



# **Arts Fundraisers: Keys To Addressing Their Professional Development Needs**

**Research Conducted for Arts & Business by  
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## Executive Summary

### 1. Background

- Arts and Business (A&B) has identified a need to strengthen the professional development of those involved in raising funds for the arts in the United Kingdom. To this end, Cultural Intelligence was appointed to undertake a study of the professional development needs of arts fundraisers in the United Kingdom. The aims of the study were:
  - To establish the background, motivations, attributes, skills, knowledge, experience, qualifications and career paths of fundraisers and development professionals,
  - To identify a forward looking range of individual competencies required for successful fundraising and development in the arts and an assessment of any 'competencies gap', and
  - To identify the full range of professional development opportunities currently available to arts fundraisers, assess how far these adequately address any current and future 'competencies gap' and consider how Arts & Business can best develop its training and professional development services in order to 'bridge the gap'.

### 2. Arts fundraisers: Demographics and General Background

- For the most part, arts fundraising is conducted by people for whom development is only a fraction of their many responsibilities. Whilst 37% of respondents to the survey have a job which is principally development or fundraising focused, half of all respondents spend less than a quarter of their working time on fundraising.
- Arts fundraisers are predominantly female (74%) and relatively young, with the largest single group aged 25-34yrs. Approximately 60% of all respondents are aged 25-44 yrs. The relatively young age profile may have implications for the capacity of the sector to achieve success in 'individual giving' and provides clues to understanding problems with retention in this field.
- The fundraisers responding to the survey were mostly located within the senior management team of their organisation (60%). 30% of fundraisers work in organisations where there are two or more dedicated fundraising staff whilst a third of them work in organisations with no dedicated fundraising staff.

- The qualitative research identified that in the more mainstream charitable sector, fundraising is seen as a natural component of charitable work and therefore well respected. This is not the case in the arts where fundraising is often treated as a Cinderella activity, a poor relation to the mainstream business of producing and presenting art.

### **3. Arts Fundraisers: Existing Training, Experience and Competency**

- 50% of dedicated fundraisers had less than 1 year's experience of working in the arts before they held a significant level of responsibility for arts fundraising.
- More than 80% of respondents said that on the day they first acquired 'a significant responsibility for fundraising' they had 'little or no' experience of the subject.
- Approximately one third of respondents (34%) said they were currently undertaking, or would like to take, a fundraising qualification. This figure did not vary significantly between artforms.
- Business sponsorship and company giving', 'Trusts and foundations' and 'Event management' were fields of fundraising where the respondents felt the greatest competency. Whilst not the weakest areas, the increasingly important fields of 'Raising funds from Government 'non-arts' funds' and 'Individual giving' clearly offer room for development. Given that individual giving to the arts has increased by more than 40% in the past 5 years, as revealed by A&B's private investment survey, it is striking to see that 28% of all respondents feel that 'Donor management' is not relevant to them.

### **4. Professional Development Needs**

- The qualitative research found general agreement amongst those who interact with fundraisers on a regular basis (e.g., foundations, development agencies, civil servants) that the key competencies required for effective professional fundraising are a good level of general education, strong organisational and technical skills, and good communication, inter-personal, nurturing and social skills.
- Our review of future trends in this market suggests that developing and maintaining individual donations, decoding policy driven policies, monitoring and evaluation, and marketing and sales skills are rapidly becoming essential areas of professional development in this field.

- The research asked fundraisers themselves for their views on the key areas where they needed further professional development. They identified the following three areas:
  1. The strongest demand for professional development is in 'Researching fundraising prospects' (60% of respondents). This was also apparent from telephone interviews conducted in the development of the survey when a considerable desire to 'learn where the treasure is buried' was expressed.
  2. Half of all respondents expressed an interest in learning more about the use of information technology for fundraising. Perhaps of particular note for arts organisations was the emphasis placed on building up relationships with young people through the internet, television and mobile phones.
  3. 65% of respondents would give priority to developing their understanding of 'Business sponsorship and company giving'. This apparent demand should be seen in light of an identified drift away from arts sponsorship and towards funds allocated as part of a corporate social responsibility approach. 'Raising funds from Government non-arts funds' and 'Raising funds from outside the UK' were also popular followed by 'Trusts and foundations' and 'Individual giving'.

## **5. Professional Development Opportunities: Current Provision and Gaps**

- Of the 31 fundraising courses identified, only seven focused on the arts and cultural sector with Arts and Business (A&B) providing three and The Independent Theatre Council (ITC) two of those courses. The Management Centre does operate a National Arts Fundraising School course which, unlike the one-day courses provided by A&B and ITC, lasts five days.
- These courses cover topics such as: commercial sponsorship, general fundraising, fundraising from individuals and fundraising from trusts and foundations.
- There is poor access to intermediate and advanced level training. Though there a significant number of advance training courses, they are not repeated often and therefore appear in short supply to the potential trainee.
- There is a preponderance of general fundraising courses that to some degree address the 'skills needs' identified by respondents. The existing 15 additional courses covering corporate, individual giving and trusts

and foundations, as well as non-United Kingdom sources of funding, suggest that respondents are asking not only for additional training but also for a higher degree of specialism.

- Only one course specifically addresses the major identified 'need' of respondents - that of 'Researching fundraising prospects'.
- There are no identifiable courses specifically addressing 'Raising funds from Government non-arts sources'.

## **6. Main issues affecting the professional development of arts fundraisers**

- The findings of this research make it clear that as the market becomes more demanding, arts fundraising is to become more professional if it is to hold its ground against its competitors. Though many important points emerged from the research, four key issues stand out as being fundamental to ensuring that arts fundraisers have the professional tools to compete over the next seven to ten years.

- Issue 1 – Basic competencies for small and medium-scale organisations

The research suggests that among small and medium-scale organisations, the skills that contribute to successful fundraising are widely misunderstood. Training takes place at a basic level and is haphazard in nature. 80% of arts fundraisers were appointed to a position with a significant level of responsibility for fundraising having had little or no previous experience of the subject. 70% of arts fundraisers work in an organisation where they make up a fundraising department of one (and most often less than one). Most small and medium-scale organisations cannot offer a supportive environment for the 'on the job' acquisition of fundraising skills. There is much to be done to strengthen the sector's basic understanding of fundraising skills and the role of fundraising in their organisation.

- Issue 2 – Lack of structured professional development framework

Specialist professional development for arts fundraisers is ad hoc and unstructured. Whilst those joining a department of two or more have the opportunity to learn on the job in a supported environment, for 70% of arts fundraisers this is not the case. Training is dominated by one or two day introductory courses. Beyond the National Arts Fundraising School (often beyond the budget and time available to small organisations), there is no clearly sign-posted programme that takes the arts fundraiser to an

advanced and specialist level. As a consequence, fundraisers are often confused by the opportunities available. They find it difficult to identify the best courses and are sometimes disappointed by the courses they do attend.

- Issue 3 – Gaps in provision of training courses

Besides the need to improve existing professional development opportunities for arts fundraisers, the research suggests a growing need for improved capacity in a number of additional skill and competency sets. These included 'Decoding policy driven programmes', 'Monitoring and evaluation for fundraising', 'Information technology for fundraising' 'Marketing, communications and sales for fundraising'.

- Issue 4 – Unsupportive culture for arts fundraising

The research suggests that fundraising in the arts is for many, a 'Cinderella' activity viewed as 'Trade' in contrast to the important business of 'Art'. Boards are prepared to appoint people with no experience in this vital area to positions where they have lead responsibility for fundraising for their organisation. 28% of arts fundraisers only 'tolerate' their fundraising responsibility, and, for many, fundraising competes with a multitude of other conflicting priorities. Small and medium-scale organisations are prone to taking a very short-term view of fundraising, accepting limited rewards in the shorter term in favour of bigger returns over the longer term. Expenditure on professional development in arts fundraising is seen as a cost rather than an investment. Whilst 60% of arts fundraisers defined themselves as part of Senior Management, most of these were in small and medium-scale organisations where Senior Managers have less opportunity to act strategically. As the market for fundraising becomes ever more competitive, fundraisers will increasingly need to become more professional and require greater support from their colleagues. It will therefore be important to reposition the role of fundraising in the arts, making it central to the work of the organisations as it is in most other kinds of charitable organisation.

***As part of its own business planning for 2006-2007, A&B is currently reviewing these issues and ways to address them. Our Development Forum would appear to be a framework through which change could be introduced. Many of these issues may be beyond the means and expertise of Arts and Business to address on its own. Solutions could be a matter of partnership between trainers, funders and other support***

***organisations. Your thoughts and suggestions on this are welcome.  
Just drop us a line: [research@aandb.org.uk](mailto:research@aandb.org.uk).***

## Introduction & Methodology

Arts and Business (A&B) has identified a need to strengthen the professional development of those involved in raising funds for the arts in the United Kingdom. To this end, Cultural Intelligence was appointed to undertake a study of the professional development needs of arts fundraisers in the United Kingdom.

The aims of the study were:

- To establish the background, motivations, attributes, skills, knowledge, experience, qualifications and career paths of fundraisers and development professionals,
- To identify a forward looking range of individual competencies required for successful fundraising and development in the arts and an assessment of any 'competencies gap', and
- To identify the full range of professional development opportunities currently available to arts fundraisers, assess how far these adequately address any current and future 'competencies gap' and consider how Arts & Business can best develop its training and professional development services in order to 'bridge the gap'.

The research approach combined interviews (with arts fundraisers and non-arts fundraisers, fundraising development agencies and arts funders and donors) with a nation-wide survey of people involved in arts fundraising. The mapping of current training courses was based on a previous study completed by Arts & Business in 2005.

### The interviews

16 Interviews were undertaken, five face to face and the rest by telephone between 26<sup>th</sup> September and 7<sup>th</sup> of October 2005. Each interview included semi-structured and open elements.

The aim of the interviews was to elicit a range of insights into current and future 'skills issues' for development staff and fundraisers in the arts sector. It also informed the design of the survey of arts fundraisers or those people for whom fundraising is a substantial part of their professional responsibility.

Interviewees included: fundraising consultants with substantial experience of fundraising within the arts and across other sectors, funding agencies and organisations providing professional intelligence, support and guidance to both the arts and wider charitable sectors.

## The survey

An online self-completion survey of members of Arts and Business's 'Development Forum' was proposed as being the most cost effective and efficient means of conducting the survey.

A survey was drafted by Cultural Intelligence in consultation with A&B research staff. As part of the development of the on-line survey, telephone interviews were conducted with 9 fundraisers. The on-line survey was piloted with 30 fundraisers randomly selected from the Development Forum before it was finalised and national fieldwork commenced.

The survey was developed using SNAP Survey Software and published on the internet using SNAP Internet. The survey went live on 17 October with invitations to respond emailed to 1208 Development Forum contacts. Of these, 61 had no email address and 57 addresses failed. 14 were declined as inappropriate recipients. A total of 455 completed responses were achieved representing a response rate of 42%. With only 12 respondents from Wales and 21 from Northern Ireland it is not possible to meaningfully segment the data by region (see figure 1). Almost half of respondents classified themselves as "medium" scale organisations (see figure 2).

