unnecessary' is something essential
- Allow people to 'purchase' and 'live' the French experience

Importance of the brand

- Culture has become a mass market; the growth of the middle class has made it accessible to more people than ever before.
- Visitors to arts organisations want to be treated as customers
- Brands (be that conservative and reassuring or cutting edge and innovative) are essential for arts organisations – allowing them to communicate to and connect with visitor / customers.

Innovation:

- Innovation creates change and also brings visitors (example of the Pompidou Centre)

Leadership / managers

- Effective managers are essential for arts organisations. Strong leadership will allow organisations to work at an international level.

SPEAKER

David Redhill
Chief Marketing Officer
Deloitte

KEY LESSONS

Good art = good business

Creativity is big business

Find ways to articulate value of cultural organisations – consider 'iconic' value.

Be flexible

NOTES

Good art = good business

- Creativity (and associated innovation and open mindedness) is critical to social progress and economic growth, we need to learn how to articulate this value
- Cultural organisations have to adapt and meet business part way
- The power dynamic between the creative sector and business sector is moving to a more even playing field.

Measuring the success of advertising:

- AU\$12 billion spent on advertising in Australia, generating AU\$40 billion return on investment.
- Creates employment: one job in advertising creates two more jobs in the supply chain
- More broadly, advertising helps Australians with decision-making (about products, health, politics) resulting in a saving in time, and an associated increase in productivity.

Art and Business

- The worlds of art and business are increasingly intersecting. Creativity is big business (ie. success of Vivid in Australia).
- Modes of long-term business thinking and strategic approaches are essential for the success of arts organisations and creative practitioners.
- Businesses bring opportunity and financial backing, cultural organisations and creatives bring new approaches and innovation.
Example: University of New South Wales art and design school's successful collaboration with corporate partners such as Royal Dolton, Designer Rugs and ResMed.
- The economic value of the Sydney Opera House valued at AU\$775 million. When factoring in 'iconic' value that increases to AU\$4.6 billion

KEY LEARNINGS

TUESDAY 22 MARCH

SPEAKER

Kate Dezarnaulds
Head of Partnerships
TEDx Sydney

KEY LESSONS

Define and articulate value
of cultural content

Reclaim creative authenticity

Enable portfolio careers for creatives

Ride the wave

Be porous, open your organisation
to working with diverse partners
at different levels.

[CLICK HERE TO DOWNLOAD
KATE'S PRESENTATION](#)

NOTES

- At their best, brand partnerships are good for both partners, enhancing each organisation's cultural and historical legacy.
- Artists are already seeing the benefits of developing their own brands
- There has never been a more fertile time for brand collaboration than now.
- Think about who you want to partner with. It's more than just money, also want them to be sustainable, ethical, creative, innovative and nice to work with.

Cultural sector content delivery

- Content is everywhere, and traditional delivery models are in crisis (objects are less important, experience are becoming less physical).
- Successful partnerships will allow us to prototype new ways of working and presenting content.
- The line between maker and audience is disappearing, with the cultural space (organisation) is able to be the facilitator of co-creation and collaboration.

Partnerships

- Innovation 2.0 (ideas boom) has led to a fetishization of creativity. Artists and cultural organisations need to reclaim 'authentic' creativity, which is about being curious, uncomfortable, and living on the edge. They can then sell that real experience back to business sector.
- Young audiences are increasingly savvy to marketing; we have seen an end to brands defining what is cool. We need to adjust how we develop and deliver branded content for these audiences.
- Look to partnerships as an opportunity to co-create and collaborate with partner.
- Navigating expectations of corporate behaviour of your partners is tricky but essential. This can be done through radical transparency.
- Disaggregation and niche specialisation is the future of content, how can we deliver this on scale?

Some notes from Kate's slide:

- Employer of choice branding
- Content engagement views
- Multi-coloured money
- The tipping point for activations
- Intrapreneurship
- Start-up / SME sector
- Placemaking
- Research/ co-creation / ab testing

Kate's manifesto for the future of partnerships:

- Define and articulate value of cultural content
- Reclaim creative authenticity
- Enable portfolio careers for creatives
- Ride the wave

SPEAKERS

Andy Wright
Co-founder
For the People

Fady Taouk
General Manager of Loyalty
and Partnerships
Telstra

Helen Carroll
Manager
Westfarmers Arts

Emma Giammarco
Senior Marketing Manager
Macquarie Centre, AMP Capital
Shopping Centres

KEY LESSONS

Present sponsorship / partnerships as
problem solving for both partners

Build ongoing relationships
rather than one off projects

Show an understanding of the
business needs of your partners

Connect with business leadership
at your partner organisation (try
to get buy-in from the top)

