

Arts Council England

Catalyst Stories

Case studies from the Catalyst and
Catalyst: Evolve programme evaluations

April 2020

—
BOP
Consulting



Credits

Written and prepared by

Rossella Traverso, Richard Naylor, Caroline McCormick, Marta Moretto, Joshua Dedman BOP Consulting

Data credits

BOP Consulting

Image credits

Turner Contemporary

Table of contents

1. Catalyst 4

1.1 Year 1 4

1.1.1 New Writing North: Recognising your fundraising assets and articulating your value 4

1.1.2 Streetwise Opera: Being innovative 5

1.1.3 National Centre for Circus Arts: Embedding fundraising across the organisation 7

1.1.4 Ministry of Stories: Defining and articulating a strong and unique mission and vision 8

1.1.5 Create Gloucestershire: Creating a better strategic vision and working together 9

1.2 Year 2 11

1.2.1 London Philharmonic Orchestra: Renewing the governance of the organisation 11

1.2.2 North Music Trust: Implementing communications led campaigning 12

1.2.3 Turner Contemporary: Leading from the top 13

1.2.4 Birmingham Hippodrome: Developing a holistic fundraising strategy 15

1.2.5 Spike Island: Understanding when to work together 16

1.2.6. B-Arts' consortium: Exploiting technology to develop a joint offer 18

1.2.7 Akademi: How can Catalyst's legacy be sustained beyond the programme? 19

1.2.8 How to Work Together: Does reaching outside the traditional philanthropy pool of donors pay off? 21

1.2.9 Plymouth Music Zone: Weaving impact measurement into your case for support 22

1.2.10 Sheffield Theatres: Understanding existing and potential donors' motivations 24

1.2.11 The Watermill Theatre: Turning audiences into supporters 26

1.2.12 Free Word: The challenge of literature 28

1.2.13 Manchester Jazz: Learning from your consultant 29

1.3 Year 3 30

1.3.1 Ministry of Stories 30

1.3.2 New Writing North 32

1.3.3 Create Gloucestershire 34

1.3.4 Artspace Cinderford 35

1.3.5 DanceXchange 36

2. Catalyst: Evolve 39

2.1 Year 1 39

2.1.1 Manchester Jazz: Using match funding to incentivise fundraising 39

2.1.2 East London Dance: Effective fundraising systems 40

2.1.3 Poet and the City: Organising a successful fundraising event 42

2.1.4 Suffolk Artlink: Strengthening communications and unlocking individual giving 43

2.2 Year 2 44

2.2.1 Aspex Visual Art Trust: Approaching artists to support individual giving fundraising 44

2.2.2 Corn Exchange Newbury: A successful strategy supported by a loyal community 46

2.2.3 Shobana Jeyasingh Dance: Offering high quality cultivation and stewardship and playing by your organisational strengths47

2.2.4 Awards for Young Musicians: Effective communication with prospects 49

2.2.5 Writing West Midlands 50

2.2.6 Z-Arts 51

2.3 Year 3 52

2.3.1 The Hive: Building confidence through a well-planned and inclusive crowdfunding campaign 52

2.3.2 GemArts: Effective use of CRM to profile and target donors 52

2.3.3 The Marlowe Theatre: Embedding the entire organisation and change attitude towards fundraising 53

2.3.4 Impressions Gallery of Photography: Getting to know the audience and improving communication 53

1. Catalyst

In April 2014, BOP Consulting was commissioned by Arts Council England to undertake an independent evaluation of the Catalyst programme. Catalyst was a £100 million sector-wide private giving investment scheme aimed at helping arts organisations to diversify their income streams and to access more funding from private sources. It was made up of investment from Arts Council England, Heritage Lottery Fund (now National Lottery Heritage Fund) and the Department for Digital, Culture, Media and Sport (DCMS).

Arts Council England's total investment in the scheme amounted to £70 million, including a commissioned grant of £2 million allocated to the Arts Fundraising and Philanthropy training programme. The programme closed in August 2015.

The evaluation was longitudinal and ran until after the end of the programme, to November 2016.

to sustain the extra effort, due to its limited capacity and its high amount of project and programme work. In addition to these internal constraints, the organisation felt disadvantaged because of location as well as its artform: 'There are not many potential businesses interested in supporting the arts – and especially literature – in the area,' observed Claire Malcolm, Director.

What did they do?

In spite of these environmental challenges, New Writing North applied for the Catalyst Capacity Building and Match Funding Grant in order to secure enough resources to put its fundraising ambitions into practice. The Catalyst award enabled the organisation to invest in fundraising training and to build the necessary internal support for fundraising activities. The organisation further invested in a set of fundraising tools, such as an online donation system, fundraising leaflets and brochures.

Conscious that the organisation's capacity was still quite stretched, New Writing North was determined to act as strategically as possible and worked to identify the 'donor friendliest' parts of its work: projects which were more likely to appeal to prospective donors. New Writing North understood that the Northern Writers Awards and Cuckoo Young Writers programme – two initiatives aimed at supporting writers of all ages – would most easily attract support. It also thought creatively about how to tell the story of the organisation compellingly, in a way that emphasises the importance of supporting the cultivation of literature in the North East of England.

Having developed a fundraising infrastructure and a sound fundraising strategy, New Writing North began to proactively approach new donors. The organisation initially set its focus on trusts and foundations, a field in which it had previously been successful. But it purposely retained an open attitude, and hence also scanned the environment for opportunities in individual giving and corporate giving. With the help of the Chair of the Board, Jonathan Blackie, New Writing North identified and approached a diverse set of potential donors, mostly based in the local area.

1.1 Year 1

1.1.1 New Writing North: Recognising your fundraising assets and articulating your value

What challenges were the organisation facing?

New Writing North, a writing development agency based in the North East of England, had previously developed a desire to design and implement a fundraising strategy. However, it was felt that the organisation would not be able

What have they achieved?

During its two years as a Catalyst recipient, the organisation has been able to successfully build a portfolio of new donors.

First, the organisation succeeded in securing two corporate donors, including the University of Northumbria, who committed to support the organisation's activity and in particular its annual event, the Northern Writers Awards. Quite unexpectedly then, corporate donations now constitute an important part of their overall revenues, accounting for 74% of their total private funding.

In tandem, New Writing North also managed to constantly grow its regular individual giving by developing an online donation system and developing new events, such as fundraising dinners. The organisation also experimented with new ways of giving and they successfully crowdfunded to set up a new award category in their Northern Writers Awards.

Finally, the organisation kept on targeting trusts and foundations, but ventured into producing more complex and ambitious bids. New Writing North has recently managed to successfully secure new grants, including a new three-year grant from the Ballinger Charitable Trust.

Reflecting on these achievements, Claire emphasised the positive influence of match funding: 'Going out there and pitching to people is much easier if you can say your donation will be matched. We felt empowered when we were negotiating with our corporate partner; it makes a difference if you can say: your donation will be matched.'

What lessons can be learned?

New Writing North's success is remarkable, especially given the relatively small size of the organisation, the nature of its work and its location. It is often argued that small arts organisations based outside London face the toughest challenges when attempting to grow private revenues. Fundraising for literature may also be particularly challenging compared to other artforms.

The experience of New Writing North clearly shows how, by developing a proactive and strategic attitude and by building confidence and awareness

about organisational assets, small organisations outside London can also achieve significant results – even if, as Claire admitted, identifying and securing new donors had not always been easy. But the organisation does not get discouraged, maintaining a positive and open attitude: 'We know what we need to do now. We learned a lot about how it works. Catalyst has enabled us to build the confidence to knock on the door of people we would not have been confident approaching and pitch to them.'

Claire further explained that New Writing North's successes are the result of substantial internal commitment. Fundraising responsibilities have been devolved across the organisation and, as a result, members of staff feel more confident and positive about private fundraising. The question now for New Writing North is how to keep investing in fundraising when the extra capacity afforded by the Catalyst grant is gone. However, its accomplishments so far suggest that its positive attitude, strategic approach and new learning gained throughout its experience as Catalyst grantees stands them in good stead for the future.

1.1.2 Streetwise Opera: Being innovative

What challenges were the organisation facing?

Streetwise Opera has long been well known for its innovative approach. Having succeeded in the delicate task of blending artistic excellence with social practice, the organisation works across the UK to provide homeless and formerly homeless people with opportunities for development through participation in music making. While approaching its 10th anniversary in 2012, the organisation felt it was time to embed its innovative attitude to the organisation as a whole in order to ensure its future growth and resilience. Growing the level of private fundraising was seen as integral to the organisation's future strategy.

Securing the Catalyst award in 2012 was particularly timely. Experienced in dealing with trusts and foundations and with corporate donors, Streetwise Opera was eager to venture into growing individual giving. According to Bridget Rennie, Head of Development, there had never really been a proactive approach to growing this particular income stream. Previous experience in attracting individual giving had been largely opportunistic, with donations being

mainly driven by the directors' and board members' personal contacts. It had been previously felt that individual giving was an untapped revenue stream but there were not enough resources to explore it.

What did they do?

The organisation first utilised the Catalyst grant to develop its existing fundraising infrastructure, developing more capacity and accessing specific fundraising training. In addition to acquiring the necessary capacity to explore this new revenue stream, the organisation piloted a broad set of new tools, systems and activities.

In line with its specific objective of targeting individual givers, the organisation first concentrated on better understanding its audience and donor spectrum. By using the popular online survey tool Survey Monkey, the organisation carried out a simple survey to ask its audience and its donors about the motivations behind their engagement with, and support of, Streetwise Opera. The survey was completed by a significant number of respondents, whose answers generated valuable insights, such as donors' fascination with the intersection between art and homeless people, and their desire to see more workshops and more shows.

Streetwise Opera also worked to promote its new image as a more donor-friendly organisation, undertaking a website redevelopment and designing fundraising leaflets. The organisation also launched two campaigns: a 10-year anniversary campaign and a Christmas campaign, both of them marketed through different channels (email, post and website).

Streetwise Opera also successfully experimented with new communication tools and with new ways of giving, such as crowdfunding. Having learned about its donors' enthusiasm for its performances through the survey, the organisation tried to incorporate more media and visual elements in their communication strategy. 'Film is a really good way to show our face all year around,' noted Bridget, explaining how multimedia enables Streetwise Opera to overcome some of the challenges associated with not having a venue, or an intensive touring programme.

Streetwise Opera has also worked to develop a new customer relationship management (CRM) system. The CRM gathered information about all the donors and audience members in a single space and all members of staff benefitted from fundraising training. As a result, the organisation was better able to target individuals when organising events or launching new campaigns, but also to work more efficiently as an organisation.

What have they achieved?

Although the sorts of investments highlighted are likely to generate higher returns on investments in the medium term, the organisation has already obtained some important achievements. Since receiving its Catalyst award two years ago, the proportion of individual giving in the organisation's total private revenues has increased over twofold in the past two years. Further, the organisation quadrupled its individual giving base and also secured donations by four major donors.

Another important outcome, arguably the most important of all, is that the possibility of unlocking private funding is now felt much more within the organisation. In the past, fundraising was associated with an element of risk, as the outcomes of new tools and processes are often uncertain. But the Catalyst grant minimised this risk, by providing funds which had to be invested in fundraising. As a result, the board of trustees as well as senior management now better appreciate the opportunities associated with fundraising from individuals, and feel more confident about the idea of investing in fundraising resources. Bridget says: 'It has created a bit of a cultural change in the organisation, where now the value of investing in this kind of activity is appreciated. We have demonstrated that having some money for fundraising makes you more money. It pays off in the long run.'

What lessons can be learned?

The positive outcomes accomplished by Streetwise Opera so far are linked to their original ambition of being innovative. The organisation succeeded in piloting new tools and in identifying and developing new viable systems and solutions that are tailored to the specific characteristics of the organisation.

The experience of Streetwise Opera also showcases how Catalyst can help organisations become more innovative in their approach to fundraising. 'We got the chance to invest in things we would never have otherwise,' commented Bridget. 'Catalyst has definitely provided us with the opportunity to explore new pathways – things we always wanted to try out but have never really done, because we did not feel like we could justify the investment.'

1.1.3 National Centre for Circus Arts: Embedding fundraising across the organisation

What challenges were the organisation facing?

As with many arts organisations in the UK, the National Centre for Circus Arts has recently faced some significant challenges. The Centre is the largest organisation for the development of circus arts in the UK. However, it had been substantially hit by the recent economic crisis, losing some of its public funding and experiencing a progressive decrease in its level of corporate support sponsorship, an important part of its overall revenues. As a consequence, the senior management team decided to try to grow the organisation's philanthropic revenues in order to preserve the future stability of the organisation. However, when they announced their new philanthropy targets and started to implement their fundraising strategy among the staff, there was an initial feeling of perplexity, almost uneasiness. Many staff members did not fully understand why the organisation needed to fundraise and had not fully bought into the charitable nature of the organisation.

What did they do?

The senior management team and the fundraising team understood that, if any substantial progress was to be achieved, the culture of the organisation needed to change. They therefore decided to take the time to clarify the 'why' of the fundraising mission internally. With the help of the finance team, the executives gave internal presentations to illustrate how fundraising had to become an important part of their revenue streams if the organisation were to continue delivering world-class circus arts training. The presentation was not too technical, and information was conveyed in a simple and direct way. 'People felt

more confident and knowledgeable,' commented Head of Development Rachael Palmer, reflecting on the result of the presentation.

After clarifying the 'why' of their fundraising strategy, the fundraising and senior management teams proactively sought to cultivate a culture of fundraising within the organisation and to engage members of staff in their fundraising efforts, making clear that every little helped, and that everyone could be a fundraiser. A range of new fundraising campaigns was launched and members of staff were encouraged to develop a donor-friendly attitude to those visiting the organisation.

The success of these internal campaigns is reflected by many achievements, from full donation boxes to students and employees enthusiastically acting as fundraising ambassadors. A particularly striking example is provided by how Aileen Getty, a well-known American philanthropist, became the first major supporter of the organisation. When Aileen's PA called to enquire about the possibility of scheduling some private classes for Aileen, in theory the staff member who took the call should have simply answered that the Centre does not offer private classes. However, she decided to note the contact details and report the call to her senior manager: she understood that Aileen may be potentially interested in supporting the organisation. Aileen Getty is now a major donor to the National Centre for Circus Arts, having agreed to give £200,000 per annum to the organisation over three years.

The importance of fundraising was not only communicated to staff members. Engaging members of the board in the organisation's fundraising strategy has been another important commitment of the National Centre for Circus Arts. At first, the task seemed particularly challenging. According to Jane Rice-Bowen, Joint Chief Executive, board members were used to giving time, rather than giving money. However, the fundraising team was able to engage the board in fundraising through the organisation of special events, such as an evening at Fortnum & Mason and an Inaugural Gala to celebrate the organisation's 25th anniversary.

Another important change at board level occurred when the organisation recruited David Chinn, a partner at McKinsey who is passionate about circus, to be a trustee. David brought in further fresh enthusiasm towards fundraising, committing to act as a fundraising ambassador for the organisation and

articulating an ambition to raise substantial amounts of funding for the National Centre for Circus Arts.

What have they achieved?

These positive achievements are largely reflected in the changes to the organisation's revenue portfolio. Since the receipt of its Catalyst award in 2012, the organisation's proportion of private revenue has doubled and private funding now accounts for 18% of the organisation's total revenues. Major donations account for the large majority of the organisation's private revenues (60%), which have increased from zero to almost £300,000 in less than three years. Other individual giving streams have also increased, and total individual giving has grown to become the most significant private revenue stream.

What lessons can be learned?

The National Centre for Circus Arts is a good illustration of how engaging the organisation as a whole can substantially boost an organisation's fundraising strategy. Fundraising strategies are most successful when fundraising is not just a separate activity – an independent task carried out by a few people within the organisation – but when fundraising becomes a process that permeates the entire organisation, a process that is owned and shared across different levels and different departments. As observed by Jane: 'Fundraising needs to be a team effort, with lots of people playing different roles.' The case of the National Centre for Circus Arts also shows how Catalyst can help organisations to secure enough capacity and resources to invest in developing an effective internal communication plan. 'Catalyst,' she added, 'definitely bought us more time and it gave us the opportunity to have detailed internal discussions, generate and share ideas. It made it fun as well! I felt engaged and excited about it.'

1.1.4 Ministry of Stories: Defining and articulating a strong and unique mission and vision

What challenges were the organisation facing?

The Ministry of Stories is a creative writing and mentoring centre for young people, based in East London. Since Ben Payne, Lucy McNab and the well-known writer Nick Hornby set up the organisation in 2010, Ministry of Stories has grown rapidly. In its first year, the organisation built a cohort of over 500 volunteers, who delivered support to 2,500 young people. Ministry of Stories is now in the process of scaling up nationally, setting up further ministries throughout the UK.

Ministry of Stories' rapid but steady growth can be closely linked to its strong mission and vision statement and to the original model. The organisation aims to inspire young people through creative writing and storytelling, helping them to build their confidence, self-respect and communication skills. Ministry of Stories' ambition is ultimately that of building a nation of storytellers. The company provides mentoring and advice to young writers, relying on a large cohort of volunteers, which includes writers, teachers and artists. The organisation's writing centre is located in the heart of Hoxton, behind their Monster Supplies shop, a retailer which sells sweets and oddities.

Notwithstanding the positivity of the Ministry of Stories success story, such speedy expansion has also brought about several challenges, especially from a managerial perspective. In particular, developing and retaining a clear sense of shared purpose across the organisation as it scales up both in London and nationally is not an easy task, but it is an essential one: its strong mission and vision largely lies at the heart of its success.

Ministry of Stories' private fundraising experience so far reflects the wider strengths and weaknesses of the organisation. The organisation has already achieved significant success, attracting a range of high-profile donors such as Colin Firth, Emma Thompson, Google, Pearson and UBS, among others. Once again, the donors were largely attracted by the uniqueness of the organisation, which Ministry of Stories sought to embed and express in their fundraising

proposition. For example, its major donors' scheme involved setting up 'ministerial appointments' (e.g. Colin Firth is the Minister of Fluency).