Absolute Analysis % Respondents		
<b>Base</b>	<b>455</b>	<b>100.0%</b>
<b>V4 Region</b>		
<b>England</b>	353	77.6%
<b>Wales</b>	12	2.6%
<b>Scotland</b>	66	14.5%
<b>Northern Ireland</b>	21	4.6%
<b>None</b>	3	0.7%

Figure 1 Regional distribution of respondents

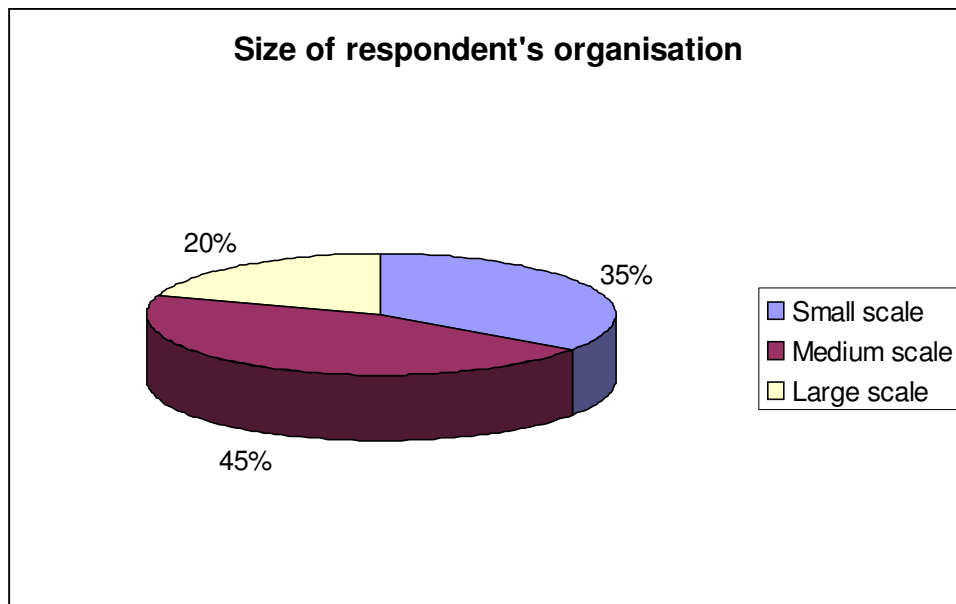


Figure 2 Size of respondent's organisation

## Validity and limitations

The response to the survey was satisfactory and may be seen as a reasonable representation of the members of the Arts & Business Development Forum. The strong response will have helped overcome the fundamental difficulty that this was a self-selection survey with its potential for bias.

The extent to which the survey results can be extrapolated to the wider community of all those involved in raising funds is unclear except to say that the Development Forum has some 1,200 members and certainly includes a significant majority of active arts fundraisers in the UK.

## Terminology

The term "arts fundraiser" is used to cover all those with a 'significant' degree of responsibility for fundraising. For the survey 'significant' was defined as either having principle responsibility for fundraising in their organisation, or spending 10% or more of their working time on fundraising.

## Acknowledgements

Thanks are due to all of the 455 people who responded to the online survey and to those who gave their time to be interviewed for the qualitative aspect of the study. They were:

Graham Bernard	Independent Consultant
Judy Digny	Independent Consultant
Jeff Fendell	Association of Arts Fundraisers
Susan Forrester	Directory of Social Change
Shreela Ghosh	Esme Fairbairn Foundation
Lynn Foster	Independent Consultant
Graham Hitchen	London Development Agency
Theresa Lloyd	Independent Consultant
Donna McDonald	Independent Consultant
Maddi Nicholson	Art Gene
Andrea Nixon	Tate Gallery and Tate Britain
Liz O'Sullivan	Sector Skills Council
Ian Redding	Association of London Government
Janet Reeve	Independent Consultant
Louise Venn ACE	Arts Council of England
Andrew Watt	Institute of Fundraising

## Note

Where quotations are derived from the qualitative research, the source is identified; however, responses to the survey were confidential and therefore no source is provided.

For the most part, tables are based on a base sample of 455. Where cross tabulation is used, a much higher base may be shown. This happens where a table is based on multiple questions and represents an aggregation of respondents to the multiple questions.

# 1 The fundraising landscape

This first part of the report provides a profile of the community of arts fundraisers who responded to the survey, the context in which they currently work, their current level of training and competency and their motivation and attitudes to fundraising in the arts. This section also describes the predominant view of how the market for arts fundraising is likely to change over the next 7 to 10 years.

## The fundraisers

For the most part, arts fundraising in the UK is carried out by people for whom development is only a fraction of their many responsibilities. Whilst 37% of respondents to the survey have a job which is principally development or fundraising focused, half of all respondents spend less than a quarter of their working time on fundraising. This clearly has an impact on the amount of time and resources that many arts fundraisers are able to give to professional development in this field.

The arts fundraising community is polarised between the third that spend less than 10% of their time on fundraising and the third that spend at least 75% of their time on fundraising (see Figure 3).

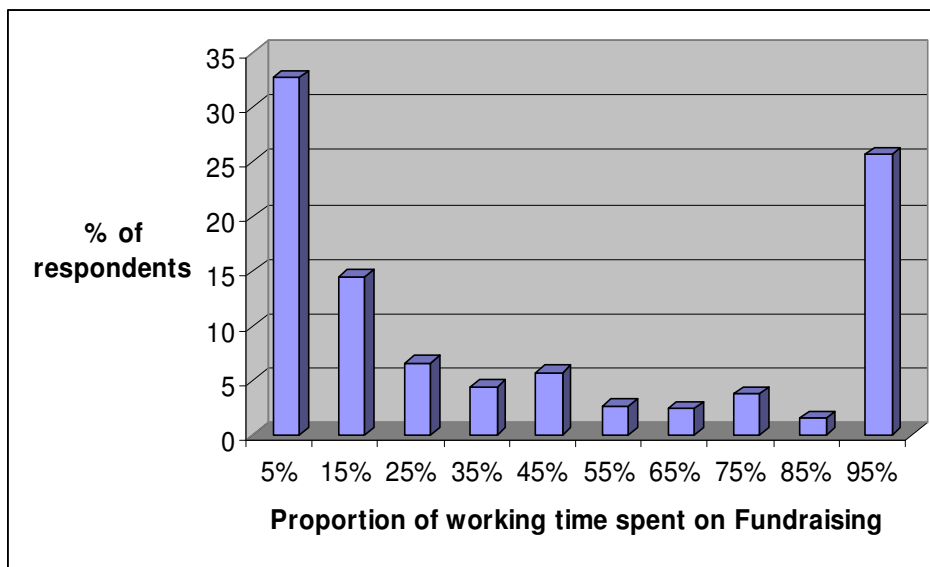


Figure 3 Proportion of working time spent on fundraising in any sector

For the purposes of analysis, respondents were classified by the proportion of their working life they said that they spend on fundraising and development issues as follows:

<b>Irregular fundraiser</b> <b>51%</b>	One quarter or less of working time (up to 1.25 days per week*)
<b>Regular fundraiser</b> <b>20%</b>	Between one quarter and three quarters of working time
<b>Dedicated fundraiser</b> <b>29%</b>	Three quarters or more of working time (at least 3.75 days per week*)

\*for a full time worker

### Main Characteristics

*Variation by artform:* 46% of respondents are located within the performing arts sector, 18% work in the visual arts sector and 10% work within a local authority context. Only 2% defined themselves as independent fundraising consultants. Visual Arts organisations were less likely to have dedicated fundraising staff than were Performing Arts or Combined Arts organisations (see Appendix 1).

*Variation by Size:* 57% of respondents from large organisations are dedicated fundraisers, whereas this is true for only 13% of respondents from small-scale organisations and 31% of respondents from medium-scale organisations (see Appendix 1).

*Age and Gender:* Arts fundraisers are predominantly female (74%) and relatively young, with the largest single group aged 25-34yrs. Approximately 60% of all respondents are aged 25-44 yrs (see Figure 4). For 'Dedicated fundraisers' this figure rises to 70%. This supports the finding of our qualitative research that suggested a problem with retention due to burn-out and career breaks for child rearing. Also, the relatively young age profile may have implications for the capacity of the sector to achieve success in 'individual giving'.

*'We may need to major on nurturing and caring skills...and a good events manager or slightly older volunteers might have these skills...'*

Susan Forrester Editor Quarterly 'Funding for Change' Directory of Social Change

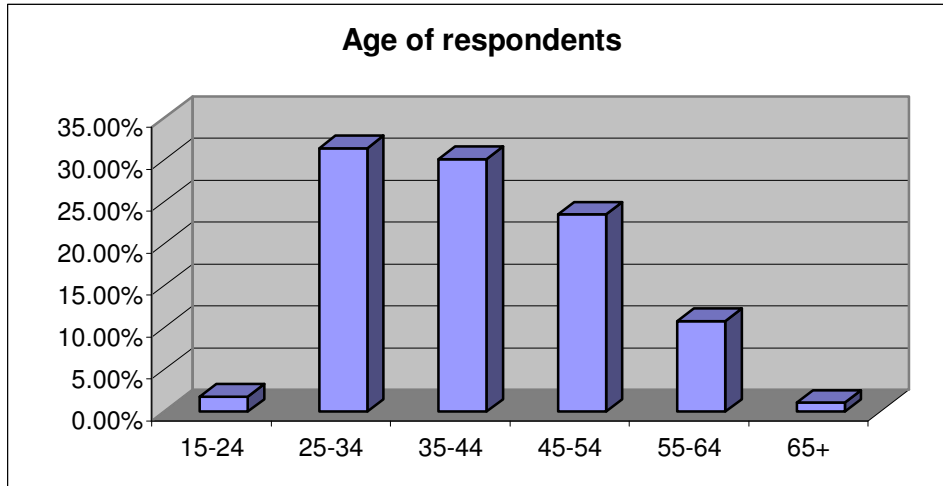


Figure 4 Age of fundraisers

*Their place within the organisation:* The fundraisers responding to the survey were mostly located within the senior management team of their organisation (60%). This was more relevant for 'Irregular' (62%) and 'Regular fundraisers' (70%) than for 'Dedicated fundraisers' (45%). (See Appendix 1). 37% of fundraisers work in organisations where there is only one dedicated fundraising staff (see Figure 5). This is important to the issue of 'on the job' and peer to peer learning, which is mentioned later in the report.

The qualitative research identified that in the more mainstream charitable sector, fundraising is seen as a natural component of charitable work and therefore well respected. This is not the case in the arts where, significantly, fundraising is often treated as a Cinderella activity, a poor relation to the mainstream business of producing and presenting art.

### Training, experience and competency

There appears to be no firm tendency concerning how long people have worked in the arts before they assume a significant level of responsibility for fundraising. Whilst a quarter had worked in the arts for 5 years or more before acquiring responsibility for fundraising, over a third of respondents had little or no experience of working in the arts prior to acquiring a significant level of responsibility for fundraising.