Let your artists talk direct to business

NOTES

Key factors for deciding to sponsor a cultural organisation:

- Authenticity in terms of quality, content, product. Want to support organisations that are uncompromising in their commitment to the art; the sponsor organisation wants to connect with true/ authentic creativity and enable great projects to happen.
- Sponsorship sits inside marketing. Line between sponsorship and marketing are blurring.
- Chequebook sponsorship is dying; partnerships are the future. Organisations don't want to sponsor, they want to partner.
- 45% of Telstra customers interact with the arts community, the company wants to connect customers with the things they love.
- Business want to connect with their consumers through the emotive connection facilitated through arts and culture.
- An organisation may be motivated to sponsor as a way to offer benefits to their employees, facilitating opportunities for them to engage with culture. This will help them attract and keep great employees.
- Business partners want to support organisations with a point of distinction – how and why is it relevant to them to be involved? No one wants to partner with an organisation that is standing still.
- Partner organisations should not be lazy in the relationship. Business needs to resource cultural partnerships properly.

Results on investments (ROIs)

- Look for ways to measure engagement such as people at activations, ticket sales etc.
- Purely financial ROI are not good measurement tools. Instead organisations should consider why they are sponsoring and use those motivations as key performance indicators.

Role of leadership in setting the philanthropy agenda:

- Partnerships may require selling upwards; you need to move the conversation outside of marketing.
- Look at ways to harness the passion of a corporate organisation's leadership to facilitate constructive partnerships.
- Leaders of a corporate company need to see the actual value of a robust engagement with creative people / cultural organisation. When support comes from top down it much easier to convert the rest of the hierarchy.

How creative are partnerships between enterprise and creative orgs?

- Partnerships have moved beyond the logo exposure. Example of the partnership between Westfarmers Arts and the National Gallery of Australia lead to the development of the Indigenous Arts Leadership program.
- The best partnerships don't come quick or easy. They should become embedded in the operations of both organisations, and require both partners to go into some unknown territory. Both partners must agree on and focus on what they want to achieve.
- Consumers are becoming more savvy, which is exciting from a marketing perspective as it means partnerships need to go beyond logo placements and instead have a place-making focus or experiential benefits.
- Find a common ground for ongoing collaboration, rather than looking at one-off projects.

KEY LEARNINGS

TUESDAY 22 MARCH

SPEAKER

Jonathan Holloway
Artistic Director
Melbourne Festival

KEY LESSONS

Start with a dream, then sell it.

Consider the languages you pitch in, how can you translate it for different audiences?

How you adapt your dream to make it happen?

[CLICK HERE TO DOWNLOAD JONATHAN'S PRESENTATION](#)

NOTES

Discussed the example of Giants public artwork at the Perth International Festival

- Art is about making the astonishing. How do you make the thing that is astonishing relevant to everyone in the room? Making culture feel relevant and necessary will enable greater buy-in from various decision makers you need to say 'yes'.

Not a 'no'

- Don't ask questions that might be answered with a no.
- Remember: why is not a 'no', 'we don't have the money' is not a 'no', 'we've already got one' is not a no. These are all things that can be resolved.
- No is like white rice – it tastes of everything it comes into contact with. Savour the taste of the no. Yes is a vintage white wine – if prepared well it is great, if treated badly it will taste bitter. A bad yes is worse than the no.
- We are often looking for the no, the honourable failure is easier than the scrappy yes. Stopping or giving up can be less painful than continuing to ask.

Pitching to your audience:

- Change your story to suit the audience – translate your story for: police, sponsors, government etc.
- The quality of the ask is vital. A botched pitch can travel around faster than a great one (undermines your chances)

Compromise and adaptation

- Know what things you can and cannot compromise on
- The team needs to be all on the same page
- Manage your FOFU – fear of fucking up

SPEAKER

John Guirini
Assistant Director for Public Affairs
J. Paul Getty Museum

KEY LESSONS

Pay attention to your brand and make sure your brand is clearly communicated

Think in terms of partnerships not sponsorships

Remember the golden rule of marketing: what's in it for me? What do I get? (For both the arts organisation and corporate organisation.)

