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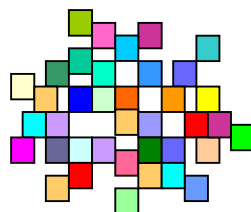
MOSAIC

Managing an Open and Strategic Approach in Culture

“Funding the future”

A user's manual for fundraising in the arts

Andrew McIlroy



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Foreword

As the MOSAIC project is entering into its third year of activity, we are pleased to launch a new collection of small guides aimed at cultural policy-makers and cultural administrators, as well as directors of cultural institutions, managers of cultural centres and associations or project leaders. Each new publication in this collection will cover one key issue in the cultural field and will try to provide readers with practical suggestions on how to address the complex cultural challenges of a continent in transition.

Our intention through these guides is not to promote one specific model of cultural policies or management, but rather to offer policy makers, administrators and managers a large sample of measures, incentives or practices that have been applied effectively somewhere in Europe, in order to help them to define by themselves which solutions might be the most appropriate to their own national context.

The first publication in this new collection, *“Funding the future” – A user’s manual for fundraising in the arts*, is dedicated to what is most probably one of the major concerns of cultural managers all over Europe. This issue is even more crucial in South-East Europe, where the States which were once the sole contributors to the arts have been bound to reduce considerably their cultural expenses due to the economic situation, and where this same economic situation makes it difficult to attract money from businesses. Fundraising in the arts has become an art in itself.

In order to help cultural managers to develop their skills in this aspect, Andrew McIlroy proposes a number of practical suggestions in his guide : he goes back over a number of fundamental concepts and definitions in order to develop a clear understanding of the different kinds of possible funding, he illustrates several effective techniques which may help when applying for these funds, and, last but not least, he provides a detailed list of sources of information and of potential funders.

We hope that *“Funding the future” – A user’s manual for fundraising in the arts* will be a useful companion to all those who are engaged in the difficult challenge to gather funds for culture, not only in South-East Europe, but all over the continent.

Vera Boltho
Head of the Cultural Policy and Action Department
Council of Europe

Preface

Fundraising has become an unavoidable part of the day-to-day work of many arts organisations. I hope that the following information will prove useful and motivating to those arts managers who are trying to raise funds seriously for the first time. There are many gaps in the publication – so much of fundraising is about personal skills and information, and this can only be acquired over time. Nevertheless, I hope that the publication gives some guidance to those arts and cultural organisations who are confronting the complex and often frustrating reality of modern finance in the arts. I am grateful to the MOSAIC team, both for their initiative in producing a general guide to fundraising and for their kindness and support while writing this document. Special thanks must also go to Lisa Ball-Lechgar for her editing help and to Clare Cooper, an expert and committed fundraiser as well as a very dear friend whose advice was always pertinent and constructive.

Andrew McIlroy
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Section I

A. Concepts

The present publication is an attempt to explain some ideas in fundraising and to give some practical suggestions for developing your skills. Fundraising has now become a standard part of the arts in Europe. Even highly centralised countries with a proud tradition of public subsidy now encourage the arts to seek funds more broadly. Virtually all governments are redefining their priorities and the arts and heritage face growing competition from education, transport and the environment. There simply is not enough money to go around. The need to attract money from businesses, from foundations and from patrons is greater today than it has ever been. The challenge is particularly acute in areas where the state once had sole responsibility for funding the arts, or where the economy is in a period of reconstruction. There may be infrastructural problems, there certainly are economic problems and there are also psychological barriers to developing the skills and the relationships required. Fundraising needs commitment, both on the part of the fundraiser and also on the part of the artist.

Everybody needs to be working together in the same direction for fundraising to be successful. For this reason, the first section of the publication deals in some broad concepts which should help to situate the discussion in a broader intellectual environment. Then we turn to practical steps for fundraising and an attempt to trouble shoot some frequent problems.

- **From the Artist Craftsman to the Artist Genius**

For most of the history of western culture, art has been subservient to economic and political conditions. The medieval craftsman and artist, often anonymous, worked to fulfil the commissions and ambitions of princes and priests. Art was either religious or else it reflected the commissioner's desire for riches and artefacts. The late medieval artist-craftsman worked within these conventions. The resultant art was part of the community from which it sprang. Patronage was not just the answer to the artist's needs, it was the very engine that drove creation itself. Even at the height of the Renaissance, the artist depended closely on the generosity of the patron, many of whom are now remembered in their own right. However, the growth in individual and political liberties also influenced, and was influenced, by the artist. The romantic conception of the artist is the lonely genius, someone who works outside of conventions and rules. The Romantic Artist has very little to do with money. Such an artist is prepared to live in an attic and starve for his art. Those who do not understand him are philistines, or simply uninformed. The "Romantic Artist" gave us the concept of the Artist as independent of other people's values, and this artist provides us with a language that allows us to tap into our deepest feelings and fears. However, some thinkers have criticised the Romantic conception of arts as being uncoupled from its religious, social and economic roots. After all, genius belongs to no time and no place, it transcends frontiers and history. Today's artist is in a very different position. The arts today are on one hand social, political and economic and on the other very highly individualised and aesthetic. The artist-manager must balance "art for arts sake" with "art for everyone's sake". What role does funding play in these decisions?