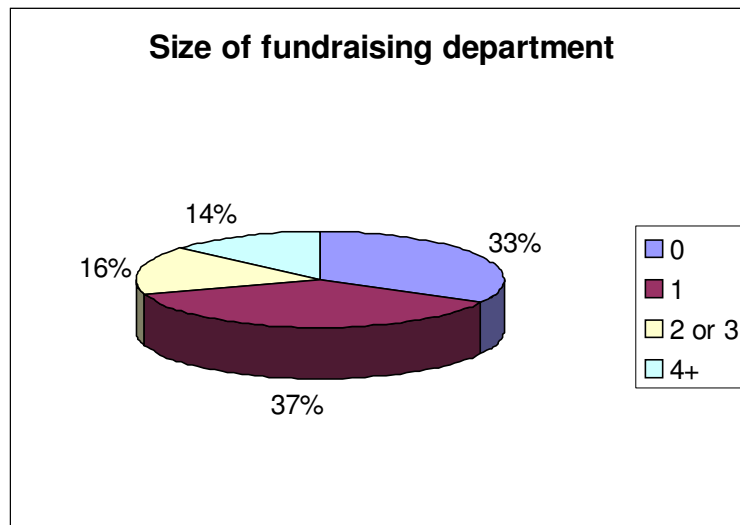


Figure 5 Size of fundraising department

*Previous Experience:* 50% of dedicated fundraisers had less than 1 year's experience of working in the arts before they held a significant level of responsibility for arts fundraising (see Appendix 1). A fundraising, development or business development job was the first job in the arts for nearly a third of all respondents. 10% of respondents began in an artistic or curatorial role, whilst 27% started as Managers or Administrators. Just fewer than 10% worked in the arts first as Arts Development Officers or local authority arts or cultural officers. Importantly, many of these will have experience of a fund-giving as well as fundraising role (see Appendix 1).

It is notable that more than 80% of respondents said that on the day they first acquired 'a significant responsibility for fundraising' they had 'little or no' experience of the subject.

*Training:* Only 2% of respondents hold the Institute of Fundraising Certificate of Fundraising Management. 4% of respondents mentioned other 'fundraising qualifications' though it may be noted that several of those mentioned are courses rather than qualifications. They included:

- Institute of Fundraising Foundation Course
- OCN Funding and Fundraising
- National Arts Fundraising Schools - week -long course from the Management Centre
- MA Arts Management, focus on fundraising & development
- Certificate from Institute of Fundraising USA
- MA Communications Management (units in Fundraising and Sponsorship)

- Member of Institute of Fundraising and Institute of Directors but no formal qualifications.
- Chartered Institute of Marketing Diploma in Marketing
- Institute of Fundraising First Stage
- Completion of Fundraising 101 course from the Association of Fundraising Professionals (Houston, Texas)

Approximately one third of respondents (34%) said they were currently undertaking, or would like to take, a fundraising qualification. This figure did not vary significantly between artforms. Somewhat surprisingly, interest in undertaking a fundraising qualification was more or less evenly distributed between 'Irregular', 'Regular' and 'Dedicated' fundraisers (see Appendix 1).

*Fundraising Skills:* Generally speaking, arts fundraisers in the UK feel they are strongest at:

- 'Developing Strategies and Plans'
- 'Budgeting and resource planning', and
- 'Writing proposals'.

They feel weaker on:

- 'Donor management',
- 'Using IT for fundraising and donor management', and
- 'Law and legal matters'.

This suggests a notable distinction between strong planning and weak implementation and management (see Figure 6). It is possible that this is a natural consequence of a climate dominated by short-term project funding. Given that individual giving to the arts has increased by more than 40% in the past 5 years, as revealed by A&B's private investment survey, it is striking to see that 28% of all respondents feel that 'Donor management' is not relevant to them.

*Fundraising Topics:* Business sponsorship and company giving', 'Trusts and foundations' and 'Event management' were fields of fundraising where the respondents felt the greatest competency. Whilst not the weakest areas, the increasingly important fields of 'Raising funds from Government 'non-arts' funds' and 'Individual giving' clearly offer room for development (see Figure 7).

Analysis % Respondents	Base				
		Not relevant to me	Basic	Intermediate	Advanced
Base	5005	30.1%	33.9%	22.8%	13.2%
Individual giving	455	20.0%	35.4%	27.0%	17.6%
Business sponsorship/ company giving	455	3.5%	28.4%	42.6%	25.5%
Trusts and Foundations	455	5.7%	23.3%	39.8%	31.2%
Legacies	455	29.2%	50.8%	14.9%	5.1%
Raising funds from outside the UK	455	29.9%	53.0%	12.7%	4.4%
Direct mail	455	31.6%	38.2%	23.1%	7.0%
Trading and merchandising	455	40.0%	39.3%	17.4%	3.3%
Events management	455	11.6%	16.7%	34.9%	36.7%
Street fundraising	455	70.8%	24.2%	3.7%	1.3%
Running lotteries	455	71.2%	23.1%	4.6%	1.1%
Raising funds from Government 'non-arts' funds e.g. health, regeneration etc	455	17.8%	40.4%	29.5%	12.3%

Figure 6 Competency in fundraising skills

Analysis % Respondents	Base				
		Not relevant to me	Basic	Intermediate	Advanced
Base	4550	10.8%	29.0%	35.6%	24.5%
Developing strategies and plans	455	3.7%	20.2%	42.6%	33.4%
Researching fundraising prospects	455	2.9%	25.5%	43.5%	28.1%
Budgeting and resource planning	455	3.5%	17.4%	41.3%	37.8%
Making presentations	455	4.8%	21.1%	44.4%	29.7%
Writing proposals	455	1.5%	12.1%	37.6%	48.8%
Campaign management	455	16.9%	33.6%	35.6%	13.8%
Law and legal matters	455	19.1%	59.3%	19.1%	2.4%
Negotiating skills	455	4.2%	21.1%	49.5%	25.3%
Donor management	455	27.9%	34.3%	19.1%	18.7%
Using IT for fundraising & donor management	455	23.3%	45.7%	23.7%	7.3%

Figure 7 How would you rate your level of understanding of these fundraising topics?

## The fundraising market

The market place for fundraising may be divided into four distinct segments. These are:

- Statutory and public
- Corporates
- Individuals
- Charities

With regard to the fundraising market, the general finding of the qualitative research is that the pot of funding available to arts fundraisers from statutory and public sources is not expected to increase over the next 7 years.

Interviewees were not keen to speculate, providing us with a range of sometimes contradictory views about the arts fundraising environment over the next seven years. A majority of interviewees chose the seven year horizon as being more useful than ten, in that most considered that there would be a likely fourth Labour Government and to this was added the effect of the seven- year lead up to the London Olympics in 2012.

There was general agreement that sources of arts funding would be likely to remain the same, the only new potential source being 'dormant accounts'. Andrew Watt particularly highlighted the potential future importance of utilising dormant bank accounts and split interest trusts for charitable purposes.

*'The Balance Foundation has been set up to lobby the Government to consider just such a move, [dormant accounts to fund charities,] and the Chancellor may include reference to this proposal in his next budget statement'*

Andrew Watt, Head of Policy, Institute of Fundraising

Susan Forrester also mentioned the potentially negative impact of future decisions by the department of Inland Revenue in relation to VAT on the income of arts companies who are also charities. This concern was also expressed by Andrew Watt and a recent decision by the department of Inland Revenue relating to the VAT position of Bournemouth Symphony Orchestra suggests they may well be right to be concerned.

If the emergence of significant new sources of funding are uncertain, or indeed unlikely, and other sectors continue to prove stiff competitors for funding, the last seven years of comparative plenty may well be followed by, if not seven years of famine, then a significant 'tightening of belts'.

## Funding from statutory and public sources

The future trend of public funding of the arts to 2012 is predicted to 'flat-line'. The main reasons given were:

- only modest increases in funding to the Department of Culture, Media and Sport (DCMS),
- an emphasis by the DCMS on sports expenditure, and
- Government funding target on key social and economic agendas.

The trend towards the funding of sports rather than arts will be accentuated in the short-term with Government pressure on, for example, lottery, corporate and charitable funders to support projects contributing to the 2012 Olympics.

*'UK sources of public funding via grants, service agreements and commissions have reached the top of the public funding for the art. However, although the next seven years' public spending is likely to see a downturn because of a short-term pressure on funders to fund the Olympics, this does not constitute a permanent downwards shift in levels of public spending on the arts'*

Graham Hitchen, Head of Creative London, London Development Agency

Where the arts are 'hooked into' wider economic, social, cultural and environmental government agendas, the prospects for arts to generate income from public sources may continue at current levels.

*'Assuming the current government is in power for 7-8 years, Labour has acknowledged that the arts or maybe culture and the creative industries are a major contributor to the economy in more ways than one. Not just through the money it produces but also through its contribution to tourism and the image of the country'*

Jeff Fendell, Association of Arts Fundraisers

It appears then that increasing demands on the public purse have already made accessing public monies by arts organisations more competitive. As a result, arts fundraisers and development staff will increasingly need to understand as much about providing public services as presenting application forms for grants aid.

*'We are very strict here, we make very few grants and instead have many more competitive schemes... and I can see other public bodies moving in that direction'*

Graham Hitchen, Head of Creative London, London Development Agency

Throughout the country rural local authorities may prove less robust in their support for the arts than their urban counterparts, the recent severe reduction by South Cambridgeshire District Council of its Arts Grants budget providing a salutary lesson of the vulnerability of local authority arts funding that is not a statutory responsibility.

Arts fundraisers may also find that they are required to develop an understanding of evaluation in general, and outcomes evaluation in particular, if they are to access the substantial funding (up to 4 years through the Association of London Government)) available through public sources.

*'The Association of London Government has for the first time, and with the help of the Charities Evaluation Service, moved to outcomes-focused grant making. So organisations are required to bid and are assessed against the strength of the outcomes they identify. We know that The Big Lottery Fund is also making the same move as has Esme Fairbairn in the Charities sector'*

Ian Redding Interview, Head of Overview and Scrutiny, Social Policy Grants Division, Association of London Government

This growing sophistication in the way public bodies distribute their funds, monitor performance and measure the impact of the investment suggests that arts fundraisers will need increasingly to understand their own organisations more deeply and work proactively with public funders in more developed, policy-driven funding partnerships.

*'After a successful funding bid we sit down and re-negotiate outcomes, achievements, and milestones along the way'*

Ian Redding Interview, Head of Overview and Scrutiny, Social Policy Grants Division, Association of London Government

Importantly, there appears to be a trend amongst funders across the public sector (but also reaching across to other sectors) to 'join up' their funding in a proactive manner that demands an increased sophistication from organisations if they are to secure major levels of funding.

*'ALG is looking at commissioning processes. The outcome could be funding 40 super organisations rather*

*then 400 smaller ones. ALG is interested in embedding capacity, sustainability and skills within the particular local community in which it is based...ALG will increasingly work with other funders to be more strategic...Joined up funders demands joined up sectors'*

Ian Redding Interview, Head of Overview and Scrutiny, Social Policy Grants Division,  
Association of London Government

The 2012 London Olympics were consistently mentioned as likely to drive a short-term but important change to the arts funding ecology. Although the impact on arts funding was generally thought to be negative, Ian Redding stressed that it was just another opportunity for the arts to help deliver a lasting social, cultural, economic and environmental legacy.

*'The arts can help deliver the Olympic legacy, giving more diverse groups of people a greater stake in the project, and delivering wider social inclusion agendas'*

Ian Redding Interview, Head of Overview and Scrutiny, Social Policy Grants Division,  
Association of London Government

The UK Arts Councils are major funders of the arts and have recently 'simplified' their funding process through the Grants for Arts (GfA) single 'front door' for project grants which complement the core funding of Recurrently Funded Organisations (RFOs). Recent funding agreements with the DCMS and ultimately the Treasury have been largely disappointing and there will be little room for major increases in levels of funding for RFOs or GfA clients at least until post-2012.