The challenge now is to make sure that the uniqueness of its work is integrated into the private fundraising proposition of the forthcoming consortium to help grow a network of further Ministries across the UK. A further challenge is how to fully articulate the value of what Ministry of Stories does to different groups of donors, something which the organisation feels particularly strongly about but has had difficulties with in the past.

What have they achieved?

After securing the Catalyst grant in 2012, Ministry of Stories built enough internal capacity to formulate a more coherent fundraising strategy. In particular, the organisation invested time into making its board of trustees and advisory panel more fundraising oriented, recruiting a diverse pool of well-connected individuals who would be willing to commit to supporting fundraising activities.

The directors and their new board of trustees and development are now working closely to develop a sound, coherent and more targeted strategy. As a result, the organisation feels more confident about its fundraising proposition and is better equipped to articulate the value of the organisation to different donors. 'We got to know ourselves better,' said Director Ben Payne.

These discussions also helped the organisation to develop a coherent fundraising strategy, which can be shared by the forthcoming consortium.

What lessons can be learned?

The case of Ministry of Stories is a clear illustration of how a strong and unique mission and vision can be an important enabler of private fundraising. Donors tend to be most attracted by an organisation that is clear about its purpose and that thinks creatively about how to deliver results.

However, the experience of Ministry of Stories also shows how a strong mission and vision statement needs not only to be defined: it also needs to be articulated and communicated effectively, both within the organisation and across different types of donors.

As in the case of Ministry of Stories, Catalyst has helped organisations to dedicate time to the internal research and the external consultations that are needed to improve these two key aspects of an organisation's proposition.

1.1.5 Create Gloucestershire: Creating a better strategic vision and working together

What challenges were the organisation facing?

The Tier 3 consortium is led by Create Gloucestershire, a membership organisation which aims to create a more cohesive approach to arts and culture in the county. The consortium partners are Air in G, Artspace Cinderford, Art Shape, GDance, New Brewery Arts, Prema and Stroud Valley Arts. The seven consortium partners, all Create Gloucestershire members, were brought together by Create Gloucestershire to develop the project and prepare a collective bid. They are committed to collective working as well as seeking to advance their individual fundraising. The project is due to run until May 2015.

At the start of the project, the consortium conducted an audit which identified some strengths and weaknesses within the group of partners. They could see that they had a strong track record raising money from trusts, commissions and earned income. With their local profile, the partners felt also that they had an asset base of individuals with a strong engagement. They were committed to changing their business models to sustain their offer and were willing to share learning.

However, there was limited capacity, expertise or activity around private donors and fundraising. There were no organised structures available to identify and cultivate private donors, either within or across the partners. There was also little input by trustees into fundraising activity at this time.

As a result, the levels of private funding raised were very low. Out of the partners, only two of the seven members spent any time developing their private funding income. Consequently, only one of the organisations in the consortium had received individual gifts worth over £10,000 and two organisations had received no individual gifts at all. When it came to diversifying income more broadly, only two organisations received any income from community events,

two had business sponsorship links and only one had any experience of legacy giving.

What did they do?

The partners developed a joint action plan for building private fundraising across the consortium. The aim of this strategy was to improve skills, knowledge and capacity for private fundraising and to create a long-term impact on their business models. The focus was on how the partners could do more of their 'art' and how they could do it better. They therefore aimed to take a holistic approach to growing their family of supporters, not just short-term funders. Crucially, the nature of Create Gloucestershire meant that the partners already had experience of working collectively, so the trust, respect and support required for successful joint working had already been established across a range of work streams.

The partners worked with a central fundraising consultant who supported and co-ordinated the consortium. The partners wanted to, where possible, share 'back office functions' – like wealth screening and training – rather than look to collectively fundraise. Both staff and trustees from partner organisations came together where possible to share training opportunities as well as to build capacity within their organisations through tailored training.

The co-ordinator worked with each organisation to develop an individual fundraising strategy, which identified targets and milestones, and plans to organise their internal systems. This process also identified how the available mentoring support should be used to help enact the plan. Bearing in mind the low level of engagement of trustees, the consultant has successfully worked with each of the organisations' boards to develop their understanding and potential role related to fundraising. Reflecting the good levels of support and connection with the organisations from the local community, wealth screening and database work was undertaken to try to identify supporters who might be able to become more active with the organisations, financially or otherwise.

As well as attempting to develop individual income for the organisation, the partners worked together to create greater awareness and visibility of the arts in the county. The aim is to help to attract donors to give more in Gloucestershire. One idea was that a cross-county group of 'Arts Ambassadors' should be

researched to help to lead on boosting the profile of arts and its contribution to communities in the county. Create Gloucestershire and the consortium partners have been trying to link other organisations' work to promote Gloucestershire as a place to live and do business, illustrating the positive role that the arts play in the county. Create Gloucestershire is now investigating whether a new funding pot from private sources could be developed which benefits the whole arts sector in the county.

What have they achieved?

Key learning points for the Create Gloucestershire consortium include:

- Developing confidence – confidence has grown hugely through a combination of a new peer-to-peer network and the mentoring provided by the freelance consultant employed by Create Gloucestershire .
- Engaging trustees – building involvement and engagement of trustees has been vital to progress. Moving the trustees into an active fundraising role has been a step change for the organisations, and has been vital to ensure effective leadership can be created, and to help build profile for the fundraising campaigns.
- Improved friends and member schemes – some of the partner organisations had existing member schemes which were actually inhibiting their fundraising potential. New Brewery Arts realised that the membership was serving as a discount scheme and that it was not helping them grow support. Now it operates a 'friends' scheme with reduced financial incentives, more engagement opportunities but a higher price. Though this has reduced the number of supporters initially, it has made the group more engaged and active. Stroud Valley Arts is an artist-led organisation whose previous membership scheme was limited to artists. They have introduced a new 'friend for life' scheme where people pay a minimum of £1 to support the organisation. They have also redeveloped the Associate Member scheme which is aimed at artists and regular users who pay £25 a year to gain benefits such as being able to take studio space. Again, they are aiming to bring supporters closer to the organisation with members' supper clubs and regular coffee mornings.

- Building skills and capacity – the focus has been on developing plans which are owned by the partners, rather than outsourcing through a fundraiser. Working closely with organisations has demonstrated how sometimes things like organising internal databases can take time. Building capacity in the organisations needs to be responsive and tackle the specific requirements of the organisation, and again, this can take time, but once confidence is developed, action is taken by organisations.

Examples of individual fundraising successes can be seen across the consortium and these include:

- Prema has moved from a 'rather sell a kidney than ask for private funds' to leading a £70,000 individual giving appeal as part of a £346,000 capital campaign; they are nearing the £70,000 target (currently at c.£50,000). Through work with its board, a trustee is now giving three hours a week to active fundraising, supporting the director in campaigns. This focused activity is starting to yield some returns, including the introduction of new high net worth individuals to the organisation.
- GDance has an ambitious programme of inclusive productions, local events and training, and was trying to convert this enthusiasm into private support. As a result of the fundraising plan, they will embark upon a 20th anniversary campaign which will attempt to raise £20,000 from private sources. This approach has galvanised support from trustees who are taking a more active role in promoting the organisation and the campaign. The hope is that this will become an annual appeal in future years.
- New Brewery Arts have redeveloped their friends scheme and launched a £100,000 individual giving appeal as part of a £1.2 million capital campaign linked to the development of The Barrel Store. They have developed a corporate partnership with St James Place to support fundraising events which will boost their income. They have recruited a new high-profile patron, who is helping to champion the work. To support their work, they have also recruited a part-time fundraiser within the organisation.

1.2 Year 2

1.2.1 London Philharmonic Orchestra: Renewing the governance of the organisation

What challenges and opportunities were the organisation facing?

As a long established organisation, the London Philharmonic Orchestra has a history of private fundraising. While this has always been an important element of the Orchestra's mixed funding model, there has been a need in recent years to significantly increase both the absolute level of private income and the proportion of its contribution to the organisation. This has already shown success. Back in 2007, funding from private sources represented about 12% of London Philharmonic Orchestra's £8 million income. By the end of the 2013/14 financial year, this had risen to approximately £1.6 million, representing 16% of total income (approximately £10 million). The Orchestra is now projecting record private fundraising income levels of close to £2.5 million (23%) for 2014/15.

As part of this, the London Philharmonic Orchestra had also considered and explored the viability of an endowment campaign back in 2004. While this was ultimately not considered feasible at the time due to ongoing revenue priorities, a small amount was nevertheless established (approximately £100,000). Fast forward to 2012, and the London Philharmonic Orchestra began to build a Catalyst-supported endowment. By 2015, the Orchestra has now achieved a £2 million endowment fund (£1 million raised + £1 million matched).

What did they do?

The London Philharmonic Orchestra branded its Catalyst-supported endowment, the 'Sound Futures' fund. This was done to clearly articulate to donors what the endowment fund is for, and to help distinguish this campaign from ongoing revenue fundraising. The aim of the fund is for the London Philharmonic Orchestra to work with its partner venues, including Southbank Centre, to achieve three key objectives:

- to offer more of the creativity and adventure that audiences expect from London Philharmonic Orchestra performances
- to produce more landmark collaborations with Southbank Centre, their world-class home
- to inspire more young Londoners through music education and community initiatives with the venues in which it works.

Sound Futures was a key part of the new journey that the organisation has been taking in the past three years. In 2012, the board expanded to increase the number of non-executive directors to 11 (previously the board consisted of seven musicians and six non-executive directors). At the same time, an active advisory council was established. This was done to help strengthen the governance of the organisation and to increase the number of high-level advocates working on behalf of the Orchestra. At this point, the London Philharmonic Orchestra also began to actively re-explore how to secure its future sustainability, and the decision to apply for a Catalyst supported endowment was a key part of this.

London Philharmonic Orchestra's transformation didn't happen overnight, but building the endowment fund helped the new board and council to develop a broad understanding of existing issues around fundraising as well as to take an increased responsibility for both giving and finding funds.

Buy-in from the board helped to strengthen the London Philharmonic Orchestra's fundraising approach to build the endowment. A diverse approach was taken, seeking to draw in a mix of funding from major gifts, trusts and foundations, as well as from individual giving. The Orchestra's musicians, particularly the playing members of the board, facilitated fundraising by building relationships with donors and helping to provide memorable backstage and behind-the-scenes moments that helped donors feel closer to the organisation.

What have they achieved?

Fundraising now has a greater focus within the new governance arrangements of the organisation. Catalyst was one of the biggest campaigns that the London Philharmonic Orchestra has taken on, and it is perceived by the organisation to

have worked well. Its endowment fund remains open to new donations and there will be future campaigns to increase it, now that something has been achieved on which the London Philharmonic Orchestra can build further. Most of all, the endowment is supporting the work that will help the London Philharmonic Orchestra push the boundaries of its creative work and in turn, will help the organisation develop the new audiences and supporters that are vital for the future sustainability of the organisation.

1.2.2 North Music Trust: Implementing communications led campaigning

What challenges and opportunities were the organisation facing?

Sage Gateshead and all aspects of its work regionally, nationally and internationally are managed and programmed by North Music Trust.

Realised through a major fundraising campaign to create the £70 million Norman Foster designed building, an endowment (now worth £11 million) was also established, and Sage opened in 2004.

At the time of the launch of the Catalyst programme, the fundraising team was composed of six people and was raising around £700,000 per annum, in addition to statutory funding. Income was increasing annually, but at a slow rate of growth, and the focus was predominantly on trusts and foundations, with this accounting for around 75% of income raised from voluntary sources. Income from individuals at the time was only a small proportion with the emphasis being a membership club, rather than major gifts.

With the 10th birthday approaching in 2014, the platform the anniversary offered was identified as a way of further developing the endowment to create a significant and sustainable income source for the organisation at a time when philanthropy was slow to grow.

The board and senior management were confident that relationships with founding donors were still positive and could be re-approached at this time. As a result they were firmly behind the initiative and the opportunity it offered.

A strategy was developed with a clear story focusing around the 10th birthday of Sage, led by the then Chairman, Lord Puttnam. Lord Puttnam also led the recruitment of 20 patrons for the campaign, from a range of sectors including music, business and even athletics, such as Jonathan Edwards.

A strategic decision was taken to maximize this opportunity, although every effort was made to maintain revenue income.

What did they do?

The North Music Trust applied to the Arts Council for a tier 1 endowment grant on a 1:2 ratio. This would have required them to raise £6 million with a £3 million match requirement, and would have given them a total of £9 million had they achieved their goal. They were awarded a grant, which required them to raise £4 million with £2 million in match funding, which they ultimately achieved. This success was enabled through the bringing together of clear communications with fundraising expertise in a campaign focused around the 10th anniversary.

Rather than creating a stand-alone parallel campaign for the endowment, Sage used the birthday as a way of taking a holistic approach, integrating the message into all existing fundraising and communications platforms. While the timing of the scheme was undoubtedly highly fortuitous, Sage capitalized on this opportunity through the campaign, which used the combined pull of the time limited nature of the match funding, to a very positive result.

What was achieved?

The campaign was a success in several regards; not only did it reinvigorate donors who had supported the capital project, it also recruited a limited number of new major donors, two of whom gave over £50,000, and one of whom had said he would not support an endowment until he was made aware of the match funding that would be levered as a result.

Perhaps most significant of all was the fact that Sage chose not to limit the campaign to high net worth individual target groups and ran mass communications reaching over 60,000 people per quarter. As a result, more than half of the almost 800 donors were community based. These donors

undertook lots of different ways of raising money, including events more traditionally associated with mainstream charities, such as fun runs and sponsored groups taking grade 1 exams on a range of instruments. The endowment campaign helped to get the message out that Sage is a charity which plays an important role in the wider community. A number of donors have given another gift subsequently, not to the endowment.

What lessons can be drawn?

One of the key lessons of the campaign was that simplicity in the communications was key. Sage didn't promote the detailed aspects of the contract; they kept to a very simple message – every £1 you give, we get 50p more.

Not only has the endowment campaign been a great success for Sage financially, it has also led to fundraising and the understanding of the organisation as a charity being more embedded, internally and externally. Senior staff and members of the orchestra and administrative staff all supported the campaign and become more actively involved in fundraising as a result.

1.2.3 Turner Contemporary: Leading from the top

What challenges and opportunities were the organisation facing?

Turner Contemporary opened to the public in 2011, so when Catalyst was launched in 2012, the organisation had little fundraising experience. Despite having run a successful capital campaign, the gallery still had a limited fundraising infrastructure. For example, there was only one dedicated fundraising post and the organisation did not have a customer relationship management system. Their list of contacts for potential donors was also limited. 'There was a sense that people were going to support us – but people didn't know us so it was hard to tell', reported Victoria Pomery, Director at Turner Contemporary.

Recognising that Turner Contemporary still needed to build their basic fundraising infrastructure, the organisation decided to apply for the Catalyst tier

2 match funding and capacity building programme. However, after consultation with their Arts Council England relationship manager and extensive internal discussion, Turner Contemporary was encouraged to apply for the tier 1 endowment programme.

Setting up an endowment at such an early stage was a great challenge, but one that the organisation embraced.

What did they do?

Turner Contemporary set its Catalyst endowment target at £2 million on a 1:1 match funding ratio. The organisation agreed that its Catalyst endowment income would support: the commissions in the public realm; events outside the gallery; residency programmes; acquisitions in Kent; and activity to increase the Turner Contemporary's audience.

At first, the organisation faced challenges in securing funding. In addition to its limited experience and capacity, fundraising for an endowment posed particular challenges: 'the word endowment is hardly sexy – it reminds people of mortgages. After six months, we still hadn't gained much support. So I asked myself, how are we going to do this?' Victoria recalls.

One of the key turning points was changing the way in which the organisation went about communicating what the Catalyst endowment was. As set out in their original strategy, Turner Contemporary was determined to target the general public for support. But to do this, it changed the focus of the messaging from simply the endowment per se to the match-funding element of the programme.

Victoria and the rest of the executive team also decided that, to meet their tier 1 target in full, the wider organisation needed to be engaged in fundraising. The first years of setting up Turner Contemporary had shown Victoria the importance of personal relationship management and donor cultivation: 'People give to people, and relationship management needs to be second to none'.

The Catalyst endowment was therefore promoted as an important joint mission within the organisation, one that everybody should contribute to. As Victoria explains, 'I was very clear with the rest of the organisation: all of you

need to be fundraisers, not just the development team'. Turner Contemporary also purchased a customer relationship management system called 'ThankQ', which all members of staff were trained to use.

Victoria energetically promoted the importance of being responsive to donors – regardless of the amount given. As she sees it, a donation is not the end of the mission, but the beginning of the journey: 'that's when you follow up, you gather data, you send greetings and postcards'.

What have they achieved?

Eventually Turner Contemporary was the first tier 1 organisation to meet its endowment target in full, and now holds an endowment of over £2 million. The Catalyst endowment is now a great, additional resource for supporting the organisation's future growth and development, as well as its financial sustainability.

Turner Contemporary's endowment is made up of a combination of funding from a variety of sources. An important proportion is made up of larger gifts from high net worth individuals. In particular, the organisation benefited from the support of a generous New York-based benefactor, who was originally from Margate.

In line with the organisation's all-hands-on-deck strategy, Turner Contemporary's current endowment value is the result of a real team effort. For example, high net worth individuals were approached and engaged by Victoria, the executive and the development team, as well as by Turner Contemporary's board. Lower level donations were largely secured by other members of staff who understood the importance of fundraising for the organisation and actively contributed to growing and cultivating the organisation's donor base.

Eventually, in Victoria's own words, this resulted in 'a real cultural shift towards becoming an income generating and entrepreneurial organisation that is run like a business and is not afraid to make the ask'. This cultural shift is not only pertinent to fundraising, but to the wider management of the organisation: 'It's about learning to think about your networks and make the ask for money, make the ask for loans of art works and help. What is the worst thing that can happen?!'

Though Catalyst was not the only trigger of this cultural shift, it made a very important contribution: 'It contributed to alert me that we needed to bring about change and that we also needed a strategy to support this change'.

What lessons can be learned?