Don't forget about your digital audiences

Don't presume what a business wants to get out of a relationship, ask them

[CLICK HERE TO DOWNLOAD JOHN'S PRESENTATION](#)

KEY LESSONS FROM MORNING SESSIONS

Fiona Menzies
CEO
Creative Partnerships Australia

- All about relationships
- Relationships take time to develop
- Listen and ask questions of your corporate partners
- Thinking longer term allows you to think beyond the money
- Why should they partner with you (all about the right match)
- Don't undervalue what cultural organisations have to offer

NOTES

Shared values and goals:

- Sponsorship isn't about just about money, for many organisations it's about how to engage with communities and be responsible corporate citizens.
- They may want to reconnect their company's success with social progress.
- Try to connect to the secret passions of corporate leadership. For example, the collaboration with Lincoln Motor Company tapped into the leader's passion for filmmaking.

Philanthropy and marketing:

- Philanthropy budgets don't exist anymore, these are marketing budgets, you need frame conversations and pitches that way.
- Arts organisations need to understand company's marketing strategies, and how can they help that company achieve it
- Example: Wachovia bank wanted to expand into Southern California. They wanted to demonstrate that they are part of the community. Lead sponsor of an exhibition that aligned with the bank launch dates.

Why sponsorship if you already have money?

- Aspirations are always greater than the money available
- Sponsorship / partnerships is not always about need, its about opportunities. You can also get: shared audiences, collaborative ventures, unique initiatives, growing the budget, increase base of support.
Example: UNIQLO + MOMA partnership. UNIQLO sponsored free Friday nights at MOMA and licenced works of art from the MOMA collection to create products. The licencing profits from these products (sold at UNIQLO stores around the country) come back to MOMA. UNIQLO also provide outfits for security officers.

KEY LEARNINGS

TUESDAY 22 MARCH

SPEAKER

Annie Burridge
Director
Philadelphia Opera

KEY LESSONS

Committed board

Tolerance for risk

Relentless focus on results and evaluation

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NOTES

Transformation of Opera Philadelphia

- Then: regional opera company, very traditional, weak brand recognition; operates in a competitive arts market
- Now: 30% of repitour is contemporary or new; is home to largest lab for new opera in America; annual budget has doubled; shortlisted international opera awards 2016; strong brand and market differentiation.

Immediate priorities to achieve change:

- Improve quality to better meet consumer expectations
- Differentiate
 - *Example:* Opera Philadelphia started a series of site specific works, collaborated with artists and started live broadcasting performances. This allowed them to grow audiences and connect with a younger demographic.
- New experiences = new audiences

Lead funding rather than full funding

- Commit to projects while there is still fundraising to do. To do this, you need buy in from a committed board.
- Venture philanthropy (supporting ambitious and innovative change)

Audiences and donor pathways

- New audiences won't necessarily follow traditional donor pathways. New audiences aren't subscribing (only buying what they want). Need new models
- Need to segment and analyse your audience; arts sector needs as relevant and as contemporary consumer research as corporate sector.
- Don't make assumptions about your audience. There is no direct correlation between age and what you want in your operatic experience
- You need to bring along your loyal audiences, although there is always going to be some loss and change. Your loyal members can't read about change in the paper, they need to hear directly from the organisation leaders
- Older opera fans love young and new people are also getting into the content

Model change at a product change.

- Maintain current audiences
- Drive new and loyal audiences – differentiate experience in a dense format (festivals). Festivals can accelerate affinity with the content
- Expand the philanthropy pipeline / broaden the base
- General higher levels of visibility

Risk

- Sometimes you need to remind the board the greatest risk is in not changing.

SPEAKERS

Kenneth Watkins
Director of Philanthropy
The Australian Ballet

Katrina Strickland
Editor
The Australian Financial Review Magazine

KEY LESSONS

Strong relationships are essential and take time

Understand and cater to the needs of your donors / partnerships

Embed philanthropy into your organisation

NOTES

Changes in philanthropy:

- Moved from a focus on what the arts organisation wants to a focus on what the donor wants (and point of shared vision)
- Philanthropy has become more sophisticated, there is now a focus on deeper and more lasting relationships

Ask

- Get to know the people first. Don't ask about the money, ask about the relationship / what they want to get out of it.
- Build up a repour, donor relationships can take year/s
- Arts organisations need to take a 10yr view of what philanthropy is costing them.
- It is key to have figureheads outside of the company that people respect and look up to who are championing your arts organisation (such as Lady Potter and Sarah Murdoch for the Australian Ballet)
- Ideal qualities for the 'asker': high level of people skills, read people's personality, know what donors want, active listening.

Donors

- Lunch club for the million + donors for the Australian Ballet. They started the group themselves, one of the donors pays each year. They want to meet with each other year, and talk about the company. They want to stay connected back to the organisation.
- Think about who should be ringing up to say thank you / signing the letters
- Success is moving from annual giving to making a major gift
- Donors want to connect to the artistic dream
- Ideally have around a third of your board that can afford to be donors.
- Donors could support an individual cast member in a production. It gave them a sense of ownership. Every donor that donated more than \$1000 would be recognised as such for the life at the production.