Whatever the source of public funds, there is a view that the arts and its fundraising and development staff will need to work harder to get the funding in the first place and to generate acceptable evaluations in order to gain repeat funding. This may not be a simple matter.

*'The DCMS and Treasury will continue to seek data to drive investment levels and this will require the fine tuning of the processes of data collection and interpretation which they are struggling with at the moment'*

Shreela Ghosh, Ex-Head of Arts, Esme Fairbairn Foundation

Do the broad trends in public funding suggest arts organisations will need to be more policy-orientated? This appears likely because, if it is to be taken seriously, when an arts organisation makes a request it must reflect and speak to the wider policy agenda. This suggests the need for an investment in people and time to make sure that arts organisations are 'policy savvy'.

*'Where Government funding is involved there is often a set of accompanying agendas which determine whether an organisation or event will be funded. Agendas such as diversity, access and social inclusion will need to be understood by the fundraiser but in may be of only secondary interest to the 'creatives'*

Jeff Fendell, Association of Arts Fundraisers

Liz O'Sullivan suggests that if the arts fail to 'raise their game' in terms of responding to wider Government agendas, the consequences could be profound. For the role of the fundraiser this may mean that:

*'The roles of business strategist and fundraiser, although still different, may need to come much closer together'*

Liz O'Sullivan, Industries Skills Director for the Creative and Cultural Skills Council

## Funding from Corporates

The general funding climate for the arts from corporates over the next seven years is uncertain and dependent on global economic conditions and the performance of UK companies. Most interviewees were not unduly optimistic or pessimistic about levels of future funding.

*'The corporate pot may shrink slightly through mergers and the development of global companies for whom the UK is but one part'*

Lynn Foster, Mixt, Independent Development Consultant

An identified drift away from away from arts sponsorship and towards funds allocated as part of a corporate social responsibility approach is considered likely to continue, with fundraiser and development staff looking wistfully at a former and better time.

*'Arts & Business is right to tap into employee giving and arts-based training etc., but what has fallen by the wayside has been encouraging corporates to support art for arts sake...people are too embarrassed to talk about it...Arts & Business have stopped encouraging companies in a major way to be corporate sponsors, frankly the 'bribery' worked and helped the arts win against the alternative of spending it on advertising'*

Lynn Foster, Mixt, Independent Development Consultant

Although Graham Hitchen feels the impact may be more even-handed.

*'UK corporates have been shifting from sponsorship to partnership. Ultimately, I'm not sure what difference that has made other than less money. Maybe less large one-off chunks of money more time and more sustainability'*

Graham Hitchen, Head of Creative London, London Development Agency

Whether concentrating on sponsorship, company giving or corporate social responsibility funding arts organisations will need to become better at deciding where to apply their fundraising effort.

*'Looking for corporate support when often the odds are minute is a waste of time and money... training in research and targeting will need to be improved in order to maximise arts organisations' likelihood of success'*

Lynn Foster, Mixt, Independent Development Consultant

## Funding from Individuals

Funding from individuals was the one source where interviewees felt funding of the arts might be increased over the next 7 years.

*'Individual charitable giving in the UK with tax breaks similar to the US model could well rise substantially...there is on-going lobbying to this end'*

Judy Digney, Independent Development Consultant

In particular, high- networked individuals were considered a definite target.

*'I think there is a growing group of high-networked individuals who could be persuaded of the benefit of either charitable donations to the arts or to invest in our 'creative future' across creative sectors like film, music and digital media or TV production'*

Graham Hitchen, Head of Creative London, London Development Agency

There was a view that individual concerns over pensions and family inheritance might be a barrier to individual philanthropy at more modest levels of giving and that the skills and resources to develop such giving were likely to be retained in larger arts organisations.

*'The skills to develop individual philanthropy are under-developed in smaller to medium organisations...'*

*[and]...their difficulty is with the leap to the level of cultivation that it takes to get large donations from individuals [often already members of their audience]. It takes a long time and is often labour intensive'*

Lynn Foster, Mixt, Independent Development Consultant

For medium to small arts organisations there was a concern that fundraising from individuals will require a 'whole-organisation' approach to be successful.

*'I think there could be a lot done in that area which would include the training of Boards along with development professionals'*

Janet Reeve, Independent Development Consultant

*'Follow-up, inclusion schemes could be developed – this is what they do well in America. People know if they buy into certain arts organisations they can have a real social life. It becomes a lifestyle thing which you take on when you are say thirty-eight... In the US organisations set out the service that donors will get based on their level of giving. This purchasing of services for money paid is accepted in the US and maybe a future trend in the UK'*

Janet Reeve, Independent Development Consultant

If the 'individual philanthropy' business takes off in the UK then more caring, nurturing, customer care skills are likely to be required and although well established in larger arts organisations they will need developing in medium to smaller companies.

*'Individuals are going to be important because people do want a level of involvement...it's the job of the arts organisation to do this and I have noticed that they can be reluctant to do this because it is high maintenance'*

Janet Reeve, Independent Development Consultant

Whilst stressing that fundraising from individuals may be a growth area for the arts, almost all interviewees also pointed out that other sectors are, and will continue to be, fierce competitors for these funds.

## Fundraising from Charities and Foundations

The monies available for distribution from grant giving charities and foundations are largely dependent on investment income and thus on global economic

conditions and the performance of investments held. Those interviewed could not predict a likely increase or decrease to the total monies available from this source over the next seven years.

However, a number of trends in the way charities and foundations are operating or planning to operate in the future will impact on arts organisations seeking funds from them. Taken together, they constitute a move away from interest-driven towards policy-driven giving.

Major grant giving Charities and Foundations will and are already working much more proactively to search out 'policy driven' projects and share their funding with partners across the charitable, public and corporate sectors.

*'We have both open, responsive grant and strategic [semi-closed] commissions. For Esme Fairbairn the two-tier system is already in place and the 20% [£1 million] of the monies recently announced for the visual arts will be distributed in commissions'*

Shreela Ghosh, Ex-Head of Arts, Esme Fairbairn Foundation

As a further sign of the growing professionalisation of grant giving, major Charities and Foundations will increasingly seek post-award monitoring information from grant recipients which in turn will demand more time and expertise from recipient organisations.

*'As from last year Esme Fairbairn has put in place an automatic mark on the file against anyone in receipt of a grant that has not submitted its monitoring report and this effectively disqualifies the applicant from future applications until the report issue is resolved'*

Shreela Ghosh, Ex-Head of Arts, Esme Fairbairn Foundation

Large trusts are already commissioning research to inform their 'policy-driven' giving which not only locates more knowledge within grant giving charities and foundations about the areas they fund, but also challenges applicant organisations to prove the extent of their own knowledge, experience and competency.

*'Trusts are commissioning their own research to guide policy formation aware of but independent of Government'*

Shreela Ghosh, Ex-Head of Arts, Esme Fairbairn Foundation

## Summary and Conclusions

The findings outlined in this section have significant implications for future strategy regarding the professional development of Arts fundraisers.

Most importantly, it is vital to recognise that there are two distinct groups within the community with a diverse set of needs. On the one hand are the 'Dedicated fundraisers'. These people tend to have less experience of the arts and be less senior; however, they are likely to work for a larger organisation with the possibility of learning 'on the job' from other fundraisers on their team. Because they work for larger organisations, they are likely to have a larger training budget (See Appendix 1) and more time to devote to training.

The other group are the 'Irregular' and to some extent 'Regular' Fundraisers. These people tend to be more senior in their organisation but they work in smaller organisations. They have many responsibilities other than fundraising and are likely to be able to devote less than 10% of their time to fundraising. They work in organisations with smaller budgets for training and are in any case less likely to be able to spare the time for professional development in the subject. However, they represent by far the largest group and the group most in need of professional development in this area.

The fundraising environment is likely to become more competitive as competition increases for all types of funds, and arts funds in particular achieve minimal growth. The only area likely to experience any kind of significant growth is that of individual giving; however, this is more relevant for large and well-established organisations than for small organisations, as it will require a longer-term approach. The pressure on funders is likely to increase with a greater focus on substantiated outcome-orientated evaluation.

## 2 Skills and competencies

This section of the report seeks to identify the fundraising competencies and specific skills that contribute to successful fundraising, and presents research findings on the demand and need for competencies and fundraising skills.

The qualitative research found general agreement amongst those who interact with fundraisers on a regular basis (e.g., foundations, development agencies, civil servants) that the key competencies required for effective professional fundraising are a good level of general education, strong, organisational and technical skills, and good communication, inter-personal, nurturing and social skills.

*'To be a good fundraiser it's not so much about skills as about personality. Its about imagination, persistence and optimism because it can be a discouraging field to be in... in the case of fundraising from corporates and medium to high level personal giving I think personality is crucial as well as a good writing skills'*

Lynn Foster, Mixt, Independent Development Consultant

*'Success in this business is to be well educated and then to be able to think clearly and strategically with high levels of inter-personal skills'*

Janet Reeve, Independent Development Consultant

Although appropriate professional skills are important in fundraising, social background may be as or more important in the corporate and individual giving sectors.

*'[In terms of corporates]...fundraising with sponsors is often about ladies who lunch. ABC1's who have connections with high-networked individuals or companies. [Companies ask.]...who is going to take care of my money the best? An Oxbridge graduate is likely to be preferred'*

Liz O'Sullivan, Industries Skills Director for the Creative and Cultural Skills Council

It is clear that the larger the arts organisation, the more likely it is that its fundraisers and development staff will be appropriately skilled. In contrast, the smaller the arts organisation, the more uncertain the level of fundraising skill is likely to be.

*'Smaller arts companies often fail to do their homework about why a company should fund them...also smaller arts companies are sometimes unclear about what their USP is and therefore fail to communicate effectively to funders'*

Graham Barnard, Independent Consultant

The future skills set for arts fundraisers is unlikely to change radically. However, certain skills will become more important due to increased competition for funding from within and across sectors. These will include skills that relate to the interpretation of policy and evaluation in the public and charitable sectors, relationship building skills in the corporate and individual philanthropy sectors will also be important.

The future importance of new technical innovations, and the skills required to utilise them for fundraising, drew a mixed response. There is most agreement around the future role of new technology in donor research, segmentation and database management. Views about the role of technology in communicating the arts to funders were more mixed, reflecting unease with a purely technology-based approach to fundraising.

*'Who knows how the integration and expansion of technology will impact on society in general, it's too speculative. However, I think traditional things will remain important...networking...the ability to inspire that comes through articulating the vision for your project. It's going to remain important regardless of technology'*

Graham Hitchen, Head of Creative London, London Development Agency

## The fundraiser's view

The survey encouraged respondents to identify their own professional development needs. Respondents identified three key areas for further professional development:

1. The strongest demand for professional development is in 'Researching fundraising prospects' (60% of respondents). This was also apparent from telephone interviews conducted in the development of the survey when a considerable desire to 'learn where the treasure is buried' was expressed. This is a critical area as the understanding within many smaller arts organisations and those fundraising on their behalf about donor research, targeting, approach strategy and on-going donor management was sometimes under-developed.
2. Half of all respondents expressed an interest in learning more about the use of information technology for fundraising. Perhaps of particular note

for arts organisations was the emphasis placed on building up relationships with young people through the internet, television and mobile phones.

3. 65% of respondents would give priority to developing their understanding of 'Business sponsorship and company giving'. 'Raising funds from Government non-arts funds' and 'Raising funds from outside the UK' were also popular followed by 'Trusts and foundations' and 'Individual giving'.