Similarly to the example provided by the National Centre for Circus Arts in the first year of the Catalyst evaluation, the case study of Turner Contemporary illustrates how engaging the organisation as a whole can substantially boost an organisation's fundraising strategy. Fundraising strategies are most successful when fundraising is not just a separate activity – an independent task carried out by a few people within the organisation – but rather when fundraising becomes a process that permeates the entire organisation, a process that is owned and shared across different levels and different departments.

The case study of Turner Contemporary also highlights the importance of senior management's commitment to fundraising. Victoria's proactive approach and involvement in raising funds for the Catalyst endowment has been key in communicating that fundraising is not just 'the development department's job' but eventually needs to be engaged with by the wider organisation. As Victoria reflected: 'Staff and trustees see me doing it...and it makes a difference'.

1.2.4 Birmingham Hippodrome: Developing a holistic fundraising strategy

What challenges and opportunities were the organisation facing?

The Birmingham Hippodrome had long understood the importance of diversifying its income streams. According to Rob Macpherson, Director of Marketing and Development, income diversification started to gain prominence in the organisation's agenda over 10 years ago.

Indeed, Birmingham Hippodrome is not new to fundraising. In the past 10 years, the organisation has benefitted from both corporate donations and sponsorship, having established a well-structured corporate scheme. The Hippodrome has also built a network of mid to high value donors and regularly

runs cultivation events. Prior to joining Catalyst, the organisation had also run a successful campaign to replace its main stage.

However, at times, the cost-effectiveness of its fundraising activity was not always positive. 'Although some of our private income streams, and especially corporate, were very strong, the financial impact of these relationships was pretty low' commented Rob, explaining how the costs associated with dinners and galas had not always paid off.

Catalyst was seen as a good opportunity to refine the organisation's private fundraising strategy, to experiment with new tools and different private income streams.

What did they do?

The organisation decided to focus a substantial amount of its Catalyst award on widening their pool of lower level donors. To support this objective the organisation undertook a wide range of activities.

First, the organisation sought to develop a more appealing and consistent case for support. This is something that was seen as particularly important and critical: 'We are an independent charitable trust,' says Rob. 'But lots of people think we are commercial. They don't know we are a charity. The messaging is one of our biggest challenges, being able to articulate what we are, what we do and what we are not.'

To that end, the organisation has experimented with video storytelling, to good effect. According to Rachael Griffin, Development Manager, Individual Giving and Trusts, 'the video worked really well and was received very positively'. The video told the story of the Hippodrome and in Rachael's own words was able to communicate what the organisation is, does and what it is not and does not in an engaging way. The video was shown at cultivation events such as their major grants dinner, but also in one to one meetings with donors. The video was also embedded in the Hippodrome's website and email, gaining a good level of hits.

The Hippodrome also expanded their fundraising capacity, developing a new position dedicated to fundraising. According to Rachael, the new role is also

going to be kept in post, now that the organisation has completed its Catalyst tier 2 cycle.

The Hippodrome also developed their existing customer relationship management system by implementing a series of specific customisations that most effectively assist their fundraising aims.

The organisation worked to increase cross departmental fundraising efforts. All box office staff received training, delivered by the fundraising team and external consultants. The training was both technical and strategic. Members of staff were trained to use the new systems but the fundraising team also took time to explain why fundraising was important and how to best approach donors. The fundraising team eventually also developed a reward scheme for members of staff: the staff member bringing in the highest donation would receive a prize.

What have they achieved?

The organisation's attempt to grow its lower level donors base was a success. Throughout its Catalyst journey, the organisation has reported a year-on-year increase in lower level donations, starting from £13,000 in the first year to eventually attracting £60,000 in the final, third year.

The emphasis on training members of staff at the box office was found to be worthwhile. According to Rachael, donations made through the website averaged £2.10 while donations through the box office systems averaged a higher £2.70.

What lessons can be learned?

The success of Birmingham Hippodrome illustrates how successful fundraising strategies are often well-rounded and holistic. The same success would probably not have been achieved if Birmingham Hippodrome's strategy was one-dimensional and only looking at effective messaging or at ICT systems in isolation.

Their work on identifying a clear message and their experimentation with innovative communication, such as storytelling, stand out. Video storytelling can

convey complex messages in an appealing and powerful way and as such can be particularly apt for fundraising.

However, the increase in effective use of customer relationship management systems and development of holistic partnerships across departments are both crucial to the success of their new strategy.

1.2.5 Spike Island: Understanding when to work together

What challenges and opportunities were the organisation facing?

Spike Island was the lead for a consortium of three visual arts organisations in Bristol. Together with Situations and Arnolfini, Spike Island sought to develop support for the visual arts in the city.

Like many tier 3 organisations, Spike Island needed to develop knowledge and experience of private fundraising, as it had previously only benefited from small amounts of private giving. The majority of its income generated through fundraising was from trusts and foundations and secured on a reactive and opportunistic basis. Equally, Spike Island did not have a dedicated fundraising post, meaning fundraising tasks were shared between the director and curator, alongside other responsibilities. Additionally, the organisation's charitable status was not explicit in its external communication.

Finally, the consortium faced challenges in identifying potential donors from their audiences. As their venues and public art interventions are free to experience, they do not benefit from the same data collection methods as other artforms.

Catalyst provided an opportunity for the consortium to increase fundraising knowledge and expertise, in addition to developing a joint offer for donors to support the visual arts in Bristol.

What did they do?

In line with their ambition to develop a collective offer, Spike Island, Situations and Arnolfini initiated a series of collaborative activities. These included creating a joint patrons' scheme, 'Patrons of New Art Bristol', organising a series of joint cultivation events and setting up a shared database.

The first joint fundraising event launched the patrons' scheme and took place during the first Bristol Art Weekender. The event included a live performance and was held in the Lord Mayor's Chapel in Bristol. The second, hosted by the Mayor of Bristol, honoured the city's year as European Green Capital 2015 and the significant contribution the visual arts would make throughout the Green Capital year.

During the events, the three organisations took the opportunity to promote the joint patrons' scheme. Annual giving to the scheme was set at £500 per year, with the funds being used to support the commissioning of new artworks for the public programme of each organisation.

The events and patrons' scheme were very well received. Lhosa Daly, Spike Island Deputy Director, noted, 'The offer came across as very powerful and generated enthusiasm amongst the three organisations' donors and audiences'. However, although 12 patrons have joined the scheme since its launch in May 2014, this number was not substantial enough to continue the collaborative initiative, especially once the Catalyst grant period had ended. The consortium identified that the patrons' scheme may have achieved greater success were it supported by three organisations with strong individual donor bases and more established fundraising experience.

Nevertheless, during their Catalyst journey, the organisations came to understand their different needs in terms of donor segmentation. For example, Spike Island wanted to engage with a broad range of potential donors to create an active network of supporters for activities across the organisation, while Situations sought to build relationships with high net worth individuals to support large-scale public artworks. Arnolfini is also going through an organisational review, the outcomes of which will influence the type of donors they want to target.

At the end of Year 2, Spike Island, Situations and Arnolfini reviewed the merits of the joint patrons' scheme. This process established that each organisation would develop distinct individual giving programmes. The umbrella

scheme, Patrons of New Art Bristol, will remain as a way for donors to engage with all three organisations via one collaborative fundraising event per year. Lhosa observed, 'we are aware of the disappointment this might cause some of our patrons, who share our enthusiasm in the delivery of an entirely joint offer. But the joint patrons' scheme is just not economically viable at this stage'.

What have they achieved?

The consortium feels that a great deal of valuable learning was achieved through the process of creating and developing the patrons' scheme. The three organisations are now more aware of the types of donors they need to engage with, while the joint events were also very successful in increasing the visibility of the visual arts in Bristol. Furthermore, the three organisations' networks and potential donor bases are now substantially wider. Consequently, Spike Island, Arnolfini and Situations will continue to host annual joint fundraising/cultivation events going forward.

What lessons can be learned?

The case study illustrates that consortia sometimes work best when the organisations involved undertake both shared and individual activities. Lhosa added: 'we have learned when collaboration works best and when it doesn't. We are very good at setting up events together but we are better at building meaningful donor relationships as individual organisations'.

Spike Island's case study also highlights that it is not always possible to determine whether collaboration will work well from the outset and that undertaking such activity is sometimes the only way to find out. Support mechanisms such as the Catalyst scheme helped to decrease the risks associated with learning by doing, and enabled each organisation to build much needed capacity in the area of fundraising, which has helped them all build strong foundations for future fundraising activity.

1.2.6. B-Arts' consortium: Exploiting technology to develop a joint offer

What challenges and opportunities were the organisation facing?

B-Arts is a combined arts organisation based in Stoke-on-Trent. B-Arts and their consortium partners AirSpace Gallery, Cultural Sisters, Letting In The Light, Partners In Creative Learning and Restoke have a vision to work together in Stoke-on-Trent and North Staffordshire to develop its cultural infrastructure and increase cultural engagement and participation in the area. Private fundraising is seen as an important resource to realise this vision.

However, private fundraising in Stoke-on-Trent poses particular challenges. 'Stoke-on-Trent is not what you would call a fundraising friendly environment, especially in the arts,' commented Trevelyan Wright, Executive Director of B-Arts. 'There are very few large private sector companies, the arts infrastructure is much weaker, per capita investment in the arts is low. Philanthropic giving is mainly focused on a few prominent local medical charities'.

B-Arts and its fellow consortium organisations realised that income diversification in such a challenging landscape could be achieved more easily by joining forces and formulating a common case for support.

Trevelyan reported, 'we think that working together we can start to create the kind of stories, and evidence the kind of impacts that are attractive for the private sector. We could achieve scale and then attract large companies such as Michelin and Vodafone. They would not be interested in us individually.' Catalyst therefore provided a good opportunity to come together and realise this plan.

What did they do?

First, the consortium started meeting regularly: 'we had a Catalyst update meeting every couple of months. As we are reaching the end of the scheme, we have met over 12 times'. According to Trevelyan, it was not always easy to keep participation up. Small organisations often lack the resources to sustain more

strategic and longer term planning activity. They often need to prioritise more pressing needs.

But the consortiums pulled through and stuck together. The consortium also appointed an external facilitator to help formulate a shared vision: 'It was very important to have someone independent looking at us and thinking about the "common denominator"'. Through the facilitator, B-Arts identified a mixture of activities they would undertake together and a mixture of activities they would undertake separately.

Catalyst also afforded individual fundraising training for all organisations in the consortium, something that was seen as particularly important. Although there was a strong willingness to come together, organisations in B-Arts' consortium were not all at the same level in terms of fundraising expertise.

To facilitate the development of their individual and joint offer, the consortium led by B-Arts set up Artcity, an online platform. This would help them advertise and promote the consortium's mission and their initiative, as well as the individual organisations.

Artcity was developed through a three-year gift granted by Esmeé Fairbairn. According to Trevelyan, Catalyst played an important role in securing the grant to the consortium in that Catalyst gave the consortium more credibility and visibility. Catalyst also brought the organisation together and provided them with capacity and resources to formulate a joint pitch to the private trust.

What have they achieved?

Artcity has now been set up and it is fully functioning, eventually also securing support from Stoke-on-Trent Council. Its three main aims reflect the consortium's original vision of improving the creative profile of Stoke-on-Trent and generating more art there – while also encompassing the consortium's more recent ambition of engaging young people through a graduate scheme. The platform promotes events and initiatives such as creative agencies and public performances.

According to Trevelyan, 'we have not fully demonstrated the value of Artcity yet, but we have a set of ideas and a vehicle'. B-Arts is still at the very formative

stage, focusing on articulating the scope and the impact of their work. Yet there is confidence that the consortium can be bigger together than individually.

What lessons can be learned?

The case study of B-Arts illustrates two important points. First, it highlights the power of technology in bringing multiple parties together and to facilitate the cohesion of projects that entail multiple stakeholders. Within the context of Catalyst tier 3 this is particularly valuable. Second, it highlights how coming together to realise a common vision takes time and resources that small cultural organisations such as B-Arts and its fellow organisations often do not possess and that schemes such as Catalyst can help support.

1.2.7 Akademi: How can Catalyst's legacy be sustained beyond the programme?

What challenges and opportunities were the organisation facing?

Akademi is a contemporary South Asian dance company based in north London. Akademi has a diverse programme, including productions, commissions, artist development, a South Asian dance website and activities that focus on education and mental health. Having long identified the need to diversify its income streams, the organisation had started fundraising from private sources over 15 years ago.

At first, in early 2000, the organisation focused on individual giving and developed a proactive and strategic approach to this. In line with their artistic work, which also appeals to South Asian communities, Akademi sought to target affluent individuals in the South Asian communities based in London. However, after several attempts, Akademi eventually turned to private trusts and foundations instead. Mira Kaushik, Chief Executive, reported:

'We realised it was more appropriate to write those applications and be treated like professionals. We kept on moving in and out of the Asian community without getting a lot of money, while our applications to trusts and foundations were successful. We got support from many trusts, including

Esmeé Fairbairn Foundation, Paul Hamlyn Foundation, Calouste Gulbenkian Foundation, the Baring Foundation and the John Lyon Charitable Trust.'

While income from private trusts and foundations still constitutes an important strand of the organisation's revenue mix, Akademi is aware of the increasing scarcity of such resources.

Catalyst, therefore, was seen as a good opportunity to make another proactive push to develop Akademi's individual giving base.

What did they do?

First, Akademi invested in its fundraising infrastructure and particularly focused on updating its ICT systems. The organisation developed a new database and customer relationship management system, and sought to develop a more fundraising-friendly website.

Akademi then moved on to actively implement its Catalyst plan, which entailed targeting three main categories of individuals: local Asians, people from Indian companies working in Britain, and British companies working in India.

To strengthen its ability to reach and appeal to these donor categories, the organisation carried out a review of their board of trustees, recruiting some new members from the South Asian community. These members brought their specialist knowledge about the people and companies based in the London region.

Initially, Akademi ran online crowdfunding campaigns which helped support the move into online giving. The organisation also began to organise small fundraising events, with the first of these events being hosted by one of its board members. These events were successful: with the support of its updated ICT system, the events helped Akademi to develop a much more comprehensive and detailed donor database as well as eventually secure some important gifts.

After carrying out a series of these small fundraising events, Akademi decided to use part of its Catalyst grant to run a bigger-scale and more ambitious event: a fundraising gala. The organisation planned to organise an

unusual living Bollywood gala, which would recreate the atmosphere of the Bollywood fairytale, Umrao Jaan, with music, dance and storytelling performances by Akademi's artists and friends.

The set-up of the gala was not without challenges. The main challenges were identifying a suitable location and finding sponsors. Due to the lack of sponsors, when the organisation was about to give up the idea, HS and Surina Narula, a generous South Asian philanthropist couple, offered to host the gala in their nine-acre garden.

Akademi was then left with three months to set up the gala, which was held in June 2015. Everybody in the organisation began to invest a considerable amount of effort and resources in the set-up of the gala. Particular effort was invested in preparing the music, dance and storytelling performances from Akademi's artists and volunteers, as well as in designing the set-up.

The hard work paid off and ultimately, the gala's ambitious scale and unconventional, original concept were a success. The event attracted a lot of attention, and attendance on the day was high, with many high-profile guests from the South Asian community.

What have they achieved?

According to its original ambition, Akademi has succeeded in beginning to grow its individual giving income. Through the small cultivation events and their web campaigns the organisation managed to raise £7,000, which is a still a small proportion of total turnover but a considerable outcome, given that individual giving was zero prior to Catalyst. The financial outcome of the gala was less positive. Though it generated only £9,000, Akademi was very focused on the creation of a quality experience, which meant that they spent more than £25,000 putting the event together; this reduced their total income.

Some unexpected logistical challenges seem to have compromised opportunities to secure donations on the day. For example, fundraising galas are usually seated events, with the seating plan facilitating opportunities for interaction between fundraisers and donors during the auction. Akademi's gala was not seated and the scale of the space (a nine-acre garden) made it more difficult to interact with potential donors.

Nevertheless, Akademi feels that the gala marked an important step in their fundraising experience, substantially raising the profile of the organisation among several high net worth individuals in the South Asian community. An important achievement was thus that of strengthening the organisation's position in the South Asian community's 'giving map'. 'Wealthy Indian people living in London usually prefer giving money to religion, health and education back in India', commented Mira. 'They are not used to giving money to a dance company.'

These achievements highlight the positive outcomes of the organisation's proactive push towards individual giving. However, the wider impact of Akademi's Catalyst journey and activity is more nuanced.

After the end of the gala, Akademi's members of staff were drained. The senior management team reported having had much less time to dedicate to the organisation's artistic programming. Capacity felt extremely stretched as staff participated in a project which was the first of its kind for the company and had to learn on the job. Nevertheless, Mira reported: 'Though it took so much time and resources, we would love to do another gala. We think we would stand a much stronger chance to make this more successful financial wise, now that we have gained the experience and we already have a date of 5 June 2016 with a new film to work with. We have factored in more time to raise resources and I think Arts Council England should set up an investment fund to support organisations with ambitions to raise private funding.'

What lessons can be learned?

It may be useful to end Akademi's story with a question mark, rather than a lesson learned. If Akademi's resources were already stretched during Catalyst, will the organisation be able to capitalise on the positive achievement of its first gala – such as its expanded networks, more visible profile and greater fundraising event management knowledge going forward? How will they be able to sustain this?

This question is topical to many organisations that have benefitted from the Catalyst tier 2 capacity building and match funding scheme, who will not benefit from the next phase of Arts Council England investment.

1.2.8 How to Work Together: Does reaching outside the traditional philanthropy pool of donors pay off?

What challenges and opportunities were the organisation facing?

How to Work Together is a collaboration of three visual arts galleries based in London: Chisenhale Gallery, The Showroom and Studio Voltaire. The three organisations decided to formulate a joint application to the Catalyst scheme.

The three galleries had already interacted quite closely prior to Catalyst through Common Practice, an advocacy network of nine contemporary arts organisations based in London, and had long realised that they faced similar opportunities and challenges.

For example, all three are affected by stretched resources and limited staff capacity, often hindering their ability to plan and think long term. As How to Work Together Project Manager Victoria Lupton explains, ‘the three galleries are constantly fighting to stay afloat. We constantly need to focus on the next six-month period.’