Staff

- Philanthropy needs to be embedded in your organisation. Development team should be in or have strong connections to executive.

KEY LEARNINGS

TUESDAY 22 MARCH

SPEAKER

Leonard Steinbach
Lecturer, Graduate Museum Studies Program
Johns Hopkins University

KEY LESSONS

Harness the potential of the broad base (crowd)

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NOTES

Crowd-funding is pooling funding from a group of people (broad base)
Participatory culture means low barriers to civic and social engagement.

The crowd

- Social connections
- Cultural community with shared interests
- Digital platforms are essential for connecting to ever-connected younger generations.

Crowd-funding

- Allows you to connect and raise funds from a broad base
- Grow connections with your audiences
- Can be a tool to demonstrate interest and relevance to other funders.

Tips for campaigns:

- Platforms: Possible, Kickstarter, Indigogo
- Give rewards you would like
- Make sure you know where your first 20% of funds are coming from, then make sure you know where the final 15% are coming from. These are the two hardest phases.

SPEAKERS

Sam Meers
Co-founder and trustee
Nelson Meers Foundation

Marilyn Darling
Chair
Gordon Darling Foundation

Jojo Ferris
Director
Documentary Australia Foundation

Catriona Mordant
Director
Queensland Ballet

KEY LESSONS

Connect to people's passion

Philanthropy is both time and money

NOTES

Motivations for funding:

- *Marilyn:* People fund where their interests are. Private sector and philanthropic funding in the arts is increasingly important.
- *Jojo:* People want to invest in what they are passionate about. They also want to leave a legacy for future generations.
- *Catriona:* Funding based on gut feeling.

Taking risks

- *Catriona:* There are no guarantees, as a philanthropist you need to expect and be okay with failure
- *Sam:* Australia needs to be more okay about talking about failure.

What does philanthropy look like?

- *Marilyn:* No one has a pot of money; philanthropy is always a sacrifice. You need to appeal to people's passion.
- *Catriona:* Philanthropy is not just about money, you can donate your time too.

What does fundraising look like?

- *Catriona:* Talking to people privately (dinners and lunches). Also helping people finding the passion to donate. You also need buy-in from everyone at the organisation.
- *Jojo:* Important to connect with young people to foster a culture of donations, starting long-term relationships.
- General discussion: Peer to peer fundraising – chief fundraiser raises the rest. There is comfort in numbers and knowing that others have already committed.

Gender in philanthropy:

- *Catriona:* Don't see a gender issues, it's a family thing / collective decision making
- *Marilyn:* Personal stylistic differences rather than gendered differences
- Comment from the floor: Men give in greater amounts, women give more often. 65% of bequests are made by women

Changes in the philanthropic sector:

- *Marilyn:* Philanthropy has become mainstream, the base has to broaden so it isn't just the same names contributing.

Key challenges facing the cultural sector:

- *Catriona:* We need to do more to engage the government, in understanding the value of arts
- *Marilyn:* Federal arts funding has never been tighter
- *Jojo:* We're in a society that is overly obsessed with measuring value in economic terms. Need to find ways to articulate value.

Final messages from the panel:

- *Catriona:* if you're asking for money and they aren't giving to you that is not important, you might be able to connect them to their cause
- *Marilyn:* Philanthropy can change your life, the person who gives gets back more than they give. Start with the small things, don't wait for perfection and prestige – jump in!
- *Jojo:* Start young. Philanthropists are no different to you. How would you like to be approached

KEY LEARNINGS

TUESDAY 22 MARCH

SPEAKERS

Ben Strout
CEO
Biennale of Sydney

Bruce Meagher
Chair
Griffin Theatre Company

Ilana Atlas
Chairman
The Bell Shakespeare Company

Sandra Yates
Chair
Australian Festival of Chamber Music

Julian Knights
Chairman
Major Performing Arts Panel

KEY LESSONS

Board members need to be part of the fundraising process.

They can donate time, money and/or skills.

Board needs to open up their networks.

NOTES

Role of the board in fundraising

- Board is essential for fundraising success
- Directors need to be involved in strategic direction, advocacy and financial security of cultural organisation. Directors should donate money, open up their networks, go to events, give their expertise.
- Role of the board is to provide support and advice, fundraising is a critical area of focus. Directors can support in time rather than money.
- American-style giving is not the same as the Australian-context. If you choose board directors based on the size their wallet you will get a crappy board. You need a good mix of people with different perspectives / backgrounds / skills.
- The role of a board member is to help a company to thrive and survive. In the American-model at least 30%-40% of funding is actioned by the board (either through donations or through their networks).
- Boards should focus on finalised security (more strategic way of thinking than fundraising). Example: some CEO salary packages have a chunk of money they can choose who to donate it to.
- Chairs should do an annual review of the board to ensure best practice.