*Variations by size of organisation:* These responses vary slightly between small and large organisations. In general, respondents from smaller organisations prioritise training in all competencies and topics more highly than do respondents from large organisations. The exceptions to this are in the fields of 'Campaign Management', 'Legacies', and 'Raising funds from outside the UK' which are subjects of greater interest to larger organisations (see Appendix 1.)

## Key areas for skill and competency development

Both our qualitative and quantitative research on the supply of and demand for further professional development suggest that there are six key areas for skills and competencies development:

1. Individual giving and relationship management

The area of individual giving has been highlighted as one for potential expansion in the future. However, there will be increased competition from other sectors, and arts organisations will need to understand the needs of individual donors and respond with a sophisticated, informed and long-term approach. This is also the case when fundraising from the corporate sector.

2. Decoding policy driven programmes

This growing sophistication in the way public bodies distribute their funds, monitor performance and measure the impact of the investment suggests that arts fundraisers will need increasingly to understand their own organisations more deeply and work proactively with public funders in more developed, policy-driven funding partnerships.

### 3. Better monitoring & evaluation

Whatever the sources of public funding are, they are all subject to a wider Government emphasis on measurable outcomes and cost effectiveness. The recent growth in the numbers of arts organisations securing large parts of their income from public sources other than public arts sources is substantial. This is particularly the case in areas such as: community development, neighbourhood renewal, regeneration and health.

Over the last ten years, many medium and large-scale arts organisations have built their monitoring and evaluation skills, but other smaller or emerging arts organisations have sometimes struggled to up-skill in this area.

Although fundraising and development staff from all arts organisations will need to work hard to compete effectively for funds and generate quality monitoring and evaluation data, smaller and emerging arts organisations will face a particularly hard challenge to keep up with what is an area of continuous development.

### 4. Information Technology

Although the demand for IT skills for prospect research, segmentation, and database management is likely to increase, its utilisation as a communication tool with donors and funders may take longer to find wider acceptance.

*'IT is useful but websites don't always provide the information fundraisers require...the phone means that I can make contact quickly, you make the wires come alive, you make them laugh, they make you laugh, you can't do that on the web'*

Susan Forrester Editor Quarterly 'Funding for Change' Directory of Social Change

*'Major capital schemes might benefit with good images well presented, bringing to life an impression of buildings with virtual tours...or in term of arts programmes communication that enhances and works to the art form's strengths'*

Janet Reeve, Independent Development Consultant

*'However, I think traditional things will remain important...networking...the ability to inspire that comes through articulating the vision for your'*

*project. It's going to remain important regardless of technology'*

Graham Hitchen, Head of Creative London, London Development Agency

## 5. Marketing, communications and sales

Many of the weaknesses identified in this report come down to researching the market, communicating the message and continuing customer care. Whilst many fundraisers are able to call upon a professional marketing department, it is by no means clear that the field of marketing for fundraising is well understood by arts fundraisers or arts marketers.

This suggests that there may be a case for establishing specialist training for arts fundraisers in tandem with their marketing colleagues to develop this specialist area.

*'I think sales skills are quite lacking in the arts. I tell my clients you are in sales, smile, be positive...the general response when you talk about sales to arts organisations is difficult,...I don't know whether they think it's tacky'*

Janet Reeve, Independent Development Consultant

## 6. Refresher courses for returners

Among 'dedicated' arts fundraisers, a significant number of people leave the field in their 30's and 40s. Whether this is due to burn-out or family reasons, consideration should be given to establishing a refresher programme for people wanting to return to the profession.

This might help resolve the weakness in the demographic profile which suggests an age profile which may be considered too young for maximum success in some kinds of fundraising activity.

## Summary and Conclusions

This section of the report identified that a good level of general education, strong organisational and technical skills, and good communication, interpersonal, nurturing and social skills are the key competencies required for professional fundraising. However, there is evidence that there may be a difference of understanding as to what competencies and skills mean in practice between on the one hand, funders, consultants and the staff of large arts

organisations and on the other, those who raise funds for smaller arts organisations.

In the area of prospect research both interviewees and respondents recognised the need to improve performance, however, respondents emphasised identifying 'where the treasure is buried' whereas interviewees emphasised the need for critical analysis and interpretation that establishes whether the treasure is likely to be genuinely accessible. This suggests that a significant proportion of respondents may fail to understand both the potential for and limitations to different funding sources in sufficient depth.

Strategy development was an area where most respondents felt reasonably skilled. However, the views of some interviewees suggest that in smaller arts organisations, fundraising strategies, where they are in place, can be 'woolly' and fail to adequately understand the needs of the corporate sector and individual donors.

Again, in the area of donor management, respondents were generally happy with their performance, although evidence from the qualitative research highlights this area as one of potential weakness for smaller arts organisations.

Although interviewees noted a weakness in the written skills of, particularly, smaller arts organisations, there is no major corresponding recognition of this weakness by most respondents. Interviewees focused particularly on weaknesses in style suggesting that the set of skills was more about understanding the culture of the funder as much as the ability to write succinct and cogent prose.

There is a view that marketing staff often carry a fundraising role. However, the survey did not find this to be the case and this may go some way to explain why some interviewees highlighted a comparative lack of marketing and sales skills amongst arts fundraisers and development staff.

Perhaps unsurprisingly, where 60% of respondents were in the senior management team, the development of leadership skills was mentioned as an area of demand for professional development.

Skills to support the use of information technology for fundraising are in demand by a significant number of respondents and there are clear gains to be had from the use of IT in the areas of prospect research, targeting and campaign management. Interviewees were generally more cautious about the role of IT on the 'communications' side of fundraising. It is likely that most of those interviewed were not particularly knowledgeable about IT in fundraising. However, most did stress that for corporates and individual philanthropy, the value of IT's 'communications' role is likely to remain secondary to that of forming personal relationships.

### 3 Professional Development Opportunities: Current Provision and Gaps

This section is concerned with the existing supply of professional development courses and opportunities. It describes the range and level of current provision for the professional development of arts fundraisers. It also presents findings from the survey on the key weaknesses of current training provision as identified by fundraisers, and the main barriers they face to training opportunities (see Figure 8 for a summary of these results).

#### Current training provision

*Arts focus:* Of the 31 fundraising courses identified, only seven focused on the arts and cultural sector with Arts and Business (A&B) providing three and The Independent Theatre Council (ITC) two of those courses. The Management Centre does operate a National Arts Fundraising School course which, unlike the one-day courses provided by A&B and ITC, lasts five days.

*Topics:* These courses cover topics such as: commercial sponsorship, general fundraising, fundraising from individuals and fundraising from trusts and foundations. Although there are 16 courses at an introductory level and 15 at an advanced level there are only seven at an Intermediate level. There are only three courses that have some form of accreditation.

*Levels of Training:* The comments in the survey clearly identified poor access to intermediate and advanced level training. The discrepancy between this anecdotal evidence and the mapping exercise may be explained by the low frequency of advanced courses. Though a significant number exist, they are not repeated often and therefore appear in short supply to the potential trainee.

*Budget for Training:* Small-scale organisations had spent an average of approximately £340 on professional development for the respondent in the previous 12 months. Medium-scale organisations spent an average of approximately £370, whilst large-scale organisations spent an average of approximately £600. Visual Arts organisations had spent approximately £410 on professional development for their fundraiser whereas Performing Arts organisations spent an average of £350. (Combined Arts £380 and Other organisations £560).

#### Identifying Training Gaps:

- There is a preponderance of general fundraising courses that to some degree address the 'skills needs' identified by respondents. The existing 15 additional courses covering topics that respondents identified as key for their further professional development suggests that fundraisers are

asking not only for additional training but also for a higher degree of specialism.

- Only one course specifically addresses the major identified 'need' of respondents - that of 'Researching fundraising prospects'.
- There are no identifiable courses specifically addressing 'Raising funds from Government non-arts sources'.

<b>Course</b>	<b>Introduction</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Arts</b>	<b>Days</b>	<b>A&amp; B</b>	<b>DSC</b>	<b>MC</b>	<b>CASE</b>	<b>ITC</b>	<b>Other</b>	<b>Accredited</b>
DSC= Directory of Social Change MC= Management Centre CASE = Council for Support of Education ITC= Independent Theatre Council												
<b>Commercial Sponsorship</b>												
Introduction to Sponsorship Seminar	✓			✓	1	✓						
Advanced Sponsorship Seminar			✓	✓	1	✓						
How to Raise Money from Companies	✓				1		✓					
Companies - Developing and Increasing Your Support			✓		1		✓					
Corporate Fundraising		✓			3		✓					
<b>General Fundraising</b>												
National Arts Fundraising School	✓	✓	✓	✓	5			✓				
Spring Institute in Education	✓	✓	✓		5				✓			
Effective Fundraising Level I	✓				2		✓					
Effective Fundraising Level II			✓		2		✓					
Fundraising and the Law			✓		2		✓					
Effective Fundraising	✓			✓	1					✓		
How to Develop a Fundraising Strategy	✓				1		✓					
Foundation Course in Fundraising Practice	✓	✓			4		✓					✓
Managing Fundraising (The Projects Company)			✓		5						✓	✓
Winning Resources and Support (Open University)			✓		M						✓	✓
London Black and Ethnic Minority Fundraising Training Project	✓	✓	✓		M						✓	
<b>Individual Giving</b>												
Introduction to Individual Giving	✓			✓	1	✓						

<b>Course</b>	<b>Introduction</b>	<b>Intermediate</b>	<b>Advanced</b>	<b>Arts</b>	<b>Days</b>	<b>A &amp; B</b>	<b>DSC</b>	<b>MC</b>	<b>CASE</b>	<b>ITC</b>	<b>Other</b>	<b>Accredited</b>
DSC= Directory of Social Change MC= Management Centre CASE = Council for Support of Education ITC= Independent Theatre Council												
How to win Major Gifts	✓				2		✓					
How to Raise Money for Legacies	✓				1		✓					
Legacy Fundraising Campaigns			✓		2		✓					
<b>Trusts and Foundations</b>												
How to Raise Money from Trusts	✓				1		✓					
Making Successful Grant Applications			✓	✓	1					✓		
Charitable Trusts - Developing and Increasing Your Support			✓		1		✓					
Grant making Trusts and Foundations	✓				1		✓					
<b>Other Fundraising</b>												
Planning for Capital Appeals			✓		1		✓					
Fundraising from Europe		✓			1		✓					
Funding Opportunities for Culture from the European Union			✓	✓	1							
Fundraising from America		✓			1		✓					
How to Fundraise from the Community	✓				1		✓					
Proposal Writing for Beginners	✓				1		✓					
Identifying and Researching Supporters			✓		2		✓					
<b>Total</b>	<b>16</b>	<b>7</b>	<b>15</b>	<b>7</b>		<b>3</b>	<b>20</b>	<b>1</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>3</b>

M=Many

Figure 8: Summary of Training Provision

## Barriers and Weaknesses

Respondents from small and large organisations ranked barriers to professional development slightly differently (see Figure 9). On the whole, respondents from small organisations ranked the barriers as significantly higher than did the respondents from large organisations.