The three organisations’ fundraising history has also been similar in many respects. All three organisations have limited capacity for fundraising, with the director-curators taking much of the responsibility for this. However, while all of them had been active in private fundraising (both individuals and foundations) prior to Catalyst, they generally focused on different types of donors:

- Chisenhale predominantly targeted individual givers
- The Showroom was more experienced with public and private trusts and foundations
- Studio Voltaire drew much of its funding from its income generation initiative, a pop-up shop called House of Voltaire.

Catalyst was seen as a good opportunity to build a partnership and develop the critical mass to afford the resources to plan and think long-term and more strategically, while at the same time developing a more unified and sophisticated fundraising strategy.

What did they do?

After successfully securing their Catalyst grant, the three galleries appointed a project manager (initially Elisa Kay, subsequently Victoria Lupton) to help them realise How to Work Together’s vision.

With the help of the project manager, Chisenhale Gallery, Studio Voltaire and The Showroom started to undertake a set of shared public facing activities, including a joint artistic programme, joint external communication activities and a joint website. The consortium’s website has been particularly important in providing a platform to build How to Work Together’s profile and identity.

To further strengthen How to Work Together’s profile, the three organisations also hired a PR company. Meanwhile, Catalyst funding was used to backfill the directors’ roles as each gallery was able to hire a part-time development or communications staff member, freeing up some of the directors’ time and creating more headspace to focus on long-term strategy.

The directors then began to increasingly focus on developing a shared vision, with the support of the project manager. According to Victoria, maintaining a balance between the three organisations was crucial, but not always easy. For example, there were some concerns among the partnership about sharing their existing donors and supporters with each other.

When formulating their fundraising strategy, the three organisations therefore decided to focus on developing new donors who were not currently giving to the organisations. Within this category, they opted for a bold and original approach: to identify new donors from fields that have not traditionally supported the arts. As Victoria explained, ‘the aim was to focus on smart, techy and innovative organisations – these could be start-ups or large tech companies like Google or Skype. The point is that How to Work Together is a collaborative and innovative initiative from three cutting edge galleries and these kinds of companies are all about innovation and collaboration’.

Based on this, How to Work Together spent the first six to nine months concentrating on cultivating this potential new category of arts philanthropist. However, the strategy did not pay off as expected – no funds were raised from these new potential philanthropists, while funds were raised from more traditional sources.

What have they achieved?

Based on this initial experience, How to Work Together changed its approach, turning to more traditional and familiar art philanthropists. The consortium was more successful in this: How to Work Together managed to secure a large corporate donation from Bloomberg, alongside funding from long-standing art supporters like the Jerwood Charitable Foundation.

Nevertheless, securing funds from these traditional donors was not always easy. According to Victoria, many other trusts and foundations were impressed by the idea of a collaborative initiative, but were eventually unable to support the consortium, often due to the increasingly high volumes of applications they have received.

In the meantime, How to Work Together also targeted individual givers, approaching both new and existing donors. The three galleries opened their contact books and identified over 40 donors, who they were willing to target jointly. However, in the end only two donors responded to How to Work Together's request, and only £8,000 was raised out of the £50,000 target they set for individual giving.

What lessons can be learned?

Despite the fact that donor response was not as high as expected, How to Work Together succeeded in drawing down all the match funding available through Catalyst, thus securing important resources that enabled the project to take place and to build some fundraising capacity.

The consortium also feels that significant lessons were learnt along the way. As Victoria says, 'we have definitely learned a lot from the process. Even when it did not turn out as well as expected the work hasn't gone entirely to waste'. In particular, Victoria highlighted that the three organisations substantially

increased their knowledge and contacts of different types of donors. Most importantly, the galleries were able to use their Catalyst capacity-building funding to increase their staff teams.

The case study of How to Work Together also raises an interesting point. We know that recent years have seen a growth in arts fundraising in the UK cultural sector. This is reflected in the higher volume of applications to trusts and foundations that have traditionally supported the arts (as outlined in the findings of the year 1 evaluation of Catalyst). But beyond this, very little is currently known about the growth (or otherwise) of arts philanthropy in the UK. In year 1, our evaluation research has highlighted how the arts have traditionally benefited from a relatively limited pool of donors. The journey of How to Work Together illustrates the challenges that arise when reaching out beyond the 'usual suspects' to donors that have not previously given to the arts. The scope and scale of these challenges, and the factors behind them, are still unclear. More research is needed to both better identify potential new groups of arts philanthropists, and how to cultivate them.

1.2.9 Plymouth Music Zone: Weaving impact measurement into your case for support

What challenges and opportunities were the organisation facing?

Plymouth Music Zone is a community music charity working with vulnerable children, young people and adults across Plymouth and beyond. The organisation has long worked on its management systems and invested proactively in increasing its organisational resilience. As early as 2007, it was one of the first arts organisations in the area to become trained in using a full cost recovery financial model. The training was delivered across the third sector by the Association of Chief Executives of Voluntary Organisations (ACEVO) who were leading the charge in delivering best practice training to help the sector increase its financial resilience. Plymouth Music Zone had also developed its business practices through securing Investors in People status in 2010. It went on to reach Silver status in 2013 and is currently working towards Gold accreditation.

Private funding then, became progressively viewed as an essential resource to the organisation's growth and development. For example, Plymouth Music Zone had long wanted to commission more sophisticated impact assessments of their work but had lacked the resources to do so.

Although the organisation had started to fundraise privately in 1999, Plymouth Music Zone still possessed very little private fundraising knowledge and skills when the Catalyst scheme was launched. According to the charity's Executive Director, Debbie Geraghty, there was little awareness of donor relationship management and also a low level of board engagement in private fundraising. Securing enough capacity for fundraising was also an issue, with the Executive Director having to juggle responsibility for fundraising alongside many other responsibilities.

The Catalyst scheme therefore provided a good opportunity to develop fundraising expertise and to eventually grow private income streams to sustain Plymouth Music Zone's future initiatives.

What did they do?

The Catalyst journey of Plymouth Music Zone is similar to that of an obstacle course – the achievements of the organisation paved the way to new opportunities but also to new challenges as a result.

Plymouth Music Zone's journey began with a review of the organisation's fundraising strategy, systems and expertise. Debbie benefited from a one-year, accredited Institute of Fundraising's certificate in fundraising training course and the ICT and customer relationship management systems were renewed through new hardware and software. The organisation began to: grow individual giving pathways; include more 'fundraising asks' at their regular performance events; and invest more time and resources in communicating their need for support. When communicating their case for support the organisation was always careful to integrate evaluative insights that highlight its scope of impact and positive effects on participants' lives. It was also careful to ensure that staff at all levels were aware of the crucial part they play in the fundraising cycle, which marked a change in culture.

This first 'private fundraising push' attracted a considerable amount of private income from a variety of sources, including a large grant from Lloyds Bank Foundation's Older People's Programme. According to Debbie, match funding was critical in supporting these early successes as only 15 grants were awarded nationwide, so it made Plymouth Music Zone's application more competitive. 'Lloyds funded us because they knew they would be able to double their gift and because they knew we had existing support from other funders like Arts Council England and the Big Lottery Fund. This was seen as a sign of quality', reported Debbie.

The private funds raised and matched through Catalyst were then invested in additional programming. These new strands of activities were pioneering and cutting edge. Plymouth Music Zone had been designing some of these new strands of work for a long time prior to Catalyst but had lacked resources to realise them. Once they had benefitted from Catalyst, 'we were able to do work which would normally take at least six to nine months to fundraise for', reported Debbie.

These new, exciting and more specialist strands of partnership work in the arts and health sector gained the organisation considerable visibility, attracting the attention of the wider social sector, research agencies and academia. In 2014, Plymouth Music Zone was eventually able to link up with the University of Plymouth and carry out an independent evaluation of their work with older people in residential homes. Of the £26,000 report, Plymouth Music Zone covered £4,000 and the university contributed the additional £22,000 with in kind support. A further evaluation by Professor Jocey Quinn and Claudia Blandon followed suit in the same year, this time studying the impact of music making in a domestic refuge in helping mothers and their children navigate transitions away from domestic abuse. This high-quality evaluation was similarly funded by enhanced support from Plymouth University.

What have they achieved?

Plymouth Music Zone's practice and the first independent evaluation carried out by the University of Plymouth eventually gained national recognition in the Royal Society for Public Health's Arts and Health Awards 2014. The charity was one of only six organisations to receive a special commendation for 'innovative and excellent practice' in enhancing the creative wellbeing of older people. This

further enhanced Plymouth Music Zone's reputation as an arts charity operating in the health and social sector.

It was shortly followed by winning a national Inspiration Award in the National Music Teacher Excellence Awards 2015 and then the first prize in the Arts and Health South West Prize 2015. According to Debbie, this contributed to the organisation's success in obtaining significant grants both at public and private levels. For example, the organisation successfully bid for one of eight Arts Council research grants awarded nationally in 2015 to look at the impact of music making for people with profound communication difficulties. Dunhill Medical Trust, which specialises in medical research, then visited the organisation and offered to help support its need to build its specialist music leader capacity further. A second foundation followed suit, again recognising the charity's need to further invest in its workforce following the increased demand. Both foundations awarded grants to Plymouth Music Zone on the basis of its enhanced credibility, the specialist nature of its work, its desire to share best practice and its need to respond to the new opportunities brought about by its increased profile.

Debbie observed: 'Our story reflects our favourite quote from New Philanthropy Capital's *Little Blue Book* on what makes an effective charity: "The game changers are weaving impact measurement and communication into their DNA. They are pursuing and building remorselessly on their approach each year. And those who succeed will turn their hard work into higher levels of trust, increased levels of donation, improved strategic planning and a bigger impact on beneficiaries for the same funds."'

This quote seems to reflect quite accurately Plymouth Music Zone's change in the composition of revenue streams. The organisation was able to significantly increase income, especially from trusts and foundations. Individual giving has not grown at the same pace, but it is slowly evolving. What Catalyst has enabled Plymouth Music Zone to do in terms of individual giving is highlight the organisation's charitable ethos. Debbie stated, 'what we have been able to flag up is: hello we are charity, hello we need money! It has certainly initiated a cultural shift in the way we are perceived externally. So people are now more inclined to think of us in that way'.

These new income streams now play an important function in enabling the organisation to become more agile and to grow its ability to seize opportunities

quickly. As reported by Debbie, 'we have been able to seize opportunities at the drop of a hat. I hadn't appreciated just how quick voluntary donation is – that quickness we found so amazing, it gives you the ability to do exciting, ground breaking and sometimes riskier work, it allows you to immediately respond to the needs of participants. We realised that's what individual giving could do for us so we are committed to developing it further.'

What lessons can be learned?

First, the case study highlights the positive relationship with impact measurement and fundraising. It is also a good illustration of how impact measurement and evaluation have become increasingly important to many kinds of donors, from trusts and foundations, to high net worth individuals, to even lower level donors. Plymouth Music Zone used their stories of impact to create strong and tailored fundraising propositions. This is especially applicable to organisations that deploy arts interventions to tackle social issues.

Second, it also highlights the advantages of private income and how it can be leveraged to best effect. The case study of Plymouth Music Zone provides a good illustration of how private funding can be very important in complementing other income streams, and not just because it increases the total amount of resources. Additionally, the quicker and more flexible nature of much private funding often opens doors and ways of working that public funding does not allow.

1.2.10 Sheffield Theatres: Understanding existing and potential donors' motivations

What challenges and opportunities were the organisation facing?

Sheffield Theatres started formal fundraising from private sources around 2005. The organisation began to focus on individual giving, corporate partnership and sponsorship with some initially good results. The income was predominantly a mixture of funds from the individual (benefits driven) membership scheme, which attracted some 1,500 people alongside a well-established pool of corporate supporters.

However, private funding still accounted for only a relatively small proportion of overall turnover. The cost effectiveness of the corporate fundraising was also dubious as each partnership required a lot of administrative time and resources and the value of some of the benefits that were delivered to corporates was disproportionately high.

The common theme in the department was that the time required for administrative tasks compromised the cost benefits of these corporate relationships and left little room for prospecting and developing new campaigns and donor relationships. It also meant that day-to-day priorities crowded out the space to build a long-term strategic vision for fundraising.

Catalyst was thus seen as an opportunity to review and reimagine the organisation's fundraising strategy in order to grow the share of private giving income.

What did they do?

Sheffield Theatres first invested in developing fundraising capacity, training the current team to better utilise the organisation's ticketing system (Audience View) to make processes leaner. Alongside this, a fundraising trainee role was created as an 18-month placement, to give three people (over three years) experience in arts fundraising administration as well as offering space for them to lead on fundraising campaigns and activities. The traineeship programme has now been running successfully for two years and trains arts fundraisers for the good of the wider industry, as well as offering the fundraising team in Sheffield vital support to be able to expand and develop its work.

Greater capacity meant that the organisation was able to focus on refreshing its fundraising strategy and headline case for support. Key to achieving this was to support the entire organisation to comfortably and confidently articulate the charitable message and its need for support. Information, figures, anecdotal stories and donor feedback were all shared with staff across the company to connect everyone with the fundraising activity. This shared ownership of fundraising has already generated rewards: the box office team has yielded a total of £40,000 over the past 18 months by asking customers for a donation at point of sale.

Sheffield Theatres also carried out work to assess and better understand donors' motivations to give, as they were interested in creating a philanthropic regular giving programme which, unlike the membership scheme, would not centre on an exchange of benefits. Consultation was carried out with long term supporters and engaged members to collate their views on what motivated them to support Sheffield Theatres and to canvas their opinion on what this income stream should support. The feedback was invaluable and enabled the organisation to create a regular giving campaign with donors able to make a monthly donation of as little as £1, and with some at the higher end giving £50 per month. This new fundraising campaign already generates over £6,000 per annum with very promising scope for further growth.

The organisation also wanted to harness their audience's passion for creating, developing and nurturing new work by establishing a group of major donors to solely support this strand of work. The fundraising team began by identifying individuals who frequently booked for new work productions and cross referenced the data with individuals who had multiple donor relationships with Sheffield Theatres (e.g. gala auction prize winner, large one off donation, seat sponsorship). The result was a relevant prospect list who were approached individually to join the New Work Group by making a donation of £1,000 per year. The team set a target to secure 15 new work donors which was achieved within five months. According to Deborah Larwood, Fundraising Manager at Sheffield Theatres, Catalyst created more confidence internally which helped when making this ask.

What have they achieved?

The Catalyst programme has enabled Sheffield Theatres to redouble their fundraising efforts, galvanise both colleagues and loyal audience members and foster a more philanthropic culture of giving. They are continuing to shape and increase the visibility and impact of these new activities and are currently forecast to grow revenue fundraising by 40% this year. This new culture, together with the newly established strands of giving, provides a great opportunity to continue to grow their supporter base as well as the levels of giving. One of the most significant changes within the organisation has been the confidence to articulate the case for support and make the ask. Catalyst created the space to assess the fundraising landscape and their own potential for

growth, formulate a compelling charitable message, and cultivate prospects through to conversion.

What lessons can be learned?

The case study of Sheffield Theatres provides an important illustration of the importance of understanding donor motivations to formulate a tailored and strategic fundraising strategy. At the higher end of the donor spectrum, carefully selecting a smaller sample of potential donors and customising the ask according to their particular preferences is crucial to success.

Finally, similarly to the case of Birmingham Hippodrome, Sheffield Theatres' success can be associated with their well-rounded and holistic fundraising strategy, which included refreshing their case for support, increasing the strategic impact of their external communication, involving the broader organisation in fundraising and utilising technology to support and inform their new fundraising strategy.

1.2.11 The Watermill Theatre: Turning audiences into supporters

What challenges and opportunities were the organisation facing?

The Watermill Theatre in Newbury has been actively fundraising for over 15 years and has a small dedicated fundraising team of two. Following a particularly successful capital campaign between 2005 and 2008, the theatre firmly established an ethos of giving amongst its audience, dramatically raising its fundraising profile and strengthening its capacity. However, fundraising campaigns which followed were affected by a level of donor fatigue, compounded by the economic downturn.

Despite the challenges facing the development department, theatre attendance remained consistent and the loyal audience continued to support a number of small campaigns which focused on help to deliver the artistic programme. However, it was apparent that the theatre needed a 'hook' to encourage new donors to support its future work.

Catalyst provided a real opportunity for The Watermill to reengage with its existing 'giving' audience and reach out to a new 'giving' audience, to experiment with new ways of fundraising and remove some of the previously prohibitive costs.

What did they do?

The Watermill Catalyst campaign was simple and focused on growing individual support. It aimed to: encourage new individuals to donate (primarily through a new individual giving campaign); re-engage with lapsed donors; and increase donations from existing donors.

The Watermill created a clear identity for their Catalyst campaign at the outset. A new logo was designed – an image of a parcel wrapped up in a £50 note, with a tag reading 'A gift to The Watermill Theatre'. This distinctive logo was included on all publicity and marketing materials relating to Catalyst and caught people's attention and, with the addition of the match-funding message, motivated people to donate.

The first initiative conducted was an experimental telephone campaign. However, the result was disappointing and it was halted. Evidence showed reluctance from telephone recipients to give personal financial information over the telephone and those who gave generally didn't want to commit to giving long term.

One area that proved very successful was the introduction of a benefactor scheme. Research from a newly installed customer relationship management system database identified some very wealthy individuals who had the potential to give greater sums than through the Friends Scheme (£45 and £30) and The Watermill Circle (£500). Further research was undertaken, looking at audience profile which resulted in tailored approaches to specific prospects.

To engage the potential benefactors, a series of events was launched and literature was produced. This ran throughout the entire three-year programme and was the most successful element of their Catalyst campaign with £106,000 generated. However, as with the telephone campaign, many donors gave on a one-off basis and relatively few signed up to regular giving. It is worth noting that the fundraising team stated that new benefactors seemed to give more

when the ask featured more about the extent and range of work The Watermill undertakes, both on stage and off stage, through education and outreach work (for example, 13,000 people from the local community participate in Watermill activities throughout the year).