Asking for donations:

- It's easier to ask for money when you are also a donor. Open up your networks.

Building relationships:

- Sometimes you have to create a project that is not core to your business in order to try to access funding. From a corporate perspective, they always need a brand alignment and connect to community (think education or outreach angles).

Final thoughts:

- Having a long term narrative will help to connect your org to long term fundraising
- Need more development managers (sector needs to support skilled people in this area)
- The company itself needs to have the resources to communicate effectively / do the good work. Internal employment is important and fundraising needs to be a priority for all staff.
- Need to broaden the base of supporters. Who is passionate about what we do? Most of the money comes from a few people. Look at the skills required to connect to those people.

WEDNESDAY 23 MARCH

SPEAKER

Chloe BeEVERS
Business Development Manager
Australia New Zealand
Cultural Tourism Consultant
Izi.TRAVEL

[CLICK HERE TO DOWNLOAD CHLOE'S PRESENTATION](#)

NOTES

Cultural tourism

- Councils are seeing the importance of culture as an economic driver
- Opportunities to work across different government silos (outside of just arts funding)

Challenges for arts organisations:

- Constrained budgets and increasing expenses
- Tech savvy audiences want new ways to engage
- Keeping up with changes in tech
- Department silos (dividing tourism / culture/ social / economic development)
- How to measure and articulate success

Opportunities from izi.TRAVEL:

- User friendly free technology platforms which give you control of your content, enabling you to update it as often as you do your exhibits (without engaging external consultants)
- Remove financial and technology barriers to entry
- Target budgets for storytelling rather than on technology

Izi.TRAVEL

- Opportunities for museum and galleries to tell their own stories
- Culture needs to be activated through storytelling
- izi.TRAVEL – online content management system
- Audio tours for museums / enhancing visitor experiences
- Can also do quizzes and quests so can be used as an education / public outreach tool

Attracting revenue through izi.TRAVEL

- Attracting visitors
- Expanding audience
- Raising sponsorship
- Revenue sharing through advertising

KEY LESSONS FROM THE DAY

- Passion
- Philanthropy allows you to receive more than you give
- Importance of development managers

KEY LEARNINGS

WEDNESDAY 23 MARCH

SPEAKER

Fiona Menzies
CEO
Creative Partnerships Australia

NOTES

What advice would you give to your staff in development?

- Make sure all staff know who your patrons are
- Connect patrons with the staff that they get along with most / have shared interests

How should you make first contact with a new potential relationship?

- People need to be engaged with what you're doing (this should happen for a while before they will give you money.) This is particularly the case for individuals as opposed to organisations.
- Get patrons to engage with the art, money will come after.

Development and fundraising

- Fundraising should be a standing item on your board agenda
- Development manager should be at all board meetings; ideally they should be able to connect with the board directly
- CEOs should spend 50% of their time on fundraising

What is the future of fundraising?

- Corporate and business support is harder to get. It is harder to find pathways to partnerships as they are often mediated by branding agencies / have a marketing focus.
- Individual giving is growing

SPEAKER

Chris Denton
Director of Marketing, Communications
and Digital Strategy
Southbank Centre, London

KEY LESSONS

Brand strategy is vital

Question everything

There are no sacred cows – everything can be done differently, stopped or expanded

Think the unthinkable

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CHRIS' PRESENTATION](#)

NOTES

Adaptive reliance

- The capacity to remain productive and true to core purpose and identity whilst absorbing disturbance and adapting with integrity in repose to changing context.
- Those most responsive to change are those that survive
- Resilient organisations remain ambitious
- Example: Barbican merged back-end functions of various arts organisations and sold marketing services externally (acting as an agency for other small cultural organisations)
- Example: National Gallery looked at the transforming power of digital technology

Golden rules:

- Brand strategy is vital
- Question everything
- There are no sacred cows – everything can be done differently, stopped or expanded
- Think the unthinkable

Southbank case study:

- Festival spirit
- Peacemaking through: food market, public garden + rooftop bar, arts fountains, fake beach, winter markets, Spiegel tents
- Invest in free events to drive business, innovative and participatory content
- Address threshold fear (people who think the arts are not for them). Place-making model means people will bump into art / you can grow new audiences.
- District designed to support diverse programming
- Festivals can use content focused on unlocking new funding and connecting to new audiences.
- 50% of what they program is free