Barrier	Small-scale organisation	Large-scale organisation
Cost of training	2 <sup>nd</sup>	2 <sup>nd</sup>
Cost of travel and accommodation	3 <sup>rd</sup>	3 <sup>rd</sup>
Lack of time	1 <sup>st</sup>	1 <sup>st</sup>
Geographical location of training	4 <sup>th</sup>	5 <sup>th</sup>
Lack of support from line manager	6 <sup>th</sup>	6 <sup>th</sup>
Poor availability of appropriate professional development opportunities	5 <sup>th</sup>	4 <sup>th</sup>

Figure 9 Barriers to professional development

The combination of high cost and small training budgets in small- and medium-scale organisations was by far the most frequent response. This was closely followed by the difficulty of finding the time to attend courses.

*'The good training courses / conferences are beyond the reach of most small organisations, and the free courses are usually at a very basic level. Funding for this type of training is rare'*

*'[Cost of training]... this is a real issue for us as an organisation. As you move out from the more structured organisations who do have a budget to invest in staff training you begin to realise that around the regions the most valuable training comes through the network that provide access to cheap [accessible] training [£40 for a half day]...'*

Andrew Watt, Head of Policy, Institute of Fundraising

Many survey comments also focused on the metrocentric nature of many training opportunities.

*'Cost is a huge issue for small charities and time taken from the office often has to be justified. More regional courses would be helpful to me [i.e. outside London]'*

*'Applicableness to organisations in rural areas i.e. nothing available that addresses these particular needs'*

## Structure and style

One of the most fundamental structural issues is the ad hoc nature of training opportunities. Whilst there is some strength in a diverse range of training opportunities presented by a range of high quality training providers, fundraisers clearly have difficulty identifying a coherent path of progression which takes them from beginner to advanced level in the competencies they need.

Many comments promoted the idea of accreditation leading to a recognised qualification, although the survey found the level of interest in taking a fundraising qualification was limited. Although the Institute of Fundraising's Minst(cert) takes an evidenced-based portfolio approach, there is a wish by some respondents for 'all fundraising courses' to be structured within a 'unit based' accreditation scheme operated by a single, albeit possibly partnership-based body.

A slightly tangential but relevant area for consideration is the interest shown by some respondents in arts fundraising and development initiatives that might be set within a leadership context, thereby raising the status of fundraising and development in arts organisations.

*'It would be useful to see more arts-specific initiatives, similar to initiatives already in place for organisational leadership in the arts such as the Clore Fellowships'*

Greater use of peer to peer based professional development would not only help to resolve this issue but would help make professional development in arts fundraising more specific to the fundraiser's situation.

*'Ideally a placement/exchange programme - of a length to be useful e.g. 3 months in an organisation that's successful in the areas I want to develop'*

## Summary and Conclusions

The supply side of training and professional development is characterised by a significant number of largely ad hoc courses with a weighting towards introductory levels. Courses at the advanced level are in comparatively short supply.

Only one course specifically addresses 'Researching fundraising prospects' and there are no identifiable courses specifically addressing 'Raising funds from Government non-arts sources'. Both of these areas are important for respondents.

Respondents identified the two key barriers to attendance at fundraising and professional development courses as cost and time.

Low training budgets are a demand-side structural problem. Whilst training is expensive, the overwhelming attitude of organisations was to see expenditure on training as a *cost* rather than an *investment* that could bring real cash returns. This problem is linked to the short-term horizon of many smaller organisations for whom a return over a two or three year timeframe is unpalatable

The perceived lack of time was also an important barrier to attendance at fundraising and professional development courses. This raises issues of how far fundraising is 'prioritised' and whether more 'accessible' courses would increase attendance. This said, there may be little that professional development providers can do directly to overcome one of the biggest issues facing fundraisers over the next seven years, namely the low esteem in which fundraising as a function of arts organisations is held.

## 4 Main issues affecting the professional development of arts fundraisers

The findings of this research make it clear that as the market becomes more demanding, arts fundraising is to become more professional if it is to hold its ground against its competitors. Though many important points emerged from the research, four key issues stand out as being fundamental to ensuring that arts fundraisers have the professional tools to compete over the next ten years.

### Issue 1 – Basic competencies for small and medium-scale organisations

The research suggests that among small and medium-scale organisations, the skills that contribute to successful fundraising are widely misunderstood. Training takes place at a basic level and is haphazard in nature. 80% of arts fundraisers were appointed to a position with a significant level of responsibility for fundraising having had little or no previous experience of the subject. 70% of arts fundraisers work in an organisation where they make up a fundraising department of one (and most often less than one).

Most small and medium-scale organisations cannot offer a supportive environment for the 'on the job' acquisition of fundraising skills. There is much to be done to strengthen the sector's basic understanding of fundraising skills and the role of fundraising in their organisation.

### Issue 2 – Lack of structured professional development framework

Specialist professional development for arts fundraisers is ad hoc and unstructured. Whilst those joining a department of two or more have the opportunity to learn on the job in a supported environment, for 70% of arts fundraisers this is not the case.

Training is dominated by one or two day introductory courses. Beyond the National Arts Fundraising School (often beyond the budget and time available to small organisations), there is no clearly sign-posted programme that takes the arts fundraiser to an advanced and specialist level. As a consequence, fundraisers are often confused by the opportunities available. They find it difficult to identify the best courses and are sometimes disappointed by the courses they do attend.

### Issue 3 – Gaps in provision of training courses

Besides the need to improve existing professional development opportunities for arts fundraisers, the research suggests a growing need for improved capacity in a number of additional skill and competency sets. These included 'Decoding policy driven programmes', 'Monitoring and evaluation for fundraising', 'Information technology for fundraising' 'Marketing, communications and sales for fundraising'.

### Issue 4 – Unsupportive culture for arts fundraising

The research suggests that fundraising in the arts is for many, a 'Cinderella' activity viewed as 'Trade' in contrast to the important business of 'Art'. Boards are prepared to appoint people with no experience in this vital area to positions where they have lead responsibility for fundraising for their organisation. 28% of arts fundraisers only 'tolerate' their fundraising responsibility, and, for many, fundraising competes with a multitude of other conflicting priorities.

Small and medium-scale organisations are prone to taking a very short-term view of fundraising, accepting limited rewards in the shorter term in favour of bigger returns over the longer term. Expenditure on professional development in arts fundraising is seen as a cost rather than an investment.

Whilst 60% of arts fundraisers defined themselves as part of Senior Management, most of these were in small and medium-scale organisations where Senior Managers have less opportunity to act strategically.

As the market for fundraising becomes ever more competitive, fundraisers will increasingly need to become more professional and require greater support from their colleagues. It will therefore be important to reposition the role of fundraising in the arts, making it central to the work of the organisations as it is in most other kinds of charitable organisation.

***As part of its own business planning for 2006-2007, A&B is currently reviewing these issues and ways to address them. Our Development Forum would appear to be a framework through which change could be introduced. Many of these issues may be beyond the means and expertise of Arts and Business to address on its own. Solutions could be a matter of partnership between trainers, funders and other support organisations. Your thoughts and suggestions on this are welcome. Just drop us a line: [research@aandb.org.uk](mailto:research@aandb.org.uk).***

## Appendix 1 – The survey – other tables

This appendix provides tables from the survey which were used in analysis but are not provided in the body of the report

Absolute Analysis % Respondents	
	<b>Base</b> 455 100.0%
<b>Which of the following best describes the activities of ...</b>	
<b>Mostly visual arts</b>	80 17.6%
<b>Mostly performing arts</b>	211 46.4%
<b>Combined Arts</b>	56 12.3%
<b>Local authority</b>	45 9.9%
<b>Fundraising consultancy inc. independent consultants</b>	11 2.4%
<b>Arts/audience development and other support services</b>	30 6.6%
<b>Don't know / Not applicable</b>	22 4.8%

Figure 10 Organisation type

Absolute Analysis % Respondents	
	Base 455 100.0%
Which of the following categories best describes your job?	
Development, Fundraising, Business Development, Sponsorship Manager,	166 36.5%
Director, Chief Executive, General Manager, Finance Manager, Administrator	154 33.8%
Artistic Director, Production Manager, Events Manager, Editor, Artist	40 8.8%
Marketing, Publicity, Communications, Information	26 5.7%
Arts Development Officer, Cultural Services Manager, Head of Service	34 7.5%
Independent consultant in fundraising, management, marketing etc	17 3.7%
Other PLEASE WRITE	18 4.0%

Figure 11 Current job classification

Absolute Analysis % Respondents	
	<b>Base 455 100.0%</b>
<b>Approximately how many full time equivalent posts in you...</b>	
<b>None</b>	150 33.0%
<b>1</b>	168 36.9%
<b>2 or 3</b>	71 15.6%
<b>4 or more</b>	66 14.5%

Figure 12 Number dedicated full-time equivalent fundraising staff

Absolute Analysis % Respondents	
	<b>Base 455 100.0%</b>
<b>Please indicate which of the following most closely appl...</b>	
<b>Fundraising is my main professional area of interest</b>	128 28.1%
<b>Fundraising is a rewarding aspect of my job but it's not my main professional interest</b>	161 35.4%
<b>Fundraising is an aspect of my job that I am prepared to tolerate</b>	81 17.8%
<b>Fundraising is an aspect of my job I really wish I didn't have to do</b>	46 10.1%
<b>None of the above apply</b>	39 8.6%

Figure 23 Level of professional interest in fundraising

Break % Respondents	Base	Variable V2			
		Visual Arts	Performing Arts	Combined Arts	Other
<b>Base</b>	<b>455</b>	<b>80</b>	<b>211</b>	<b>56</b>	<b>108</b>
<b>Please indicate which of the following most closely appl...</b>					
<b>Fundraising is my main professional area of interest</b>	<b>28.1%</b>	26.3%	36.0%	23.2%	16.7%
<b>Fundraising is a rewarding aspect of my job but it's not my main professional interest</b>	<b>35.4%</b>	30.0%	32.2%	37.5%	44.4%
<b>Fundraising is an aspect of my job that I am prepared to tolerate</b>	<b>17.8%</b>	16.3%	17.5%	21.4%	17.6%
<b>Fundraising is an aspect of my job I really wish I didn't have to do</b>	<b>10.1%</b>	12.5%	9.0%	10.7%	10.2%
<b>None of the above apply</b>	<b>8.6%</b>	15.0%	5.2%	7.1%	11.1%

Figure 14 Motivation by artform

Absolute Analysis % Respondents	
<b>Base</b>	<b>455 100.0%</b>
<b>Please describe your involvement with fundraising forums...</b>	
<b>Not currently a member of any forums, networks or support groups</b>	125 27.5%
<b>Inactive member of one or more fundraising forums or networks (attend less than 1 event per year)</b>	133 29.2%
<b>Active member of one or more fundraising forums or networks (attend 1 or more events per year)</b>	197 43.3%

Figure 15 Level of activity in fundraising forums

Absolute Analysis % Respondents	
<b>Base</b>	<b>455 100.0%</b>
<b>How would you describe your experience of fundraising (i...</b>	
<b>No previous experience of fundraising</b>	185 40.7%
<b>Limited previous experience of fundraising</b>	182 40.0%
<b>Significant previous experience of fundraising</b>	72 15.8%
<b>None of the above apply</b>	16 3.5%