Another successful approach was offering donors a chance to get closer to the organisation. As a 200-seat theatre with a diverse artistic programme, The Watermill can offer exciting experiences that bring supporters closer to the artistic work, interacting with artists and directors or taking backstage tours.

The existing Friend's Scheme was re-launched with a drive to increase new donations. The new database identified potential members and lapsed members. As a result, 230 new friends joined the scheme – a lift of 25% – and it is anticipated that many will renew their support. The Watermill also re-energised their legacy campaign, with the aim to further contribute to their overall future sustainability.

The success of The Watermill's campaign was influenced greatly by the match funding incentive. The ability to unlock match funding was a major motivation for new donors to give. Benefactors were more willing to give knowing that their money would be doubled (in years 1 and 2). This created a positive talking point and the match funding message became an integral part of the 'ask'.

Throughout the campaign, it was evident that The Watermill understood its donors, what made them give and why. There is a clear strategy for personal engagement with donors, which resulted in the donor feeling connected to and part of the organisation. This will stand in good stead for the future.

What have they achieved?

The Watermill exceeded its Catalyst target by 32%. Its culture of fundraising has been strengthened by Catalyst both internally with the team and board and externally with audiences and supporters, highlighting the need for ongoing fundraising and increasing awareness.

The increased income has lifted the theatre's artistic ambition, and, with the help of the additional income gained during Catalyst, they have been able to

increase the number of shows with a bigger cast, create more opportunities for emerging directors, and work with more people in the local community. The challenge now will be to create work that builds on this, despite the inevitable loss of match funding income.

The Catalyst campaign has engaged with over 500 new donors and this engagement will create new opportunities in the future. There is a programme in place to continue to develop these new relationships and to further engage with Catalyst donors in the coming years – particularly during the celebrations planned for the theatre's 50th anniversary year in 2017.

The challenge now is to sustain the momentum that has been gained. The match funding element of Catalyst provided an important incentive for donors. The Watermill will continue to work hard to retain current levels of support and they will further engage with high net worth individuals as part of their future fundraising programme.

What lessons can be learned?

The Watermill has demonstrated that it is crucial to give a campaign an identity. Communicating why support is needed is vital and understanding why your donors are supporting your cause is important. The theatre's level of personal involvement with donors was exemplary, and this delivered the results. It is also important to note that being adaptable and flexible in your approach and using different methods of engagement with different types of donors is key to success.

The case study also demonstrates how building on existing relationships with your audience can help identify new supporters: communicating a compelling story in a new way can unlock potential support within an existing audience base. In addition, making use of unique assets (such as an intimate theatre space) can help create new experiences and ways of engaging supporters.

Sustaining a new increased income can however be unrealistic. Audiences can respond well to new investment and enhanced production values, but the ongoing challenge is to ensure that the necessary funds can be raised to meet the raised ambitions of the organisation and its audiences going forward.

1.2.12 Free Word: The challenge of literature

What challenges and opportunities were the organisation facing?

Free Word is an international centre for literature, literacy and free expression. From their London hub, they develop local, national and international collaborations that explore the transformative power of words.

While Free Word already had ambitions to increase private funding prior to getting involved with Catalyst, it had not yet managed to realise any real success. It had started fundraising in 2009 with a focus on some key trusts and foundations, predominantly raising money for specific projects. This in many ways was a reactive process, as projects generally originated from partnerships created through Free Word's networks and connections.

At that point, fundraising was the responsibility of Free Word's director, with support from the executive director. However, it was felt to be very challenging, and the ambition was there to do more. Free Word's first fundraising strategy was written just before Catalyst. Although support from a number of trusts meant Free Word was in a stable position, it was clear to the director that it needed to change the way it fundraised. They were also keen to identify new ways of fundraising for an artform that is not traditionally presented publicly through shows or exhibitions.

What did they do?

Free Word's Catalyst journey was divided into four stages:

1. Commissioning research on international literature work

Free Word wanted to learn more about other similar literature organisations around the world and how they raised funds. They commissioned a consultant to speak to funders and organisations in other countries. It confirmed that the challenges they faced were not unique and offered the following valuable insights:

- present your organisation firmly as a charity, and communicate the difference you create. It is important to differentiate your organisation from the commercial publishing sector
- use social media to create networks and encourage them to support the work in principle. Then look at ways to develop relationships with individuals and build on these
- strengthen the board and provide a clear role for them in fundraising
- work with other organisations to fundraise collaboratively.

2. Disseminating knowledge internally and externally

The organisation then shared the findings of their research within their organisation and with other organisations that they work with, as well as with supporters. This helped to raise awareness of the existing issues and to activate the support from staff and the board in particular.

3. Capacity building and piloting

Free Word employed a new full time member of staff, with half the role being related to fundraising. They also placed a fundraising fellow in the organisation via the Arts Fundraising and Philanthropy Programme Scheme.

The research provided recommendations for particular activities which Free Word piloted during this phase, namely:

- to research and approach more trusts and foundations, building a relationship with them over time
- to pilot a membership scheme to attract individual donors
- to pilot online giving
- to develop small cultivation events and one large fundraising dinner.

4. Implementing new strategy

Having piloted a number of new strands of fundraising, Free Word then developed an updated fundraising strategy based on the findings from the pilots.

What have they achieved?

Overall, it is felt that the organisation has become much better at articulating its charitable status, and the impact it has as a charity. The membership scheme was difficult to set up and progress has consequently been slow. But achievements to date are seen as a start, and the scheme has enabled the organisation to talk to donors and affirm their status as a charity.

Free Word have a much clearer fundraising strategy now, with a defined approach to raising funds from trusts and foundations as well as through individual giving. Corporate giving is also planned as a feature within the strategy in the future. Free Word's fundraising capacity is however still quite low in terms of staff numbers, and it is felt that the organisation will need to invest in this over time.

In addition, participating in the Catalyst activity has also resulted in a much greater awareness of fundraising across other parts of the team (such as marketing and communications).

What lessons can be learned?

This case study illustrates how different types of artforms can sometimes face additional challenges when they fundraise in the private sector. In the case of literature and organisations like Free Word, limited public facing activity can limit opportunities to identify and target new donors or to cultivate existing ones. To make up for this, these organisations often need to invest extra time and resources. The challenges faced by specific artforms, as well as possible support mechanisms to mitigate them, should be further explored.

The case study of Free Word also illustrates the importance of investing time in promoting the charitable status of the organisation. As shown in the Catalyst evaluation year 1 report, arts organisations are often not seen as charitable. Sometimes the general public confuses charitable arts organisations with

adjacent commercial ones (e.g. a commercial publishing organisation in the case of Free Word).

1.2.13 Manchester Jazz: Learning from your consultant

What challenges and opportunities were the organisation facing?

Manchester Jazz Festival is 20 years old; Manchester Literature Festival has been active for 10 years. While both share a very similar artistic outlook, they work with authors and musicians in different ways. They came together to collaborate around their private fundraising.

Prior to Catalyst, both festivals had their own individual experience of corporate sponsorship. Manchester Literature Festival had worked with HSBC for about three years. Manchester Jazz Festival had worked with Starbucks and is now supported by Thwaites. However, both festivals' broader fundraising experience was limited, and both had important resource issues related to fundraising, which they were keen to resolve.

What did they do?

The festivals took on a highly experienced fundraising consultant to support them. The bulk of their Catalyst tier 3 grant was spent on time for the consultant to work closely with the two organisations to build fundraising systems and experience.

Together with their consultant, the festivals started by undertaking a review of what they could offer to a sponsor or a donor, considering what they were already doing, and how this could be developed. The organisations then worked with the consultant to develop fundraising materials, which were disseminated through their networks. Both organisations also began to look at what capacity they needed to further develop private fundraising in terms of their board membership and the role of festival members.

With the consultant's support, the approach developed for both organisations was to start by targeting the corporate sector and trusts and foundations in year one of Catalyst, and then move on to target individuals in year two.

What have they achieved?

Fundraising has been very successful in both cases, with achievements in signing up significant sponsors.

Notably, corporate sponsorship for the jazz festival was easier to raise due to its more commercial nature: it showcases a huge range of artists, some of whom have strong mainstream appeal. Securing sponsorship for the literature festival was trickier, as it is far less 'mainstream' in terms of its content. But it is now strengthening its fundraising through support from trusts and foundations, as well as being supported by corporate sponsor HSBC.

In terms of individual giving, both organisations have been successful. The jazz festival's membership base has grown by 25%. High net worth individuals' involvement with the jazz festival has increased. The literature festival did not have an individual giving scheme, so a new one was developed called Get Closer. Through this, they have been able to cultivate a small number of larger donors.

As a result of Catalyst, the festivals' relationship management has increased, and the organisations have significantly increased the time and effort spent on cultivating relationships with (potential) donors. More specifically, both organisations have also gained an understanding of the value of having donors represented on their board.

Cathy Bolton, Manchester Literature Festival Co-Director, explains, 'It has been a very helpful and illuminating process working alongside our fundraising consultant. It has made me much more aware of the importance of entering into dialogue with potential supporters to ensure that we can meet their agenda and create mutually beneficial arrangements. Our consultant's input has enabled us to diversify our income streams beyond the public sector, with significant success in attracting corporate sponsorship, growing investment from trusts and foundations, and the development of an embryonic individual giving scheme. We have also discovered the amount of time and work involved in servicing and

developing fundraising relationships – our challenge now is to maintain this and we hope to increase our investment in fundraising activities, so we can create a stable turnover and continue to expand our work.'

What lessons can be learned?

The learning from the case study of Manchester Jazz Festival and Manchester Literature Festival centred on the relationship between the fundraising consultant and the consortium. When expertise is outsourced, it is important that the knowledge is transferred, so that the organisations can benefit from retaining lasting insight and experience from the consultation. This was particularly important for the festival directors, who play a pivotal role in leading the organisations and making them sustainable in the long-term.

Whether through taking the organisations into meetings with potential donors, making introductions, or considering how to manage relationships, the consultant's role was based on supporting the directors to develop the required skills and systems to be better fundraisers. While the consultant led on the approach taken, the plan was always to transfer her knowledge to the two festivals.

1.3 Year 3

1.3.1 Ministry of Stories

How did Catalyst help Ministry of Stories?

Set up in 2010 by Ben Payne, Lucy Macnab and acclaimed writer Nick Hornby, the Ministry of Stories is a creative writing and mentoring centre for young people based in Hackney, East London. Inspired by the network of 826 centres in the US, its mission is to champion the writer in every child. Ministry of Stories lurks behind the mysterious shopfront of Hoxton Street Monster Supplies, the only shop to cater to the everyday needs of every imaginable kind of monster.

Ministry of Stories supports and inspires young people aged eight to 18 in disadvantaged areas of East London to write. They believe that the best way for

children to acquire skills and realise their potential is through the joyful discovery of stories and the development of their imaginations.

This adoption of the successful US initiative attracted a lot of attention and the organisation grew rapidly as a result. Fundraising, supported by Catalyst, played an important role in supporting this rapid expansion. After successfully securing the Tier 2 Capacity Building and Match Funding award, the directors invested time and resources into developing a really distinctive case for support, rooted in the uniqueness of the organisation's mission and vision (see case study 1.1.4). This helped Ministry of Stories secure funding from a diverse range of high-profile donors including Colin Firth, Emma Thompson, Google, Pearson and Penguin Random House, to name a few.

Having built an active base of between 300-400 volunteers a year, and designed plans to scale up nationally, Ministry of Stories planned to continue to grow their private income beyond the end of the programme, and philanthropic revenues were made an important part of their business model forecast, aiming to rely on not more than 25% of its income from public subsidy.

How has the work that Ministry of Stories undertook through Catalyst had an impact on the end of the grant?

In line with their strategy, Ministry of Stories kept dedicating time and resources to fundraising after the end of Catalyst. Many of the fundraising activities undertaken through Catalyst were maintained and further developed. For example, Ministry of Stories now hosts an annual fundraising event that celebrates its anniversary. The organisation also organises ad-hoc fundraising initiatives and events in partnership with its supporters – such as the series of dedicated fundraising events organised through its three-year corporate partnership with Penguin Random House, featuring participation from Ministry of Stories ambassadors who include the writers Sophie Kinsella, Charlie Higson and Laura Dockrill.

The organisation also maintained its fundraising capacity, sustaining the dedicated fundraising post set up during Catalyst. According to Ministry of Stories Director, Ben Payne, this post is now integral to their organisation and pivotal to ensuring fundraising activity carries on, while affording the directors time to think more strategically about fundraising. This has resulted in a more

systematic approach to fundraising and an improvement in their cost-benefit. Ben Payne said:

“We managed to systematise what we were doing with fundraising much better. The new fundraising post has been key. A lot of my time is still spent on fundraising – it's not a one-person job. But it has meant we were able to think and act more entrepreneurially.

These sustained efforts have ensured that the organisation still benefits from a pool of individual donors, and private revenues are still an important part of the organisation's business model. Corporate donations have continued to grow as a result and Ministry of Stories has started to benefit from some payroll giving schemes, which are still rare in the cultural sector.

Nevertheless, the organisation has also faced significant challenges, which have meant that private income levels have not grown as rapidly as planned. These challenges mainly relate to the need to revise its mix of private revenues. Ministry of Stories is finding it increasingly difficult to secure income from trusts and foundations, a key focus of the organisation's fundraising strategy. Whereas corporate fundraising has had success, individual giving has grown less quickly. Ministry of Stories has already set up an individual giving scheme, which is now starting to yield good results, but overall, raising individual giving is proving particularly challenging due to the non-ticketing nature of the organisation and the need to create events to fill this gap. This is posing a bigger question about the most sustainable business model for the future. As a result, the directors now feel there might be an important issue of sustainability. Director Ben Payne said:

“We feel that we have made considerable strides in being able to raise private income in ways which are not usual in the literature sector and still not that common amongst arts organisations in general. As a result we have some real opportunities to grow sustainably over the next few years. What we didn't expect was a further

squeeze of foundation funding which has only added to the one on public subsidy. As a result, we are having to look at changing our business model even more radically to be able to survive and flourish.

What key lessons can be drawn?

Through the knowledge, skills and ambition that Ministry of Stories developed with the help of their Catalyst award, they built a solid and sophisticated fundraising infrastructure and strategy, which helped establish a diverse and high-profile donor pool that still supports the organisation.

However, Ministry of Stories' story also showcases an important issue of sustainability that other Tier 2 organisations have been facing. In particular, although many Catalyst grantees were able to attract trust and foundation funding with the support of Catalyst, they are now finding that this is not a stable source of revenue: trusts and foundations are heavily oversubscribed and so very rarely provide repeat funding to organisations. As a result, Catalyst beneficiaries are having to target individual giving more regularly. Many find this more difficult than trusts and foundations, particularly those organisations which, like Ministry of Stories, do not have shows or sell tickets. With external circumstances not likely to get any more favourable, it is clear that even greater knowledge around good practices and successful competences and skills are needed to navigate across this challenging landscape.

1.3.2 New Writing North

How did Catalyst help New Writing North?

New Writing North is a writing development agency based in the North East of England. They secured a Tier 2 Capacity Building and Match Funding Catalyst award in 2014. Over the course of their award, the organisation overcame challenges related to an initial lack of capacity and developed inhouse fundraising expertise and know-how. In turn, this enabled them to achieve important fundraising goals, attract new donors and secure funding from businesses, trusts and foundations, and individuals.

This success was attained through a series of dedicated investments in training, fundraising tools and in marketing and communication materials. New Writing North also identified its fundraising assets to design a compelling case for support, focusing on inclusive and community focused initiatives such as the Northern Writers' Awards and the Cuckoo Young Writers programme.

When approaching the end of their Catalyst award, Claire Malcom, Chief Executive, questioned its sustainability: 'We know what to do now. But how can the organisation continue to maintain and grow its private income following the end of Catalyst?' New Writing North was determined to carry on fundraising from the private sector, but was conscious of stretched capacity and resources and of the potential impact of the end of match funding.

How has the work that New Writing North undertook through Catalyst had an impact on the end of the grant?

So what did New Writing North do and how has Catalyst helped them to develop? To keep fundraising going, the organisation undertook a series of structural changes aimed at supporting fundraising activity.

New Writing North's post-Catalyst journey began with the development of its capacity and with the taking on of a 'fundraising fellow' from Cause 4 to continue the development of staffing capacity in this area. Through Catalyst they had trained many staff within the organisation in fundraising and this has continued to pay off in terms of creating a distributed leadership for fundraising across the organisation. It also allows staff who are specialists in areas of work to lead fundraising in that area, giving an authentic voice to their efforts.

The organisation has also undertaken a period of restructuring, organisational and board development which has seen a review of where fundraising sits in senior jobs and identified capacity gaps which are now being addressed.

New Writing North also appointed a new chair who, distinct from his predecessors, is based in London and not in the North East. This is reflective of the organisation's growing ambitions to reach, and prospects and potential partners outside the North East. Reflecting on this governance re-fit, Claire, who

helped establish the organisation herself and has now been in post for 20 years, commented:

“ It has been quite an interesting journey as an organisation and we are only at this stage because other things have developed as a result of Catalyst and [we] have managed to secure several partnerships which made us develop...We felt that our profile was rising but we soon realised that our internal capacity and our external resources were not up to the same quality as our creative work, so we really wanted to focus internally and to think through how to make improvements.

In the meantime, New Writing North continued building on the fundraising strategy deployed during Catalyst, and acted strategically to first maintain its fundraising activity, and to then eventually scale it up. To do this, Claire and the team drew on the knowledge and expertise gained during the programme to improve the cost effectiveness of fundraising, setting clear goals and simplifying activity. For example, they refined the focus of their individual giving, creating targeted campaigns and tailored messaging for smaller groups of donors. Claire said:

“ Rather than looking at our entire mailing list, we now create specific campaigns targeted at smaller groups of people who we think might be passionate about a certain area of work. We now have a view on who to reach and how to segment prospects appropriately.

New Writing North has also continued to reach out to the commercial publishing sector. According to Claire, she and the rest of the team and board are now able to identify and approach new partners in a systematic and organised fashion. This is supported by the confidence and the know-how

developed during Catalyst: the programme really helped the organisation develop an awareness of what they can offer and how to best communicate it.