Challenges

- Volume of content creates spread
- 'Traditionalist' critics
- Reviewers are discipline-based, not sure how to address cross-discipline content
- Managing the onsite experiences

Opportunities:

- External consultancy
- Festivals unlock new partnerships and funding
- Commercial activities to fund free cultural content

KEY LEARNINGS

WEDNESDAY 23 MARCH

SPEAKER

Emma Dunch
President
Dunch Arts, New York

KEY LESSONS

Cultural organisations need a digital fundraising strategy

Use digital storytelling to convey the impact of your organisation

Make it easy for people to donate and promote your work

[CLICK HERE TO DOWNLOAD EMMA'S PRESENTATION](#)

NOTES

Attention and participation economies

- No longer a one way transaction, consumer attention is the new currency (more important than money)
- Arts and cultural organisations need to foster that attention
- Arts and cultural organisations are no longer competitors; they need to be collaborators

Prioritising digital engagement beyond marketing

- Keep up with changes and developments; funders care about this .
- Convey impact. Use digital platforms to harness the power of storytelling to show your organisation's impact.
- Leverage data. Track information about your consumers. Information is power and data is the new dollar.

Digital strategy:

- Cultural organisations need a digital fundraising strategy.
- 75% of donors research organisations online before making a donation. They look at website, online videos, search engine results.
- Digital fundraising requires limited investment for high return

Baseline digital fundraising activities:

- Robust fundraising portal on your website (access from all pages)
- Online fundraising videos hosted on discoverable platforms such as YouTube
- Google SEO optimised for fundraising (promoting donation links)
- Optional or suggested prepaid donation built into tickets sales / made easy for your audiences
- When you are promoting free programming, give people a chance to donate back

Conveying impact

- Impact drives donations
- You can convey impact through artists or audiences.

Let audiences make your fundraising pitch for you – (culture belongs to everyone)

- *Example:* Public Theatre video campaign for free Shakespeare in the Park.
- What can you do on the cheap: systemise the use of hashtags, brand and hashtag all initiatives, facilitate photography of bows and curtain calls for public, allow cell phone videos of encores, provide in lobby photo ops for audiences
- Need short sharable snippets of content
- Metrics of success can be online traffic, views, engagement
- Move people from donors to owners – active participants in the organisations
- Appeal to people in a personalised way

SPEAKER

Marieke van Bommel
Director
MAS, Antwerp

KEY LESSONS

Make fundraising a fundamental priority from the beginning

Find ways to stay connected to your sponsors / partners

Don't be afraid of commercial enterprise if it helps bring and grow new audiences

[CLICK HERE TO DOWNLOAD MARIEKE'S PRESENTATION](#)

NOTES

Example of MAS Antwerp.

- MAS is a new interdisciplinary museum started five years ago
- New building in an emerging (and previously undesirable area of town).
- Designing fundraising into your architecture
- Fundraising partnerships part of the design ideology
- Pavilions at the base of the museum rented to sponsors. Create an ongoing relationship and grow surrounding commercial area.
- Hands on exterior of the building create a low threshold way for people to support the museum. Helps give people a sense of ownership.

Adapting partnerships

- Example: MAS developed 'in Young Hands' program as a sponsor wanted to connect with youth.

Don't be afraid of commercial enterprise. If the aim is connecting more people to your art (or objects) look at different ways to do that. Example: the Netherlands are leaders in this area as most museums are privatised.

Get buy in from the top - Vice Mayor of Antwerp was involved in the pitch project that helped get other support.

Growing audiences:

- Free roof top location brought large audiences to the museum. Public access to parts of an iconic building allows a cultural organisation to become part of the city landscape

KEY LESSONS CHRIS, EMMA AND MARIEKE

Innovation:

- Question everything and think the unthinkable
- Marketing, branding and commercial are not dirty words. Find ways to stop your artistic staff thinking they are.
- Find new and better ways to share your vision
- Capitalise on the currency of data
- Consider festival (or content dense) platforms – festivals can help you adapt and collaborate with new audiences and partners
- Become open to the possibilities of cultural entrepreneurship
- Work as a team; there shouldn't be hierarchy of art at the top and marketing below. It is most effective when all works together.