Figure 16 Experience of fundraising prior to fundraising in the arts

Absolute Analysis % Respondents	
<b>Base</b>	<b>424 100.0%</b>
<b>Which of the following categories best describes your first job in the arts?</b>	
<b>Development, Fundraising, Business Development, Sponsorship Manager,</b>	136 32.1%
<b>Director, Chief Executive, General Manager, Finance Manager, Administrator</b>	115 27.1%
<b>Artistic Director, Production Manager, Events Manager, Editor, Artist</b>	44 10.4%
<b>Marketing, Publicity, Communications, Information, Education</b>	34 8.0%
<b>Arts Development Officer, Cultural Services Manager, Head of Service, Funder</b>	40 9.4%
<b>Independent consultant in fundraising, management, marketing etc</b>	- -
<b>Other PLEASE WRITE</b>	55 13.0%

Figure 17 Classification of first job in the arts

Absolute Analysis % Respondents	
Base	455 100.0%
How many years had you worked in the arts before you fir...	
None or less than 1 year	167 36.7%
1 to 3 years	105 23.1%
3 to five years	57 12.5%
More than 5 years	114 25.1%
Don't know	12 2.6%

Figure 18 Number years working in arts before fundraising in arts

Absolute Analysis % Respondents	
Base	455 100.0%
If none, how do you feel about this?	
I am currently working towards or have firm plans to undertake a fundraising qualification	15 3.3%
I would be interested in a fundraising qualification but have no firm plans at present	139 30.5%
Fundraising is a big part of my job but I am really not interested in a qualification	160 35.2%
Fundraising just isn't a big enough part of my job to justify the time, effort and expense	61 13.4%
None of the above apply	80 17.6%

Figure 19 Attitude to not holding a fundraising qualification

Analysis % Respondents	Base	Thinking about organisations doing the same type of work...			
		Small scale	Medium scale	Large scale	Don't know / Not applicable
Base	455	33.4%	43.3%	18.7%	4.6%
Please estimate how much your organisation has spent on ...					
£0 to 99	120	36.7%	41.7%	14.2%	7.5%
£100 to 249	121	39.7%	43.8%	13.2%	3.3%
£250 - 500	112	31.3%	47.3%	17.0%	4.5%
£500 - 749	29	17.2%	44.8%	37.9%	-
£750 - 999	28	32.1%	42.9%	21.4%	3.6%
£1000 - 1499	19	36.8%	31.6%	26.3%	5.3%
£1500 - 1999	12	16.7%	50.0%	25.0%	8.3%
£2000 +	14	14.3%	28.6%	57.1%	-

Figure 20 Annual spend on professional development

Analysis % Respondents	Base	Barrier level				
		No barrier	2	3	4	High barrier
Base	2730	23.9%	19.1%	20.5%	15.1%	21.4%
Cost of training	455	9.9%	16.3%	23.3%	17.8%	32.7%
Cost of travel and accommodation	455	14.5%	22.2%	22.6%	15.2%	25.5%
Lack of time	455	2.9%	12.1%	18.2%	23.1%	43.7%
Geographical location of training	455	22.2%	27.0%	22.4%	16.7%	11.6%
Lack of support from line manager	455	67.7%	15.2%	10.1%	3.5%	3.5%
Poor availability of appropriate professional development opportunities	455	26.2%	22.0%	26.4%	14.1%	11.4%

Figure 31 Barriers to professional development

Break % Respondents	Base	Classification		
		Irregular	Regular	Dedicated
<b>Base</b>	<b>455</b>	<b>229</b>	<b>93</b>	<b>133</b>
<b>How many years had you worked in the arts before you fir...</b>				
<b>None or less than 1 year</b>	<b>36.7%</b>	<b>31.4%</b>	<b>33.3%</b>	<b>48.1%</b>
<b>1 to 3 years</b>	<b>23.1%</b>	<b>18.8%</b>	<b>19.4%</b>	<b>33.1%</b>
<b>3 to five years</b>	<b>12.5%</b>	<b>16.2%</b>	<b>12.9%</b>	<b>6.0%</b>
<b>More than 5 years</b>	<b>25.1%</b>	<b>28.8%</b>	<b>34.4%</b>	<b>12.0%</b>
<b>Don't know</b>	<b>2.6%</b>	<b>4.8%</b>	<b>-</b>	<b>0.8%</b>

Figure 22 Experience of arts by fundraiser classification

Analysis % Respondents	Base	Classification		
		Irregular	Regular	Dedicated
<b>Base</b>	<b>455</b>	<b>50.3%</b>	<b>20.4%</b>	<b>29.2%</b>
<b>Thinking about organisations doing the same type of work...</b>				
<b>Small scale</b>	<b>152</b>	<b>63.2%</b>	<b>23.0%</b>	<b>13.8%</b>
<b>Medium scale</b>	<b>197</b>	<b>46.2%</b>	<b>23.4%</b>	<b>30.5%</b>
<b>Large scale</b>	<b>85</b>	<b>31.8%</b>	<b>11.8%</b>	<b>56.5%</b>
<b>Don't know / Not applicable</b>	<b>21</b>	<b>71.4%</b>	<b>9.5%</b>	<b>19.0%</b>

Figure 43 Size of organisation by fundraiser classification

Break % Respondents	Base	Variable V2			
		Visual Arts	Performing Arts	Combined Arts	Other
<b>Base</b>	<b>455</b>	<b>80</b>	<b>211</b>	<b>56</b>	<b>108</b>
<b>Approximately how many full time equivalent posts in you...</b>					
<b>None</b>	<b>33.0%</b>	<b>41.3%</b>	<b>32.2%</b>	<b>28.6%</b>	<b>30.6%</b>
<b>1</b>	<b>36.9%</b>	<b>27.5%</b>	<b>37.4%</b>	<b>44.6%</b>	<b>38.9%</b>
<b>2 or 3</b>	<b>15.6%</b>	<b>17.5%</b>	<b>17.1%</b>	<b>8.9%</b>	<b>14.8%</b>
<b>4 or more</b>	<b>14.5%</b>	<b>13.8%</b>	<b>13.3%</b>	<b>17.9%</b>	<b>15.7%</b>

Figure 24 Size fundraising dept by artform

Break % Respondents	Base	Variable V2			
		Visual Arts	Performing Arts	Combined Arts	Other
<b>Base</b>	<b>443</b>	<b>78</b>	<b>206</b>	<b>56</b>	<b>103</b>
<b>Now please tell us which of the following fundraising competencies you would prioritise for your further professional development.</b>					
<b>Researching fundraising prospects</b>	<b>59.6%</b>	<b>55.1%</b>	<b>61.7%</b>	<b>58.9%</b>	<b>59.2%</b>
<b>Budgeting and resource planning</b>	<b>36.8%</b>	<b>42.3%</b>	<b>31.6%</b>	<b>37.5%</b>	<b>42.7%</b>
<b>Making presentations</b>	<b>35.7%</b>	<b>41.0%</b>	<b>36.9%</b>	<b>32.1%</b>	<b>31.1%</b>
<b>Writing proposals</b>	<b>38.1%</b>	<b>46.2%</b>	<b>37.9%</b>	<b>23.2%</b>	<b>40.8%</b>
<b>Campaign management</b>	<b>41.3%</b>	<b>53.8%</b>	<b>40.8%</b>	<b>32.1%</b>	<b>37.9%</b>
<b>Law and legal matters</b>	<b>38.8%</b>	<b>55.1%</b>	<b>35.4%</b>	<b>35.7%</b>	<b>35.0%</b>
<b>Negotiating skills</b>	<b>37.7%</b>	<b>42.3%</b>	<b>37.9%</b>	<b>35.7%</b>	<b>35.0%</b>
<b>Donor Management</b>	<b>32.3%</b>	<b>37.2%</b>	<b>34.5%</b>	<b>33.9%</b>	<b>23.3%</b>
<b>Using information technology for fundraising</b>	<b>50.1%</b>	<b>48.7%</b>	<b>51.5%</b>	<b>55.4%</b>	<b>45.6%</b>
<b>None of the above</b>	<b>5.2%</b>	<b>2.6%</b>	<b>6.3%</b>	<b>5.4%</b>	<b>4.9%</b>

Figure 25 Fundraising competencies for further professional development by artform

Break % Respondents	Base	Variable V2			
		Visual Arts	Performing Arts	Combined Arts	Other
<b>Base</b>	<b>448</b>	<b>80</b>	<b>208</b>	<b>54</b>	<b>106</b>
<b>And now the fundraising topics which you would prioritise for your further professional development.</b>					
<b>Individual giving</b>	<b>43.8%</b>	43.8%	48.1%	53.7%	30.2%
<b>Business sponsorship/ company giving</b>	<b>64.5%</b>	73.8%	62.5%	64.8%	61.3%
<b>Trusts and Foundations</b>	<b>48.9%</b>	53.8%	48.6%	50.0%	45.3%
<b>Legacies</b>	<b>35.9%</b>	35.0%	40.4%	35.2%	28.3%
<b>Raising funds from outside the UK</b>	<b>50.0%</b>	60.0%	47.1%	40.7%	52.8%
<b>Direct mail</b>	<b>17.2%</b>	25.0%	19.7%	9.3%	10.4%
<b>Trading and merchandising</b>	<b>16.3%</b>	30.0%	10.1%	18.5%	17.0%
<b>Events management</b>	<b>20.3%</b>	22.5%	19.2%	22.2%	19.8%
<b>Street fundraising</b>	<b>4.2%</b>	3.8%	4.3%	3.7%	4.7%
<b>Running lotteries</b>	<b>5.8%</b>	6.3%	5.8%	5.6%	5.7%
<b>Raising funds from Government 'non'-arts funds e.g. health, regeneration etc</b>	<b>51.3%</b>	53.8%	48.1%	42.6%	60.4%
<b>None of the above</b>	<b>5.4%</b>	3.8%	6.7%	3.7%	4.7%

Figure 26 Topics for further development by artform

Absolute Respondents	In which Arts Council region is the organisation located?													
	Base	ACE East	ACE East Midlands	ACE London	ACE North East	ACE North West	ACE South East	ACE South West	ACE West Midlands	ACE Yorkshire	Arts Council of Wales	Scottish Arts Council	Arts Council of Northern Ireland	None of these apply
Base	443	39	29	90	8	36	44	47	27	25	12	63	21	2
Now please tell us which of the following fundraising competencies you would prioritise for your future...														
Researching fundraising prospects	264	23	22	37	3	21	31	28	17	20	9	36	16	1
Budgeting and resource planning	163	14	12	38	1	11	17	15	11	16	4	18	5	1
Making presentations	158	12	9	31	4	14	17	17	12	9	5	22	5	1
Writing proposals	169	15	13	25	1	13	23	25	13	11	5	14	10	1
Campaign management	183	13	12	41	4	11	16	24	9	9	4	31	9	-
Law and legal matters	172	14	10	46	3	11	18	13	12	15	3	19	7	1
Negotiating skills	167	10	12	30	5	15	17	21	9	10	5	26	6	1
Donor Management	143	12	10	28	1	11	17	17	5	6	2	28	6	-
Using information technology for fundraising	222	22	18	46	2	16	25	28	9	11	5	29	11	-
None of the above	23	3	-	6	-	4	4	-	1	1	-	3	1	-

Figure 27 Competency training aspirations by region (frequency)