“ It has left us with the confidence to make bigger asks, and to suggest more ambitious partnerships with longer timeframes. We know our worth, we know what we can do really well, and we know how to communicate it.

As a result of these key structural changes and learning, New Writing North is still fundraising successfully. Donor retention has not dropped; on the contrary the organisation has successfully carried on cultivating its relationships with partners and attracting new donors. According to Claire, the end of match funding did not really affect their fundraising efforts as it was the confidence and the ‘can-do’ approach developed through Catalyst which really made the difference when building plans and approaching donors.

This can-do, entrepreneurial approach supported by Catalyst also inspired the development of a wider set of dedicated income-generating activities, which have already boosted New Writing North’s earned income. For example, in 2013 the organisation launched Mayfly Press, its own commercial publishing house which in 2016 was established as a standalone LLP trading interest. Mayfly Press has already generated considerable profits, all of which are reinvested into the business and charitable work.

“ Catalyst helped us think and act differently and to take a few risks. We used some of the money raised through Catalyst to launch our own publishing house in partnership with a commercial partner who co-invested. Though it only accounted for a small investment from us it is now generating considerable revenues. Beyond the funds, Catalyst gave us the confidence we could do it – or at least try to – and impressed on us the idea that it was time to try new things and to work in new ways.

What key lessons can be drawn?

New Writing North showcases how Catalyst has left a really powerful legacy to some of its grantees. Although the scheme has now finished, the key set of competences and skills acquired by the organisation through the programme abide, from strengthening governance and designing new roles to building greater confidence in asking and negotiating, and continuing to develop awareness and the ability to communicate how the organisation makes a difference. Last but not least, New Writing North continuously strives to improve how their fundraising activities are managed.

New Writing North was clearly able to exploit their Catalyst legacy through undertaking a highly entrepreneurial approach. This has entailed working holistically across the organisation and engaging in both inward oriented activities like governance and organisational change, as well as on external communications.

1.3.3 Create Gloucestershire

How did Catalyst help Create Gloucestershire?

Create Gloucestershire is a membership organisation that brings together a range of cultural partners to support the development of a cohesive local approach to arts and culture. The consortium partners are Air in G, Artspace Cinderford, Art Shape, GDance, New Brewery Arts, Prema and Stroud Valley Arts. Create Gloucestershire led the successful application for the Catalyst Tier 3 award, Building Fundraising Capacity.

Catalyst helped organisations in the Create Gloucestershire consortium focus on fundraising and realise their ambitions to grow individual giving. To do this, partners undertook a large set of initiatives and activities, including launching campaigns and events, setting up patrons' schemes and engaging trustees and prospect research. For some of the organisations in the consortium, results were dramatic. One of the directors admitted they moved from 'rather sell a kidney than ask' to leading a successful capital campaign. Catalyst also helped set up learning events in which organisations shared good practices and lessons learned.

All of these activities were supported by a dedicated and experienced fundraising consultant who played a key role in bringing partners together, supporting their individual development, coordinating joint initiatives, and facilitating the exchange of knowledge and expertise.

However, by the end of the grant period, Create Gloucestershire was also wary of how these joint and individual activities and successes could be sustained without the expertise and the coordinating efforts of a dedicated consultant and the extra capacity afforded by the award.

How has the work that Create Gloucestershire undertook through Catalyst had an impact on the end of the grant?

According to Pippa Jones, Director of Create Gloucestershire, collaboration amongst peers is still high, and the Create Gloucestershire partners were able to take activity forward both jointly and individually. As stressed by Pippa, consortium working existed before Catalyst and this has helped facilitate sustained collaboration among organisations in the consortium. Nevertheless, the infrastructure set up during Catalyst, the know-how and expertise, and the improved perception of fundraising have all been pivotal in carrying activity forward.

For example, Catalyst enabled Create Gloucestershire to set up a county-wide network of influencers, funders and individuals interested in supporting arts and culture in Gloucestershire.

This has reinforced linkages between new and existing prospects, and arts organisations in the consortium. The development of the network was supported by a thorough prospect research of the local area, undertaken during Catalyst.

The knowledge and expertise gained enabled Create Gloucestershire to make the most out of this new network. Create Gloucestershire continues to engage existing and new prospects and connects them to its partners, matching philanthropic interests with relevant, dedicated projects, for example, finding a new board member for an arts and health charity.

Reflecting on the future sustainability of Create Gloucestershire's dedicated fundraising infrastructure, Pippa commented:

“Catalyst enabled us to take time and focus on new models to grow private fundraising that were suitable for a largely rural county. The kind of shared resources and infrastructure we have developed only require light touch administration – we don’t need many resources to keep them going. For example, with our new network of influencers, now we have done that [prospect] research, we know how to carry on.

In addition to developing this shared infrastructure, the programme has also generated a long-lasting momentum around fundraising, supported by an improved perception and increased culture of what can be achieved and how. The dedicated Create Gloucestershire learning events, which are still ongoing, have been really pivotal to generating interest and enabling this cultural change. Four of the organisations in the consortium have now secured a Catalyst: Evolve award and have become real peer mentors to other art organisations in the county, organising a range of knowledge dissemination activities. Pippa commented:

“Another thing that it [Catalyst] did – it really generated momentum for fundraising. I think that there is a changed perception around fundraising...I feel like it is no longer seen as something separate but very integral to what the organisation does. The fact that organisations in the county were able to listen to the organisations with a similar profile – small organisations based locally, and previously very reluctant to fundraise – really made a difference. It was clear that if these organisations had done it, they could do it too. People could no longer say, we don’t have time to do it, we can’t do it, it’s not going to work. And I think there is a growing interest in it [fundraising] as a result.

What key lessons can be drawn?

The Catalyst scheme helped the development of a shared infrastructure which continues to support coordinated fundraising efforts among the partners in the consortium and beyond. Collaboration and the development of shared resources might not need to necessarily take up significant capacity if coordinated effectively, but the right attitudes, knowledge and expertise around fundraising are key to exploiting and making the most of them. The experience of Create Gloucestershire also illustrates how peer-to-peer learning events can be a powerful catalyst for cultural change, particularly when organisations of a similar profile take part.

1.3.4 Artspace Cinderford

How did Catalyst help Artspace Cinderford?

The positive experience of the Create Gloucestershire consortium is matched by one of its individual organisations, Artspace Cinderford, set up in 1998 in response to the lack of artistic provision for people with disabilities in the local area. Since then, the organisation has kept growing and has always been relatively successful in diversifying its income beyond public funding, generating earned income and successfully securing funding from a range of local and national trusts and foundations.

Catalyst helped Artspace Cinderford to develop an adequate infrastructure, kick-starting a range of important cultural and structural changes aimed at growing private income, particularly individual giving. These included better communicating the organisation’s charitable status and ethos, and supporting existing and new prospects to donate to the organisation through the development of an online platform.

Catalyst also helped the organisation experiment with a range of fundraising activities, including community fundraising events which varied from sponsored bicycle rides to arts exhibitions. The Create Gloucestershire consultant also delivered board and senior management training. These activities helped to grow a more established culture of fundraising within the organisation which resulted in increased engagement in fundraising, with members of the board taking the initiative to organise fundraising events.

Determined to take fundraising forward with big plans to deliver a capital campaign and move into a new building, Artspace Cinderford were appointed a Catalyst: Evolve award. But how has the legacy of the Catalyst award supported the organisation between the rounds of the scheme?

How has the work that Artspace Cinderford undertook through Catalyst had an impact on the end of the grant?

Both during Catalyst and after the end of the programme, Artspace Cinderford took time to reflect on its progress and how to sustain fundraising going forward. This strategic thinking was enabled and supported by dedicated peer-to-peer learning events organised by the Create Gloucestershire consortium. According to Hannah Elton-Wall, General Manager:

“It was a useful process of reflection and we also felt we were really able to cascade the learning.

This reflection helped the organisation to think more strategically about its set of fundraising activities and to improve their cost effectiveness, by simplifying them and sticking to what was essential. This is exemplified by the way they manage their community events. Hannah said:

“When planning an event [following the end of Catalyst] we began to ask ourselves – do we need this? We realised we could have done without many things. We became more resourceful and kept activity much more simple.

As a result of this entrepreneurial and resourceful approach, everything initiated through Catalyst, whether structural changes or digital platforms and events, were maintained beyond the end of the scheme.

“What we set up during Catalyst is still in place. In terms of sustainability, it has been a success.

What key lessons can be drawn?

Artspace Cinderford's case study provides another example of how attitudes and behaviours are as important as resources and capacity when attempting to grow fundraising. The Catalyst scheme helped the organisation to undertake several fundraising activities and to start building a fundraising expertise, adequate governance systems, and supporting infrastructure. But the highly resourceful approach, based on reflection and learning, was equally key to sustaining activity following the end of the programme.

1.3.5 DanceXchange

How did Catalyst help DanceXchange?

DanceXchange is an organisation based in Birmingham dedicated to making and showing great dance. The organisation engages artists and local communities through dance, helping to make Birmingham a place where dance artists can flourish. Before Catalyst, DanceXchange did not have very much fundraising expertise or capacity. The organisation, which was established in 1993, had attracted funding from a number of private trusts and foundations but it had not attempted to fundraise from businesses or individuals. No-one beyond the executive director was in charge of fundraising.

Catalyst was seen as a good opportunity to develop expertise and tap into local wealth. After winning the award, the organisation designed and recruited for a new post and began to fundraise more proactively from private sources. The organisation was successful in securing more funds from established trusts and foundations, with particular success from the Esmée Fairbairn Foundation and Jerwood Charitable Foundation. However, the need to undertake a process of organisational restructuring ultimately delayed progress towards fundraising activities and targets, including plans to attract funding from individuals and businesses.

During this process, DanceXchange clarified and re-articulated its mission and vision and developed a new business plan. Thanks to these changes, DanceXchange felt their organisational mission and set-up was strengthened, and was determined to bring its fundraising plans forward.

How has the work that DanceXchange undertook through Catalyst had an impact on the end of the grant?

In line with their ambitions, DanceXchange has been able to maintain the extra fundraising capacity that was supported by Catalyst and they have consequently continued their efforts to grow private fundraising.

As part of their organisational restructure, the fundraising post was built into the core team as a three-day-a-week position. But according to DanceXchange, attracting and retaining this capacity was not easy. Recruitment proved challenging, as many organisations were recruiting for similar positions at the same time and a part time role was considered less attractive. During the Catalyst period, two development managers moved on, making the current development manager the third in position in as many years, and meaning that external relationships had to be built afresh each time. This showed the importance of making sure such relationships are built with more than one person in the organisation. Most recently, the organisation recruited a professional from the third sector with a non-arts background, and this was considered positive. DanceXchange feels that the organisation can benefit from and was interested in her views about how it promotes itself as a charity. Clare Lewis, Executive Director, said:

“It was not immediate to everyone we are a charity. She [the new fundraising professional] got us thinking about how we articulate and promote what we do.

As well as securing funding from new trusts, the organisation secured some sponsorship from one of the city's business improvement districts, substantial in-kind support from a local hotel partner and in-kind support from many small local businesses. They are currently working closely with a potential new sponsor to refine a package and they feel, if this comes to fruition, it will be a real step forward and will yield lots of learning for the team.

Nevertheless, the organisation feels that it is yet to crack private fundraising. Clare said:

“While we are trying to shift our approach, it is still not as embedded as it needs to be at all levels of the organisation. I'm not sure we have cracked it yet.

According to DanceXchange this might be due to several reasons. First, some private revenue streams are proving slower to grow. For example, both the executive director and the development manager approached several businesses and business improvement districts based in the city, but most of these conversations have yet to transform into tangible results. It takes time to build these relationships as the organisation has not previously been well known within this sector. International Dance Festival Birmingham is seen as the most attractive proposition for businesses and sponsors, but as it is a biennial event, it is taking time to build momentum and visibility. Fundraising from local trusts and foundations is also proving slow, and the ratio of successful applications against all applications has been low. International Dance Festival Birmingham has found limited traction with trusts due to the temporary nature of its programme – but the organisation has learnt from this and, moving forward, is developing an approach that it hopes will be more attractive to trusts and foundations.

Last but not least, DanceXchange is facing significant challenges when attempting to fundraise from individuals: because they do not run their own box office they are not able to access their audience data. As Clare put it:

“One of our biggest challenges is that we don't have access to data. Because we don't have our own box office, we cannot get the audience data for our theatre shows and are therefore not able to understand and communicate directly with our audiences – our potential donors – in ways other organisations can. Data is an important component when fundraising from individuals, so we remain on the back foot with this one.

Another element which is a challenge for the organisation is the low engagement in fundraising from the board of trustees. Although the board wants

to help in this area, none of them have any fundraising experience. The organisation has therefore relatively recently recruited a new board member, who may be able to provide access to networks that could help DanceXchange develop higher level individual giving. But whether this will ultimately be possible remains to be seen.

What key lessons can be drawn?

The story of DanceXchange showcases some of the most frequent challenges faced by arts organisations attempting to fundraise. Fundraising takes time and resources and sometimes it is hard to generate dramatic results in the short term. The fact that private fundraising is still very much a new process to many arts organisations in the UK also means that developing adequate skills and expertise takes time. This evaluation has also shown how DanceXchange is not alone in facing the challenges posed by an inability to access audience data.

According to Clare, better access to training at all levels would be helpful in supporting organisations like DanceXchange to overcome these challenges. As Clare reported:

“ Access to training at all levels, including board level, as that leap into building relationships within a sector that doesn't know us is a challenging one. Maybe access to a mentor would have strengthened our approach.

Nevertheless, while the legacy of Catalyst is not as tangible as for other organisations, DanceXchange have made some progress towards fundraising success: seeking to promote the organisation as a charity, growing a culture of fundraising within the organisation, engaging its board of trustees, and cultivating the relationship with private donors.

2. Catalyst: Evolve

In November 2016, BOP Consulting was commissioned by Arts Council England to conduct an independent evaluation of the Catalyst: Evolve programme. The programme was launched in July 2016 and represents a £17.5 million investment to support a portfolio of 160 organisations with a limited track record of private fundraising.

The programme is designed to build organisations' capacity to attract private giving, and to incentivise them (and donors) through match funding.

Catalyst: Evolve builds on Catalyst, a previous programme dedicated to support fundraising in over 400 organisations across the UK.

BOP's evaluation assesses the impact of the £17.5 million investment against the overarching programme aims. It is also designed to explore good practice in private fundraising, facilitate peer-to-peer learning, and disseminate findings to the wider sector.

The evaluation was longitudinal and ran until after the end of the programme, to April 2020.

2.1 Year 1

2.1.1 Manchester Jazz: Using match funding to incentivise fundraising

Context

Manchester Jazz Festival is a 10-day celebration of fresh and innovative contemporary music that takes place across Manchester at the end of July each year. The festival is 22 years old and has just become a National Portfolio Organisation. Having a good track record of securing funds from public and private trusts and foundations, the festival is eager to raise more funds from individuals and businesses.

These fundraising ambitions motivated Manchester Jazz to apply to the previous Catalyst funding round, which they were successfully awarded. Through the support of Catalyst, the festival did manage to sign several partnerships with corporates and to grow individual giving. Catalyst also enabled the festival to learn important lessons such as cultivating relationships and keeping the board of trustees engaged.

Catalyst: Evolve now provides a chance to keep up the good work and to consolidate and grow a diverse portfolio composed of philanthropic revenues of individual giving, corporate sponsorship, and trusts and foundations. To meet its objectives, the festival plans to improve internal systems and processes, strengthen their communications, deepen relationships with existing supporters, and identify new opportunities for funding.

What has Catalyst: Evolve supported in Year 1?

From the onset, Catalyst: Evolve enabled Manchester Jazz to think and plan strategically. The festival reviewed what they could offer to new and existing donors, working to raise their ambitions and strengthen their case for support. During this time, the festival identified match funding as an attractive fundraising asset and decided that the match story was to be included in key fundraising propositions, and in key communications to donors of all kinds.

“A good place to start was the festival's Friends scheme. Beyond improving the design of the scheme (by adding a third layer) the festival started to use match funding as a driver to motivate new and existing friends:

If we get that £50, that £50 becomes £100. We're becoming increasingly better at speaking to current and potential funders, telling that pound to pound match story up front.

(EJ Trivett, Director of Development and Operations, Manchester Jazz)

In addition to speaking up about match funding when talking to donors, the support page of the Manchester Jazz website now clearly explains that the Arts Council will match every pound given with a pound of Arts Council money. According to the festival, this led to some unexpected wins as it was higher level members in particular who have been most receptive of the 'pound for pound' message:

“Did you know that your contribution can make twice the impact, as we are currently recipients of a pound matching scheme? The Arts Council England Catalyst Award will match your donation £1:1, meaning that you make double the difference.

(EJ Trivett, Director of Development and Operations, Manchester Jazz)

As well as motivating individuals, Manchester Jazz used match funding as a lever to engage corporates. This year enabled the festival to nurture important relationships with Manchester Chamber of Commerce and with new corporate donors within the broadcasting industry. According to Manchester Jazz, Catalyst: Evolve and the opportunity to get match funding has been at the forefront of their conversations with corporates, to good effect.

Finally, match funding further enabled Manchester Jazz to consolidate and strengthen relationships with some of their most longstanding trusts and foundations.

What key lessons can be learned?

The case study of Manchester Jazz well illustrates how, if used appropriately, match funding can become an important driver of support and an important tool to cultivate and nurture long-standing relationships. In this sense, match funding is a precious and limited resource, which should be used wisely.

“It's important that the match story is told, instead of just the quick discount on ticket sales; we need to really get them on board and make them feel ownership of their investment. This is how you ensure longer-term support. The biggest lesson in our first year is how Catalyst: Evolve is an important mode of communication that can trigger very positive responses when approaching donors.

(EJ Trivett, Director of Development and Operations, Manchester Jazz)

2.1.2 East London Dance: Effective fundraising systems

Context

East London Dance is a creative producer and creative talent incubator of creative dance located in Stratford and working across East London and beyond. Founded over 30 years ago, the organisation is now undergoing a time of rapid growth catalysed by the rising momentum of dance in East London. In these exciting yet challenging times, East London Dance feels there is a pressing need to strengthen their profile and diversify their income to stay relevant, sustainable and competitive.