Business solutions:

- On-selling expertise (the Louvre and Tate are doing it)
- Working on better platforms for your digital marketing (creating a micro site as a temporary measure)
- Free content can drive business, you can offset with income from commercial services and other sources

Long-term:

- 72% of money to charity in the US came from individuals, this is a growing trend in Australia
- Build digital engagement and storytelling at the core of the institutional experience
- Whatever you do, start with your brand (sorting that out will help resolve other issues)
- Fundraising is a long-term business, relationships take time

KEY LEARNINGS

WEDNESDAY 23 MARCH

SPEAKER

Zoé Macédo-Roussier
Individual Giving Manager
Philharmonie de Paris

KEY LESSONS

Choose a coherent and tangible project that aligns with your organisational mission

Make your goal ambitious and affordable

Tell stories

Follow up and stay connected your donors

NOTES

New building for the La Philharmonie de Paris. Cutting edge architecture with free access on the roof brought new and varied audiences. New and larger building meant we could reduce ticket price.

- Try to be eclectic in your programming to connect with different audiences. However, you need to stay connected to your previous audiences, and bring them along with you.
- The goal is to stay connected you donor community.

Example: launched crowd-funding campaign where audiences could buy instruments for youth orchestras. Different price points allowed a broader range of people to get involved. This also offered their subscriber-base a chance to give back. Going off-platform for crowd-funding meant they didn't have to give a commission

SPEAKER

Adèle Parrilla
Director of Sponsorship
Institut du Monde Arabe, Paris

KEY LESSONS

Don't be afraid of developing strategies that aren't apparently core to your business

Build a good team and good partners

NOTES

The Institut du Monde Arabe developed a fundraising strategy five years ago.

- Looked at their point of difference – can help French businesses connect to the Arab world. Art wasn't their value, it was their network and connections.
- Created a dedicated program that facilitated economic meetings between French and Arab stakeholders, which happens three times a year.
- Having a business focus allowed them to grow new audiences and partnerships
- Building up relationships is slow and takes time
- The challenge is making you team passionate about projects that sit outside the art world.
- Focus on sponsorship rather than an individual giving strategy

SPEAKER

Damian Borchok
Co-founder,
For The People

KEY LESSONS

Make deep connections with audiences

Have a more advanced view of risk

Have a clear point of view about the world

Develop a new model for doing business

Understand and articulate impact

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NOTES

Brands

- Your brand sits between your audience and what your organisation wants to achieve
- Start with your business model and know what you want to achieve as an organisation, your brand will come after that.

Articulating impact

- It's a struggle to talk about the contribution that culture creates when the world wants to talk about economics
- If you lose the language to argue with, you lose the argument.
- If there is limited funding, culture will likely lose out

Systemic changes / new challenges and opportunities:

- Tech revolution
- Fiscal gap
- Culture redefined

Culture and innovation in organisational structure:

- Organisations of the future are less about being top down and more about being systemic and connected
- Need to focus less on policies and procedures and more on culture of organisation as a guiding force
- We expect to find innovation on the stage or on our walls rarely back at the office

How do we change our relationship with money?

- Change configurations (new economic models, networks, organisational structures, processes)
- Change our offering (production, performance, product system, services)
- Experience (channel, brand, customer engagement)

Key lessons:

1. Make deep connections with audiences
Example: Netflix, allowing better customer connections via their niche recommendations
2. Take a more advanced view of risk
What is the greater risk? To hang on to something that isn't working or to look for a radically better alternative?
Hire staff from outside your sector, diversity is essential for success
3. A clear point of view about the world
Example: MONA is Disney World for adults, this mission is tangible and help guides decisions.
4. A new model for doing business
We need innovative organisational systems. When looking for what to change, start by listing your gripes – they are points of tension around which to innovate. Consider shared services for arts orgs back end – backbone of tech
5. Understanding impact
Understand and argue value of cultural content
Put real value contribution to advocate for your worth

KEY LEARNINGS

WEDNESDAY 23 MARCH

KEY LESSONS FROM MORNING SESSIONS

Jess Scully

Festival Director
Vivid Ideas : Vivid Sydney

- As an arts organisation, don't be afraid to go where you are not expected
- Claim a position in a landscape that doesn't exist yet
- Engagement and impact need to be constantly assessed, evaluated and redeveloped.
- Use new channels to measure your impact
- Engage with your audiences to know how they are not how you wish they were
- Understand your competitive advantage
- Ask the difficult questions
- Get engagement within your organisation (you get broad-base support), take people along with you

SPEAKERS

David Sefton

Artistic Director
Adelaide Festival

Kim McKay

Director and CEO
Australian Museum

Lindsay Robinson

Director of Development, Arts
and Cultural Engagement
Sydney University

KEY LESSONS

Connect with sponsors at an individual level

Think like your sponsor

Creative solutions for your sponsors

Be a great partner. Have flexibility and over deliver.