Absolute Respondents	In which Arts Council region is the organisation located?													
	Base	ACE East	ACE East Midlands	ACE London	ACE North East	ACE North West	ACE South East	ACE South West	ACE West Midlands	ACE Yorkshire	Arts Council of Wales	Scottish Arts Council	Arts Council of Northern Ireland	None of these apply
Base	448	41	28	91	8	36	45	47	27	25	12	65	21	2
And now the fundraising topics which you would prioritise for your further professional development.														
Individual giving	196	10	14	40	2	17	22	20	12	13	7	28	10	1
Business sponsorship/ company giving	289	20	20	50	5	22	30	35	18	17	8	45	17	2
Trusts and Foundations	219	22	18	31	4	16	27	29	15	9	6	27	13	2
Legacies	161	13	11	37	1	15	17	16	10	9	4	20	8	-
Raising funds from outside the UK	224	19	14	50	6	16	19	12	12	16	6	41	12	1
Direct mail	77	6	3	18	1	6	11	6	7	4	2	10	2	1
Trading and merchandising	73	5	5	15	2	5	8	8	3	6	1	9	5	1
Events management	91	5	4	23	2	7	12	12	3	3	2	13	4	1
Street fundraising	19	2	2	4	2	1	4	-	-	1	1	2	-	-
Running lotteries	26	2	3	5	2	1	6	-	-	3	2	1	1	-
Raising funds from Government 'non'-arts funds e.g. health, regeneration etc	230	27	15	41	4	19	28	28	12	14	4	26	11	1
None of the above	24	4	1	4	-	2	5	1	3	1	-	2	1	-

Figure 28 Topic training aspirations by region (frequency)

Break % Respondents	Base	Thinking about organisations doing the same type of work...			
		Small scale	Medium scale	Large scale	Don't know / Not applicable
Base	443	147	194	82	20
<b>Now please tell us which of the following fundraising competencies you would prioritise for your further professional development.</b>					
Researching fundraising prospects	59.6%	68.0%	57.2%	51.2%	55.0%
Budgeting and resource planning	36.8%	41.5%	34.0%	31.7%	50.0%
Making presentations	35.7%	30.6%	40.2%	28.0%	60.0%
Writing proposals	38.1%	39.5%	38.1%	30.5%	60.0%
Campaign management	41.3%	36.7%	41.8%	46.3%	50.0%
Law and legal matters	38.8%	36.7%	40.2%	37.8%	45.0%
Negotiating skills	37.7%	36.7%	43.8%	22.0%	50.0%
Donor Management	32.3%	34.7%	34.5%	23.2%	30.0%
Using information technology for fundraising	50.1%	56.5%	47.4%	45.1%	50.0%
None of the above	5.2%	6.1%	3.6%	7.3%	5.0%

Figure 29 Competency training aspirations by region (frequency)

Break % Respondents	Base	Thinking about organisations doing the same type of work...			
		Small scale	Medium scale	Large scale	Don't know / Not applicable
Base	448	150	195	83	20
<b>And now the fundraising topics which you would prioritise for your further professional development.</b>					
Individual giving	43.8%	45.3%	46.2%	34.9%	45.0%
Business sponsorship/ company giving	64.5%	73.3%	61.5%	54.2%	70.0%
Trusts and Foundations	48.9%	53.3%	44.6%	48.2%	60.0%
Legacies	35.9%	28.7%	41.0%	36.1%	40.0%
Raising funds from outside the UK	50.0%	46.7%	49.7%	51.8%	70.0%
Direct mail	17.2%	19.3%	17.4%	9.6%	30.0%
Trading and merchandising	16.3%	18.7%	15.9%	12.0%	20.0%
Events management	20.3%	26.7%	17.4%	13.3%	30.0%
Street fundraising	4.2%	4.0%	3.6%	2.4%	20.0%
Running lotteries	5.8%	4.7%	5.1%	7.2%	15.0%
Raising funds from Government 'non'-arts funds e.g. health, regeneration etc	51.3%	60.0%	47.7%	41.0%	65.0%
None of the above	5.4%	4.7%	4.6%	7.2%	10.0%

Figure 30 Topic training aspirations by organisation size

Break % Respondents	Base	Thinking about organisations doing the same type of work...			
		Small scale	Medium scale	Large scale	Don't know / Not applicable
Base	443	147	194	82	20
<b>Now please tell us which of the following fundraising competencies you would prioritise for your further professional development.</b>					
Researching fundraising prospects	59.6%	68.0%	57.2%	51.2%	55.0%
Budgeting and resource planning	36.8%	41.5%	34.0%	31.7%	50.0%
Making presentations	35.7%	30.6%	40.2%	28.0%	60.0%
Writing proposals	38.1%	39.5%	38.1%	30.5%	60.0%
Campaign management	41.3%	36.7%	41.8%	46.3%	50.0%
Law and legal matters	38.8%	36.7%	40.2%	37.8%	45.0%
Negotiating skills	37.7%	36.7%	43.8%	22.0%	50.0%
Donor Management	32.3%	34.7%	34.5%	23.2%	30.0%
Using information technology for fundraising	50.1%	56.5%	47.4%	45.1%	50.0%
None of the above	5.2%	6.1%	3.6%	7.3%	5.0%

Figure 31 Competency training aspirations by organisation size

## Appendix 2 – The survey questions

The questions in the online survey were as follows

Welcome to the Arts & Business survey of professional development for arts fundraising  
Please answer all questions. If you need to take a break half way through click on the 'Save until later' button. Your part-completed response will be saved until you revisit the survey from the same computer.

If you work as a freelancer or for a consultancy, unless otherwise indicated, your organisation is the name of your own organisation.

Thank you for your help.

PLEASE ANSWER ALL QUESTIONS!

*Which one of the following best describes the activities of the organisation in which you work?*

Q1

- Mostly visual arts
- Mostly performing arts
- Combined Arts
- Local authority
- Fundraising consultancy inc. independent consultants
- Arts/audience development and other support services
- Don't know / Not applicable

Q2 *In which Arts Council region is the organisation located?*

- ACE East
- ACE East Midlands
- ACE London
- ACE North East
- ACE North West
- ACE South East
- ACE South West
- ACE West Midlands
- ACE Yorkshire
- Arts Council of Wales
- Scottish Arts Council

Q3 *Thinking about organisations doing the same type of work as yours, how would you describe your organisation?*

- Small scale
- Medium scale
- Large scale
- Don't know / Not applicable

Q4 *Approximately how many 'full-time equivalent' posts in your organisation are devoted mainly to fundraising and/or development?*

- None
- 1
- 2 or 3
- 4 or more

Q5 *Which of the following categories best describes your job?*

- Development, Fundraising, Business Development, Sponsorship Manager,
- Director, Chief Executive, General Manager, Finance Manager, Administrator
- Artistic Director, Production Manager, Events Manager, Editor
- Marketing, Publicity, Communications, Information
- Arts Development Officer, Cultural Services Manager, Head of Service
- Independent consultant in fundraising, management, marketing etc
- Other PLEASE WRITE

IF OTHER PLEASE WRITE YOUR JOB TITLE \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Q6 *Is your position with your organisation full or part time?*

- Full time
- Part time

Q7 *Which of the following best applies to your position?*

- Senior management
- Middle management
- Other staff
- Independent consultant
- None of the above apply

Q12 *What was your first job IN THE ARTS where you had significant responsibility for fundraising*  
WRITE JOB TITLE

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Q13 *Do you hold a recognised fundraising qualification. If so, which one?*

- None
- Institute of Fundraising Certificate of Fundraising Management
- Other

Other PLEASE WRITE

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Q14 *If none, how do you feel about this?*

- I am currently working towards or have firm plans to undertake a fundraising qualification
- I would be interested in a fundraising qualification but have no firm plans at present
- Fundraising is a big part of my job but I am really not interested in a qualification
- Fundraising just isn't a big enough part of my job to justify the time, effort and expense
- None of the above apply

Q15 *Please describe your involvement with fundraising forums, support groups or networks?*

- Not currently a member of any forums, networks or support groups
- Inactive member of one or more fundraising forums or networks (attend less than 1 event per year)
- Active member of one or more fundraising forums or networks (attend 1 or more events per year)

Other PLEASE DESCRIBE

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Q16 Please estimate how much your organisation has spent on training and professional development opportunities FOR YOU in the last 12 months (Include all conferences, seminars, courses, etc)

- £0 to 99
- £100 to 249
- £250 - 500
- £500 - 749
- £750 - 999
- £1000 - 1499
- £1500 - 1999
- £2000 +

Q17 Please indicate the extent to which the following are barriers for you to better professional development opportunities?

PLEASE SCORE EACH ROW

	No barrier	2	3	4	High barrier
Cost of training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Cost of travel and accommodation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lack of time	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Geographical location of training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lack of support from line manager	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Poor availability of appropriate professional development opportunities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Other PLEASE DESCRIBE

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Q18 *How would you rate your level of competency in these fundraising skills?*

*Tick 'Not relevant' for skills that are not relevant to your work.*

**PLEASE TICK EACH ROW**

	<i>Not relevant to me</i>	<i>Basic</i>	<i>Intermediat e</i>	<i>Advanced</i>
Developing strategies and plans	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Researching fundraising prospects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Budgeting and resource planning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Making presentations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Writing proposals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Campaign management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Law and legal matters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Negotiating skills	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Donor management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Using IT for fundraising & donor management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q19 *How would you rate your level of understanding of these fundraising topics?*

*Tick 'Not relevant' for skills that are not relevant to your work.*

**PLEASE TICK EACH ROW**

	<i>Not relevant to me</i>	<i>Basic</i>	<i>Intermediat e</i>	<i>Advanced</i>
Individual giving	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Business sponsorship/ company giving	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trusts and Foundations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Legacies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Raising funds from outside the UK	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Direct mail	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Trading and merchandising	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Events management	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Street fundraising	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Running lotteries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Raising funds from Government 'non-arts' funds e.g. health, regeneration etc	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Q20 *Now please tell us which of the following fundraising competencies you would prioritise for your further professional development.*

TICK AS MANY AS APPLY

- Researching fundraising prospects
- Budgeting and resource planning
- Making presentations
- Writing proposals
- Campaign management
- Law and legal matters
- Negotiating skills
- Donor Management
- Using information technology for fundraising
- None of the above

Q21 *And now the fundraising topics which you would prioritise for your further professional development.*

PLEASE TICK AS MANY AS APPLY

- Individual giving
- Business sponsorship/ company giving
- Trusts and Foundations
- Legacies
- Raising funds from outside the UK
- Direct mail

- Trading and merchandising
- Events management
- Street fundraising
- Running lotteries
- Raising funds from Government 'non'-arts funds e.g. health, regeneration etc
- None of the above

*Please name any topics, not listed in the previous two questions, which you would prioritise for your further professional development.*

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Thank you - you have nearly finished!

Professional development for arts fundraising is characterised by 1 or 2 day specialist courses, 1 week intensive general courses, learning from experience on the job and the occasional seminar or conference. Other possible formats include reading journals, mentoring, online and distance learning and formal higher education qualifications

Q23 *In your view, what are the WEAKNESSES of the current range of professional development opportunities available to you? If none please write 'none'.*

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Q24 *If you have any suggestions for how these might be overcome, please briefly describe them.*

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Q25

What is your age group

- 15-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65+
- No answer

Q26 *Are you male or female*

- Male  
 Female

*Finally, please give us your email address and surname. This information will be used only to ensure that we don't keep chasing you for a response to this survey.*

*What is your email address?*

Please give the address to which we first emailed the invitation to respond to this survey

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*What is your lastname?*

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That's it! Many thanks for your help. Now please press  
SUBMIT