“ We know major organisations are moving into the area, and we don’t hold the same national visibility. We also feel we reached our capacity for trust and foundation fundraising, and, at the same time, we are eager to secure unrestricted funding from individuals.

(Ben Cooper-Melchiors, General Manager, East London Dance)

East London Dance was part of the previous Catalyst funding round, together with three other dance organisations (Dance4, Merseyside Dance and Dance Manchester). During the previous funding round, East London Dance was able to strengthen its profile, secure training, work on its case for support and improve its fundraising systems.

Catalyst: Evolve now provides an opportunity to use the foundations built during Catalyst and fundraise from a diverse range of donors, including individuals and corporate partnerships.

What has Catalyst: Evolve supported in Year 1?

Catalyst: Evolve enabled East London Dance to move forward on several fronts, including appointing a new fundraising role (Partnerships and Development Manager), updating their list of prospects, strengthening their fundraising communication strategy and identifying opportunities to cultivate new and existing donors through a new annual cultivation plan.

Further to these important first steps, East London Dance was also able to design and launch a highly successful Supporters Circle, which contributed to smashing their £2,400 individual giving target for Year 1.

According to East London Dance these successes rely heavily on the well researched and planned fundraising infrastructure and systems they put in place within both Catalyst: Evolve and the previous Catalyst funding round.

“ Within the first Catalyst funding round we did a lot of work on our case for support and underwent a lot of training. This year we continued this work and carefully reviewed our marketing and communications, really working to test our language and proposition. However, we felt we lacked a framework, a structured offer to attract individual giving. Our new tiered scheme enabled us to fluidly engage a range of prospects to build that framework: the donate button on our website now signposts individuals to our Supporters Circle page, showing all the benefits. We are now able to track our donors and we will try to deepen relationships and move donors up through the different levels. It gave us a real foundation on which we can build.

(Ben Cooper-Melchiors, General Manager, East London Dance)

To prepare for the launch of the Supporter Circle, East London Dance also undertook significant print and web development, developing a ‘support us’ page in tandem with a ‘support us’ brochure, and enabling giving by a mobile browser through CAF Donate and PayPal. East London Dance also aligned systems to claim Gift Aid in a more systematic and effective way.

The launch of their Supporters Circle was matched by a holistic, cost-effective and sustained work on marketing and communications review, including a brand refresh and new logo, new brochures and leaflets, and the charity’s first PR strategy.

Finally, East London Dance explained how their Year 1 successes are also underpinned by their new customer relationship management (CRM) and the robust administrative process they put in place to effectively manage relationships with existing beneficiaries and new supporters.

“Our CRM initiated a cultural shift in our organisation. We developed a system that is easy to manage and allows the whole staff team to get involved with fundraising. We use it to track a variety of donors and create relationships, as well as collating data about our impact with artists and participants which helps us to strengthen and adapt our case for support.

(Pauline Etim-Ubah, Partnerships and Development Manager, East London Dance)

What key lessons can be learned?

The story of East London Dance shows how, when appropriately designed and implemented, fundraising systems can be pivotal in securing support and managing and cultivating relationships. However, appropriate design and implementation takes time and these systems are particularly useful if they are implemented after the organisation has developed a strong case for support, strong and consistent messaging within a strong communications strategy, and formulated a realistic prospect list – groundwork that East London Dance had initiated in the previous Catalyst funding round.

Read more on the Arts Council's website [here](#).

2.1.3 Poet and the City: Organising a successful fundraising event

Context

Based in London, Poet in the City produces classic and contemporary poetry performances, experiences and conversations taking on major ideas, issues and people. They showcase biopics, use poetry to animate cultural moments and create dramatic poetry experiences in major arts venues and unusual

spaces. Prior to receiving Catalyst, Poet in the City had only two full-time employees. Nevertheless, they deliver a huge amount of work – around 50 events a year – with audiences that regularly exceed 300 people. Poet in the City is currently undergoing a time of transition and change, including growing its talent development programmes and exploring national opportunities. The organisation has identified a clear growth path, of which private fundraising is an important part.

Poet in the City were awarded National Portfolio status in 2012, and the organisation already had experience of fundraising from individuals and corporates before applying to Catalyst: Evolve. But while their internal capacity sufficed to test approaches, it was felt that more capacity was needed to create a sustainable approach, which led to Poet in the City successfully applying to the programme.

What has Catalyst: Evolve supported in Year 1?

Poet in the City built more capacity through hiring a third team member. The three team members now all share responsibility for fundraising, which is releasing capacity elsewhere. They have been able to carry out new fundraising activities such as organising a board training session, hiring a PR consultant to shape and support delivery of their corporate partnership strategy, and commissioning an audience survey to inform their communications and fundraising strategy. The team also identified and applied to new trusts and foundations, successfully securing their first grant from a trust – a business that gave £10,000 and numerous individual gifts.

Beyond these new activities, Poet in the City also worked to upscale initiatives they were undertaking pre-Catalyst: Evolve. This includes a bigger scale annual fundraising event, which proved very successful in 2017, raising £23,000 against a target of £15,000.

The success of the event was driven by the increased capacity of the team, the significant support from the board of trustees, and a more creative approach.

“ In the past, we carried out a similar event, which went well, but left us a bit worn out as we had made it up as we went along and the CEO had shouldered most of the responsibility. This time it was so different – we had so much fun doing it! We felt the event was a much better representation of our actual work, rather than a ‘gala formula’, and we staged something immersive and theatrical which helped us to gain lots of new supporters. An interesting and unexpected result was that the constraints of a fundraising event presented new creative challenges, so much so, that we tried out new formats which we’ll be bringing into our main programme. We were also more confident as a result of having more support from ActIV, our consultants, and all of our board members who attended and brought guests – this was essential to us.

(Isobel Colchester, Chief Executive Officer, Poet and the City)

What key lessons can be learned?

Organising fundraising events can often be challenging and resource intensive. Securing enough capacity to run the event is essential, but deploying a creative approach can also enhance the possibilities of success. Events can also be an important opportunity to generate momentum about fundraising and to increase internal confidence and engagement in fundraising at all levels, from assistants to the board of trustees.

“ The main lesson from Year 1 is that successfully increasing capacity in turn creates another stretch to grow; as our opportunities for growth have increased, so has our momentum. Our strategy is, as a result, even

more ambitious than before, which is right for where we’re at, but we’ll need to continue to create the thinking space to plan for this.

(Isobel Colchester, Chief Executive Officer, Poet and the City)

2.1.4 Suffolk Artlink: Strengthening communications and unlocking individual giving

Context

Suffolk Artlink is a participatory arts charity that delivers professional artist-led projects for disadvantaged and marginalised people. Working with other care, education, voluntary and community organisations, Suffolk Artlink delivers access to creative practice to improve the quality of life of people of all abilities.

Prior to Catalyst: Evolve, Suffolk Artlink had a good record of fundraising from small trusts and foundations but was eager to continue to diversify its income, initiating individual and corporate fundraising, with ambitions to target larger trusts and foundations. Catalyst: Evolve was hence seen as an opportunity to realise these goals, while helping the organisation to raise its profile, test new approaches and pilot new fundraising systems.

What has Catalyst: Evolve supported in Year 1?

Recognising how effective communication is essential to fundraising, Suffolk Artlink first used Catalyst: Evolve to review its mission and vision, its brand and its messaging. As a non-venue based organisation, the Suffolk Artlink team feels that defining a clear organisational identity and effective messages is even more of a priority:

“ We realised pretty quickly that we couldn’t ask for money from people if they didn’t know who we are and what we do. The nature of our work is hidden, as we are an

organisation without a visible service. I have realised that even some of the participants did not know who we were as an organisation! In the past, we didn't think this was a problem, but when we started to think about how to raise more income, we realised that it was.

(Alex Casey, Co-Director, Suffolk Artlink)

To put its plan into place Suffolk Artlink used part of its Catalyst: Evolve grant to appoint a new communications and development manager. Together with an external consultant and the board of trustees, the communications and development manager formulated clear messages about Suffolk Artlink's mission and vision and generated brand guidelines that reflected the organisation's values. To further consolidate Suffolk Artlink's brand, they also created more content, including short blogs about Suffolk Artlink's initiatives, artists and participants.

As a result of their communications review, the Suffolk Artlink team now feels more confident and empowered when approaching donors of all kinds. This helped the organisation to achieve some initial unexpected successes, including raising their first £1,000 from a fundraising event hosted by the families of their members of staff, who volunteered to raise funds for the charity.

“The event was attended by the staff, friends and families. That was the first time we asked them for money and we raised £1,000 in one day...The biggest lesson for us is that we can really do it, that it is possible to fundraise from individuals and businesses – we have met our first year target, we were not sure it was really going to be possible.

(Rachael Murray, Communications and Development Manager, Suffolk Artlink)

What key lessons can be learned?

The experience of Suffolk Artlink highlights how fundraising works best when the organisation can really tell the story of what it does and why, developing a clear narrative and a distinctive brand identity. Beyond engaging new and existing donors, effective messaging is also an important resource to build confidence among the staff and volunteers, providing them with a useful springboard from which they can make 'the ask'.

Read more on the Arts Council website [here](#).

2.2 Year 2

2.2.1 Aspex Visual Art Trust: Approaching artists to support individual giving fundraising

Context

Aspex is a visual art organisation based in Portsmouth. Active for almost 40 years, Aspex supports visual artists in their early careers and develops access to contemporary art within Portsmouth and beyond. Every year, Aspex delivers a programme of exciting and varied exhibitions, off-site projects and participation events.

In recent times, building a culture of philanthropy became a priority for Aspex. The executive team realised that diversifying income streams would be critical to building solid organisational resilience and continuing its important work. The organisation therefore successfully applied for Catalyst: Evolve. Aspex already had fundraising experience prior to applying to the programme,

however the executive team was eager to undertake a more holistic and strategic approach to fundraising.

What has Catalyst: Evolve supported in Year 2?

From the onset, Aspex worked with a consultant to revise their mission and vision statement and their case for support. The consultancy sessions supported the write up of a guiding document listing the history of Aspex, its mission and vision and what makes Aspex unique. The document also lists Aspex's most important accomplishments as well as exciting upcoming initiatives. The consultancy sessions and the write up of the document built great momentum for fundraising and organisational resilience, facilitating the coming together of different staff members, who are now better able to convey the artistic, social and economic impact of Aspex as a result.

This important work led to significant changes. Staff members became more proactive and took part in fundraising activities, joining forces to plan and launch annual cultivation events. Building on past experience, the executive team wrote several successful bids, securing funds from the Rayne Foundation, Henry Moore Foundation, Trusthouse Charitable Foundation and Portsmouth's Partnership Foundation. According to Joanne Bushnell, Director of Aspex, match-funding proved to be a very powerful tool in supporting these applications.

Aspex's success with trusts and foundations is impressive, yet it is Aspex's individual giving efforts that mostly stand out. Holding very limited experience of raising funds from individuals, Aspex courageously approached its networks, including artist alumni, with a view to organising a contemporary art auction, the profits of which would go back into the organisation. Deciding to involve artists in their fundraising plan was not easy for Aspex. The executive team felt conflicted about involving artists in fundraising:

“We are here to support artists, not vice versa. But I also recognised that we have over 38 years' track record of supporting artists, and that some of them have grown professionally and are now in the position to help us.

(Joanne Bushnell, Director, Aspex)

Eventually, Joanne's intuition proved right: over 20 artists supported the auction and most of them enthusiastically engaged. Some artists even created new, special works to be sold through silent bids on a bespoke website. In the run up to the auction, Aspex launched a communication campaign, which provided the opportunity to test the newly revised narrative of the organisation, to good effect. The auction eventually raised £15,000 including match-funding, a significant sum for the organisation, especially considering the funds are coming from individual giving, an income category still relatively new to Aspex.

What key lessons can be learned?

Pulling the auction together was hard work for Aspex, albeit also a highly rewarding effort. It led to unlocking funding from a new income category, reinforcing relationships and building confidence among the team. Although involving artists to such an extent in a fundraising initiative of this kind is not something Aspex would do regularly, the auction did enable many artists to reconnect to Aspex, and provided the opportunity to create momentum and a sense of pride within staff members and volunteers.

The experience of Aspex well illustrates how fundraising leads to more than generating funds and diversifying income streams. Fundraising is about building and strengthening relationships with individuals and instilling pride, generating a sense of reward and among staff members and supporters. This often leads to higher levels of confidence and positive attitudes among staff members. According to Joanne, overall confidence has grown remarkably as a result of taking part in Catalyst: Evolve:

“We still have to raise our target but I feel we will get there. The programme has been absolutely phenomenal for us and a big part was due to getting the right consultant at the beginning of the project. As to the biggest lessons learned I would say that for small organisations with limited resources like Aspex, the only way to accomplish results is to really embed fundraising

within the team rather than being the responsibility of a single individual.

(Joanne Bushnell, Director, Aspex)

Looking to the future, Aspex is aware of the challenges of keeping up fundraising capacity in small organisations, especially now that the support of Catalyst: Evolve is coming to an end. According to Aspex, it would be really helpful to have the opportunity to interact with similar small to medium size charities, possibly in the visual arts:

“The action learning events we attended were so useful. I sat down with a colleague who is also head of a visual art charity and she immediately understood our problems and we have now decided to get in touch to support each other. More initiatives of this kind would support us to keep up what we have learned so far.

(Joanne Bushnell, Director, Aspex)

Read more on the Arts Council's website [here](#).

2.2.2 Corn Exchange Newbury: A successful strategy supported by a loyal community

Context

The Corn Exchange Trust in Newbury is a combined arts organisation based in the South East. The Trust manages a 400-seat auditorium, a cinema, a Creation Space for large-scale outdoor performances and residencies, a Learning Centre and an in-house kitchen and bar which provides food and drink.

The Corn Exchange Newbury already had a certain level of experience in fundraising prior to their application to Catalyst: Evolve. Before the programme, the organisation was particularly successful in raising funds from local businesses for specific events, such as pantomime and comedy festivals. Furthermore, the organisation experimented with individual giving (friend and patron scheme) and with some applications to low and medium-level trusts and foundations, primarily for its learning and outreach activity.

In 2015, the decreasing funding from the local authority and the consequent suggestion of senior management and trustees to develop fundraising activities to support the organisation made the Corn Exchange Newbury reconsider its approach to and investment in capacity in the development and fundraising area. This led to the creation of a new development manager role, the writing of the organisation's first fundraising strategy and its application to Catalyst: Evolve.

What has Catalyst: Evolve supported in Year 2?

Catalyst: Evolve supported the Corn Exchange Newbury in putting into effect a number of fundraising activities as well as allowing the creation of two new posts that brought the fundraising team to three employees (2.5 FTE).

In the past months, the organisation has worked to enhance its existing membership programme, developing four levels of support to which audiences can sign up to (member, friend, associate, patron). Other activities have included the introduction of the 'ask at the point of sale' approach, a legacy donation programme launched in 2017, and the creation of a fundraising group, with members of staff offering ideas for fundraising events and activities. Furthermore, the team organised a training programme with an external consultant in order to instil a culture of giving across the organisation and to increase fundraising awareness and involvement among the board members. The training included one session with all staff members, another one with stewards and volunteers, and two sessions with board members. Alongside this, the organisation continued working on applications to trusts and foundations, managing to secure an important grant for a capital project from the Garfield Weston Foundation. The match-funding element of Catalyst: Evolve acted as an incentive to the foundation.

In September 2017, the Corn Exchange Newbury also introduced the 'Take a seat appeal', a scheme to celebrate the cinema's 10th anniversary. Audiences were asked for a one-off contribution of £300 (or five annual instalments of £65) to name one of the cinema's seats. The fundraising team was particularly delighted to discover that a group of volunteers decided to participate:

“A little while ago we got an email from one of the stewards saying that they put money together to name one of the seats. This has shown us a real change in their attitude, considering that they were the most sceptical at the beginning. We have almost 100 volunteers that give their time as stewards, a lot of them have been around for more than 20 years. If they feel good about this, it means that they agree with the need for fundraising and shows that they are some of the best people to champion our organisation.

(Laura Jostins Deans, Head of Business Development, Corn Exchange Newbury)

In the future, the Corn Exchange Newbury will put in place a clear strategy to maintain the success of their fundraising activities. The organisation plans to continue to expand the individual giving area with a big campaign for regular donations. Furthermore, it will continue to apply for grants from trusts and foundations, and will keep pursuing corporate philanthropy, the most challenging donor category for them.

What key lessons can be learned?

In the face of decreasing local authority funding, the Corn Exchange Newbury made significant steps in improving their fundraising ability by investing in fundraising capacity with a successful strategy which pervaded the entire organisational structure. They also managed to capture the value from the support of a loyal community built across the years by the organisation itself.

2.2.3 Shobana Jeyasingh Dance: Offering high quality cultivation and stewardship and playing by your organisational strengths

Context

Shobana Jeyasingh Dance is a dance company based in London. Funded by Chennai-born Shobana Jeyasingh over 30 years ago, the company creates dynamic, fearless and enigmatic shows, tapping both into the intellectual and physical power of dance. The work of the company has been staged in very different venues, including libraries, museums and deconsecrated churches. Partnering with organisations such as the Venice Biennale, the Somerset House and the British Library, Shobana Jeyasingh Dance is critically acclaimed by *The Times*, *Guardian* and *Evening Standard*.

The success and visibility of the company combined with the extensive fundraising experience of their previous chair provided Shobana Jeyasingh Dance with a good basis for fundraising. The organisation also held long-standing relationships with major donors and trusts and foundations prior to Catalyst: Evolve. Yet Shobana Jeyasingh Dance was also aware that it was not fully taking advantage of funding opportunities available. Catalyst: Evolve offered the chance to develop a more comprehensive strategy and further unlock private giving.

What has Catalyst: Evolve supported in Year 2?