Be persistent and don't take no for an answer (no is one step closer to a yes)

Sponsorship is friendship

Take risks

Artists (academics) are your heroes

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KIM'S PRESENTATION](#)

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LINDSAY'S PRESENTATION](#)

NOTES

David Sefton

- Individuals give to individuals
- Don't get too caught up being polite, be real and connect with your donors at an individual level
- Need to develop an Australian culture of giving from the boards
- Be careful what you give away for nothing. Example: Adelaide festival charged for tickets and resulted in an increase in audience numbers.
- Never indicate that you are letting the government off the hook for the success of your fundraising.

Kim McKay

- Show me the money: all you need is cash
- You are always selling benefits to someone – sell with passion, verve and vigour
- Sponsorship needs to be a partnership and more than logos only
- Sponsorships is a great and two way business benefit
- If you want sponsors and philanthropists to knock on your door you need to show that you are changing / growing / developing. Example: new entrance and internal galleries at the Australia Museum.
- Demonstrate that you are worth supporting
- Anniversaries are great reasons to do things. Try to find sponsor with a shared or similar history and anniversaries. Example: Australia Museum and Westpack.
- Find a champion for your project in your sponsor organisation – people need to trust you
- Create a package of what you could deliver back to the sponsor
- Think about legacy
- Try to get Government to commit to ambitious match-funding. This will also give you a deadline to use to close sponsorship deals.
- Pick up the phone – ring random numbers and you will get put through

Lindsay Robinson

- Willingness to take risks
- Donor centric approach
- Engage with academic (or artistic) leadership
- Example: University of Sydney - 70% of donations come from key individuals. They are not always the people you think, be open.
- Be okay with constantly getting knocked back: you have to act, you have to ask, you have to be willing to fail.
- The only way to raise money is to connect with people
- Identify passion – take a risk – maximise philanthropic potential
- Build shared visions with your donors
- Donors should lead us to projects that they might be passionate about
- You need to be able to listen, charismatic, diplomatic, visionary

Lessons Learned

- Think like your sponsor
- Come up with creative solutions for your sponsors. Remember you are in a competitive situation and lots of other people are trying to get their money
- Be a great partner. Have flexibility and over deliver.
- Be persistent and don't take no for an answer (no is one step closer to a yes)
- Sponsorship is friendship

KEY LEARNINGS

WEDNESDAY 23 MARCH

SPEAKER

Bonnie Boezeman AO
Managing Director
Business Benefits International

KEY LESSONS

Get people like Bonnie on your board (she's not available).

You need to do a skills' screening and make sure you have dynamic business people.

Be transparent

Motivating your team

NOTES

- Success is about bringing along other people on the ride – they need to feel that they are winning as well
- It is important to have strong female leadership
- Enthusiasm is worth millions
- Just because you are passionate about the art (or sport) doesn't mean you don't also need the skills to learn how to run a business. Make sure your team is properly skilled.
- Collaboration can lead to a rainbow effect - East West Opera and a Deaf Charity were able to create a unique experience and connect to a wider audience than if they had fundraised alone.
- Think creatively and make sure you create multiple points of entry for people to support you.
- For small organisations, the best thing you can do is social media

THE EXPERTS' KEY LEARNINGS

John Giurini: Don't forget that your own team is a core stakeholder group. Instil a passion for success in your workplace.

Marieke von Bommel: Look at low cost digital fundraising campaigns

Emma Giammarco: Fundraising is only about relationships, keep the long term view

Chris Denton: Make networks internationally. Beware of false barriers and silos. Be one organisation with one vision.

Annie Burridge: The more specific you are the more effective it will be. Assign board members to particular projects. Create a safe space to question everything
What is the right mix? What is the right pace of change? Add to the range of opportunities for people to engage with your organisation.

Kenneth Watkins: How can we tell better stories? It is important to stay connected to our audiences and donors.

MILLE MERCIS

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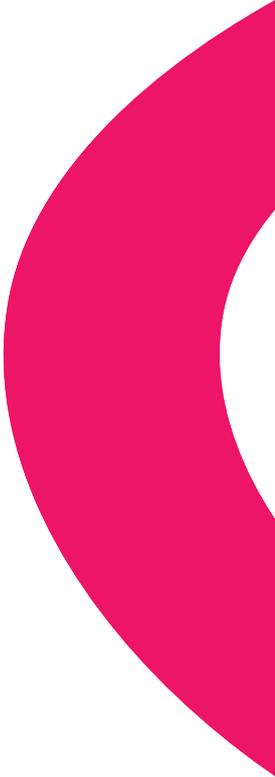


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