Kate Knight, Shobana Jeyasingh Dance's Development Associate, set out to expand the donor base and diversify funding streams. However, within the first year of the programme, she recognised that investing in the retention of existing donors was as important, if not more so, than increasing new donors. The organisation first used their Catalyst: Evolve capacity building grant to deepen relationships with current supporters and offer higher quality cultivation and stewardship:

“Our longstanding funders make up more than half of our private income and making sure they are happy about our relationship to them is absolutely essential.

(Kate Knight, Development Associate, Shobana Jeyasingh Dance)

Central to improving cultivation and stewardship has been facilitating more interaction with the Artistic Director, the new Chair and other members of the Executive team.

“We are at a stage where everyone understands what fundraising is about: our trustees, our artistic director, our chair. Our chair actually gave a really fabulous speech that highlighted the importance of philanthropy, and made an excellent and successful fundraising pitch during a recent event.

(Kate Knight, Development Associate, Shobana Jeyasingh Dance)

Further to strengthening existing ties, the head of development also worked to grow the company's family of supporters. Starting with trusts and foundations, they successfully applied for funding from the Wellcome Trust, securing £75,000 to support a new production.

In tandem, Shobana Jeyasingh Dance worked to develop individual giving through converting audiences into supporters, and the head of development organised a consultation with current funders and loyal audiences to understand what kind of philanthropic programmes would be most appropriate.

“We get to know people first and come up with an ask together.

(Kate Knight, Development Associate, Shobana Jeyasingh Dance)

The consultation fed into the design of two philanthropic programmes:

- The Creative Circle offered passionate audiences the opportunity to get closer to the artistic work of the company through a gift of over £500.
- The Apsara scheme (named after the heavenly dancers of Hindu mythology) offered individuals the possibility to enjoy a wide range of benefits through making a gift between £5 and £499.

The philanthropic schemes worked well: within a year seven supporters joined the Creative Circle scheme and 30 joined the lower level scheme. However, it was also found that converting prospects and audiences into donors is particularly challenging and harder than envisaged for Shobana Jeyasingh Dance because the organisation is a non-venue based touring company.

What key lessons can be learned?

Having completed their Catalyst Evolve grant the company is considering the best way forward. The philanthropic schemes and the new customer relationship management (CRM) system might open new doors to the organisation, but it is really the area of major donors where Shobana Jeyasingh Dance sees more opportunities. Engaging all board members will be absolutely critical to grow this ambitious income category.

The story of Shobana Jeyasingh Dance highlights how there is no 'one size fits all' model of fundraising. Fundraising works best when the organisation identifies its greatest strengths and weaknesses and works around them to create a sustainable income generation model. Converting audiences into donors might prove a very successful approach for some organisations, but it might prove challenging to others, especially if, as in the case of Shobana Jeyasingh Dance, they are not based in a venue. Identifying alternative

strategies is key, although this might prove particularly challenging for organisations that are based in regions where average wealth or interest in the arts is lower.

Read more on the Arts Council's website [here](#).

2.2.4 Awards for Young Musicians: Effective communication with prospects with existing and potential private donors

Context

For over 20 years, Awards for Young Musicians (AYM) have supported talented young people from low-income families to overcome financial and social barriers to reach their musical potential. They work across the UK and across genres.

From funding instruments and lessons and covering transport costs to expanding their musical networks, AYM works to give young people opportunities to perform and develop their talents across the UK. They also train music leaders on how to spot young people's musical potential, as well as lead new research. For example, AYM initiated and hosted the influential Musical Progressions Roundtables (2009 to 2014), which were funded by Youth Music.

Prior to 2007, AYM's funding had largely come from trusts and foundations but for the last 10 years they have pursued a strategy of income diversification and now have an even balance of income from trusts, individual donors and public funding, plus legacy support. AYM were early adopters of match funding campaigns and have participated successfully in the *Big Give Christmas Challenge* every year since 2011. For example, in the 2017 Challenge they raised £60,000 by match-funding individuals' donations with Challenge philanthropists. **Catalyst:Evolve was an opportunity for AYM to further grow their support from private donors** – particularly to develop a regular source of lower-level giving.

What has Catalyst:Evolve supported?

Before Catalyst:Evolve, AYM had just 2 FTE employees, which meant it was hard to juggle fundraising with programme and organisational development. For this reason, AYM used some of their Catalyst:Evolve grant to recruit a Development Manager to focus on developing their private donor income, whilst also increasing their capacity to raise funds from trusts and foundations, a source of income which is becoming increasingly competitive.

AYM have a **three-level giving scheme**. First, their Champions scheme (from £5 a month), targeted at lower level giving. Second, their Angel scheme (£1,000 PA), and third, their Guardian Angel scheme (£5,000 PA). AYM holds a series of exclusive events across each year both in London and around the UK, featuring performances from the young musicians the organisation supports, which act as an effective means to both thank and engage with existing supporters and encourage new donors. To grow and strengthen their private donor segment and improve long-term financial planning, AYM's new Development Manager puts considerable time into **encouraging existing and new donors to sign up to monthly standing orders**.

A key focus of AYM's fundraising, both for existing and potential donors is its *Ambition 1000* initiative, which aims to enable the organisation to support 1,000 young musicians each and every year. **Having a set target helps galvanise donors** around a shared and relatable objective. The 'double your money' messaging enabled by AYM's Catalyst:Evolve support was a considerable help too in **successfully communicating AYM's match funding capacity**. It was this match-funding of both small and large amounts that really pushed AYM forward to reach their fundraising target for Catalyst:Evolve a whole year earlier than originally anticipated.

While AYM already had a growing number of private donors, having a designated Development Manager and the additional resources the post could provide, enabled AYM to build their communications to donors at all levels: this was explicit in highlighting the organisation's match-funding capacity. The new post also provided the time to follow up and build those crucial relationships with donors from lower-level Champions to top level Guardian Angels.

“ A smaller ask for regular support is often harder in our experience: the bigger asks are often easier to secure.

- Hester Cockcroft, CEO

Having a dedicated Development Manager has also helped unlock the Chief Executive's time to work on applying to larger funds. Thanks to this increased capacity AYM was successful in late 2017 in its application to Youth Music's top tier Fund C grants programme, an application process which took around 6 months. Having been supported by Youth Music for some time, AYM is now a key strategic partner with this funder, as one of 13 organisations within the Alliance for a Musically Inclusive England.

AYM is celebrating its 20th anniversary in 2018 and last month held their largest ever fundraising event at Wilton's Music Hall in London. This included performances from notable Alumni, such as saxophonist Jess Gillam, as well as a brand-new commission from composer James Redwood, working with children from AYM's Furthering Talent programme. It was purposefully timed to be a month before their latest *Big Give* campaign, the aim being to use the event as a means to make the ask to prospective private donors and therefore reach their fundraising target.

What key lesson can be learned?

Despite having a Development Manager and a new Programme Manager, AYM remains a small team (4 FTE). Catalyst:Evolve has reinforced the organisation's belief that fundraising has to be a **shared responsibility across the organisation, for both staff, and trustees, with key volunteers also playing a crucial role as ambassadors too.**

This fundraising culture has been further embedded through monthly fundraising focused conference calls, where staff and trustee teams review their trusts and foundations and private donor pipelines and relationships, discussing prospects and agreeing actions. They also recognise that it is **important to**

review their case for support regularly, to ensure their approaches are bespoke to the recipient, whether an individual or a grant-maker, and responsive to their priorities and interests.

2.2.5 Writing West Midlands

Writing West Midlands is one of six regional development agencies for literature in England. Evolving out of the work of the Birmingham Book Festival, established in 1999, the organisation covers an area of 13,000 km/square, home to 5.2 million people from hugely diverse backgrounds. Each year they deliver a programme of events, training, and outreach initiatives designed to help literature flourish throughout the West Midlands, including the annual Birmingham Literature Festival in October.

Of course, fulfilling such a huge brief isn't cheap, and the team know how much private investment means to their work. They were part of the original Catalyst Arts programme that ran from 2010 to 2016, and used the opportunity to experiment with a membership scheme to encourage individual giving. When Writing West Midlands joined Catalyst: Evolve as part of a consortium with Writing East Midlands, they wanted to build on this and explore new ways to diversify their income.

Realising that success required a change in approach across the whole organisation, the team used Catalyst: Evolve as an opportunity to put fundraising at the core of their governance processes. They dedicated more of their board's attention to fundraising, creating a sub-group for contributed income and adding its work to their standing agenda for board meetings. Fundraising also became a bigger priority for the organisation's leadership team, with CEO Jonathan Davidson taking over responsibility for a number of fundraising activities.

As well as reviewing their internal processes, Writing West Midlands used their Catalyst: Evolve grant to hire an external consultant. Given the task of improving their approach to businesses, the consultant helped the team to refine their messaging and become comfortable approaching potential donors, as well as finding new opportunities and developing corporate relationships.

This decision to complement their success in individual giving with a new focus on corporate donations has paid dividends. Not only has it led to partnerships with various universities, as well as a collaboration with Virgin Trains, but also a renewed sense of self-belief throughout the organisation. 'I now feel more confident making the ask,' says Jonathan. 'I think this happened especially in the last two years, when we started to have success with big commercial organisations. This year I increased the ask 50% on average, and most people said yes. That made me realise we have a good offer.' In the next year they plan to build on this success by expanding their focus to grant-giving trusts and foundations, alongside strengthening their relationships with business.

The team are aware that competition for funding is fierce. 'We are getting better, but at the same time, everybody else is getting more experienced,' says Jonathan. 'Plus, very big organisations are good on this, making it harder for smaller ones.' Of course, asking for money is never going to be easy, but the organisation's new sense of confidence, combined with the support of their board and leadership, means the team are prepared to make the most of all the opportunities they face.

2.2.6 Z-Arts

Z-arts, a theatre and arts space in Hulme, is Manchester's only dedicated venue for children and families. Since 1999 their spaces have been a hub for creativity, providing a 230-seat theatre, gallery, music room, dance studio and weekly classes for children up to the age of 13.

In recent years, the venue has attracted public funding from Manchester City Council and Greater Manchester Combined Authority, as well as a place in the Arts Council's 2018-22 National Portfolio. Their work has expanded as a result, and Z-arts' Big Imaginations programme, dedicated to bringing children's theatre to the North of England, now operates across 22 venues in the North West.

Of course, expansion means extra financial pressure, and Z-arts have sought out additional private investment to complement the public funding. That isn't without its challenges – while the team had plenty of experience applying

for grants from trusts and foundations, asking for money from individuals and corporations was an entirely new experience.

That's where Catalyst: Evolve provided an opportunity. Realising they needed new skills to make the most of individual and corporate giving, Z-arts used part of their grant to hire a development manager, Gemma Rooke, who focused on building relationships with business. Simply having a member of staff to make these approaches had a big effect. 'It was all about taking the opportunities and asking for the opportunities,' says Gemma. 'I'm not doing anything ground-breaking. Just no one implemented it before.'

Having someone to focus on fundraising freed up the CEO to focus on longer term strategy. The company created a new fundraising plan, which made fundraising a priority for staff across the organisation, as well as board members. They then used the rest of their Catalyst: Evolve grant to fund training for staff to develop their funding application writing skills, as well as producing new, high quality marketing materials the team could use when asking for donations. By taking a more strategic, organisation-wide approach to fundraising, the team made use of everyone's skills, and maximised their ability to make the most of leads.

The new approach proved to be a success when Gemma met with a board member of a local construction company, Renaker Build, who was keen to donate in a personal capacity. After hearing about the projects that his donation would support, he knew that Z-arts could be a good fit for Renaker, who were looking to do more work with local communities, and he put the organisations in touch.

Charged with developing the relationship between the two organisations, Gemma has helped to create a partnership that has been beneficial for both of them: great PR opportunities for Renaker (plenty of pictures of children in hard hats), who in return provided the largest corporate donation in Z-arts' history, helping the team to surpass their Catalyst: Evolve target. The relationship has continued to develop, with further donations from Renaker, including funding to replace Z-arts' theatre seating rake.

In future, Z-arts hope to build on their initial success, establishing deeper relationships with businesses to help them bring more of the best quality theatre and arts to children across Manchester and the North West. The team have

already started working with a social housing provider, and have found their experience with Renaker invaluable in establishing this new relationship.

The experience of Z-arts shows how much can be achieved by reaching out and asking for support when the whole organisation is on side. Having a dedicated fundraiser provided a focal point for relationships with donors, but it was the support of the board and the rest of the team that allowed the organisation to make the most of these. That's the power of engaging your board.

2.3 Year 3

2.3.1 The Hive: Building confidence through a well-planned and inclusive crowdfunding campaign

The Hive is an arts charity and vibrant town centre venue in Shrewsbury. It offers live gigs, film screenings and training, as well as running projects and programmes across Shropshire and Telford, utilising creativity as a tool for social impact.

Catalyst: Evolve was an opportunity to develop an in-depth and inclusive fundraising strategy. The Hive wished to focus on their case for support and the best way to communicate this to donors and prospects.

They learned that fundraising is a long-term journey, where plenty of time and resources are needed. They therefore ensured that all of the staff team, trustees, volunteers, young participants, audiences and project partners were well-informed about the campaign and understood its processes.

In order to enable this, The Hive team allowed five to six months of planning and lead-in time ahead of their crowdfunding campaign. These months helped them to feel prepared, so that all members of the staff team and trustees understood the purpose and aims of the campaign, feeling a sense of involvement and ownership. As a result they could articulate and share the campaign more widely.

The crowdfunding campaign launch worked well to garner interest from local supporters, businesses and press, which then helped to maintain their interest throughout the four weeks that the campaign ran. The social media campaign was invaluable in helping to spread the word, bringing in some of their biggest donations through video stories, case studies and photos showing the work of the charity.

Even though they did not reach their set target, they raised over £3,500. This was recognised as a huge achievement, especially as this was their first crowdfunding campaign. This gave the team the confidence that they could do it again in the future.

“ It felt like a huge achievement for our first crowdfunding campaign and has bolstered our confidence to feel like we can do it again when the time is right.

2.3.2 GemArts: Effective use of CRM to profile and target donors

GemArts is an arts development organisation based in Gateshead. They profile and programme new and exciting culturally diverse arts, through concerts, events, festivals, workshops and commissions with regional, national and international artists across all artforms.

During the Catalyst: Evolve programme, GemArts implemented a new customer relationship management (CRM) system. The introduction enabled the organisation to develop new technology and methods of giving, which were driven by data.

Through a data-led approach they were able to be more effective in targeting individual and corporate donations: adding the donation function to their website; maintaining a relationship management database; testing new campaigns, e.g. online/social media; and researching new prospects and proposals.

2.3.3 The Marlowe Theatre: Embedding the entire organisation and change attitude towards fundraising

Catalyst: Evolve enabled The Marlowe to increase their capacity for fundraising, leading to a change in attitude towards fundraising across all levels of the organisation.

Canterbury-based The Marlowe is a relatively large organisation awarded with £150,000 Catalyst: Evolve funding. Of this, £45,000 was allocated for capacity building, and the rest has been secured thanks to the match-funding element.

Catalyst partly funded the post for a development manager who, thanks to her previous experience in fundraising, saw the opportunity to change organisational attitude toward fundraising. Thanks to a series of activities, the entire organisation is now more aware of and engaged with fundraising, and moved from a 'siloed' approach to a 'shared responsibility' approach.

“ And I think actually the big change in which Catalyst really helped, was the change within the organisation. Here fundraising was very 'siloed' – it wasn't really joined up. And I think that was one of the really good things about the grant: it actually broadened the interest in fundraising, and we managed to do bigger projects that managed to bring funds. We worked with a consultant to understand how to integrate fundraising across the whole theatre.

2.3.4 Impressions Gallery of Photography: Getting to know the audience and improving communication

Catalyst: Evolve enabled Impressions Gallery of Photography to get to know their audience better and to test what works best with them. They also developed a more effective way for presenting their activities and their impacts on communities.

Impressions Gallery of Photography is a visual art gallery located in Bradford. It employs less than nine full-time staff members and was awarded with £113,810 Catalyst: Evolve funding. Of this, £34,120 was allocated for capacity building, and the rest has been secured thanks to the match-funding element.

Impressions Gallery's fundraising campaign, Be Part of the Picture, was launched in August 2017 and ran for the duration of Catalyst: Evolve. Along the process, the organisation managed to articulate better their positioning, revise their target fundraising, and get to know their audience better.

The organisation reported that consultation with audiences has been useful in developing their individual giving programme and specifically in understanding how to best position their ask. In their case, for example, Impressions Gallery learnt that their audience prefers giving cash donations in person resulting in higher income than originally projected (e.g. via donations boxes, event donations). In contrast, the uptake of the individual giving programme was lower than anticipated.

The most important change noticed by the organisation, however, was around the confidence in communicating the charitable status of their organisation, and the ability to embed their need for fundraising and donations in their activities.

“ Being able to articulate this to our audiences and supporters has been fundamental to increasing our income from private giving

This confidence was enabled by activities such as away days with the board and staff team to scrutinise messages, consultations with audiences, development of their individual giving campaign and ongoing assertion of their work as a charity.

Arts Council England
The Hive
49 Lever Street
Manchester M1 1FN

Email: enquiries@artscouncil.org.uk
artscouncil.org.uk

@ace_national
[Facebook.com/artscouncilofengland](https://www.facebook.com/artscouncilofengland)

Charity registration no 1036733

ISBN: 978-0-7287-1585-1

© Arts Council England, July 2020

Written, edited and produced by BOP Consulting. Commissioned by Arts Council England.

We are committed to being open and accessible. We welcome all comments on our work.

Please send these to: National Director, Advocacy & Communications, at Arts Council England, at the address above.



BOP
Consulting

BOP Consulting is an international consultancy specialising in culture and the creative economy.

BOP convenes the **World Cities Culture Forum** (WCCF), an international network of more than 35 cities. www.worldcitiescultureforum.com

London

Henry Wood House, 2 Riding House Street,
London W1W 7FA

Edinburgh

16 Young Street, Edinburgh, EH2 4JB

Shanghai

213 – 214, No. 585 Fuxing Middle Road,
Shanghai 200025, China

Web

www.bop.co.uk

Twitter

@BOP_Consulting

Blog

www.bop.co.uk/articles