- **From the artist genius to artist businessman**

Today's arts manager has many similarities with the business manager. Many of the challenges are the same. Planning, writing contracts and setting up travel schedules, keeping staff happy, attracting the consumer to the product, finding and managing money. "Art as business" is not a new phenomenon but one that has become more important in recent years, as the arts become more obviously part of the economic environment. One result over the past 20 years has been the rise of management principles in the arts, which include marketing, personnel policies, site management and sophisticated budgeting and planning. These are often adopted from the business world. Fundraising is one branch of these new management disciplines and many of the approaches and techniques in fundraising are similar to other management skills. Fundraising is also relevant to other aspects of an organisation - such as audience development, programming or educational work. Thus developing your fundraising capacity should go hand in hand with improving your overall organisational efficiency. Note that these changes in the arts funding environment are very similar to changes in other sectors, and in particular the voluntary sector. The charitable sector has learned very quickly how to respond to the new challenges both of "funding" and of "function" in today's world. They are becoming more business-like and more professional. They are raising money from wider sources and becoming involved in strategic policy issues at the very highest level. They are well serviced by associations and by networks at the national and the international level. In many ways, this is the model of development that the arts must copy to achieve their own successes in the future, without compromising their values and their creativity.

Some arts organisations complain that they spend too much time managing and not enough time creating and thinking, and it is easy to have sympathy with this point of view. The arts do not aim to be good managers, but to inspire, to delight and to instruct. At worst, management principles can be full of jargon, slow up decision making and hamper the arts ability to find quick solutions. At best, management principles help the arts to think clearly, to plan quickly and to adapt to a rapidly changing environment. Management principles exist to facilitate the work of organisations, including the arts in today's modern, complex societies. They should help, not hinder.

- **Four new arguments for culture.**

The arts have a central role to play in the development and growth of modern societies and economies. The arts are important employers, they contribute to tax returns through ticket sales, they make the urban environment an interesting and dynamic place to live and do business. They provide the creative input that has such an effect on other industries such as design, advertising, retailing, graphics or new technology. Certainly, culture counts, but the arts are still not so good at defining why they matter. One of the challenges that the arts face all over Europe, but particularly in areas undergoing rapid social and economic change such as the Balkans, is to find arguments for the arts that define these broader values.

Fundraising is largely about defining these priorities in such a way to ensure that the arts appeal to a wide range of funders.

In October 1999 the World Bank ran a conference in Florence entitled "Culture Counts". The conference signalled an awareness on the part of international organisations that culture was a more important part of the economic and social development process than had previously been thought. Such arguments are important because the arts may not feature very highly on the policy priority lists of either national administrations or international donors. The arts have to find arguments that convince funders that they are essential participants in the construction process, and that funding the arts is not funding the "decoration on the cake" but funding the cake itself - the very building blocks

of society and not just the entertainment aspects. In the “Culture Counts” conference a matrix was developed of four reasons why the arts are relevant to today's business. These arguments are briefly given below and they will provide you with some arguments for talking to funders from a position of confidence.

(i) ***The Development argument***

Culture plays an important role in the economic and social development of nations. Culture and the arts can play a part in improving health and education. The heritage sites of a country can be focus for their tourism development, and a spur to developing better infrastructure. Smaller countries that have no natural resources will have to rely on their cultural traditions to provide a basis for an economic growth. City centres will benefit economically from a vibrant cultural life, attracting bars and restaurants and late night shoppers. Rural areas will rely on cultural traditions to maintain a healthy, close knit fabric. Crafts may be an industry opportunity. Businesses and foundations who fund these activities are funding the country's economic growth

(ii) ***The Cohesive Society argument***

The definition of culture here can be very broad indeed. Culture is part of what makes societies function. Culture can provide public spaces where people can meet in trust and security, even in ethnically diverse areas. Theatre can explore issues that may be dangerous or difficult in the political arena. Dance and music can give people a sense of common identity even in the midst of political tension. The arts contribute to educating not only the young but also adults about their role in society and their vision of themselves. By funding arts projects that focus on community building, the sponsor or the trust is contributing to a healthy environment for the future.

(iii) ***The Marketing argument***

The arts and culture can be part of a branding exercise to change negative perceptions of a country, especially those which have suffered violence and economic collapse. Many European cities and regions (from Bilbao to Ireland) have used the arts as a way to promote themselves. Also, the business community is very interested in using the arts to market themselves, by associating the business name with an appropriate cultural activity. A challenge exists to convince businesses that this sophisticated form of promotion is also possible and relevant in a developing economy.

(iv) ***The Knowledge economy argument***

Cultural diversity is an important resource for the future. The industries of the future (tourism, leisure and high technology) require interesting content, information and creative ideas that the cultural sector can provide. In order to retain the young people on whom tomorrow's economy will be built, nations have to offer a complex and rewarding mix of cultural products for their consumption, both modern and traditional, both international and home-grown. The creative future of a nation can only grow out of its creative present.

B. Definitions

What is mixed funding?

Mixed funding is a term that refers to the full range of all possible sources of finance for culture. Most of these sources of finance have always existed - ticket sales for example, or patronage where wealthy individuals support artists. The difference is that today there is a role to be played by businesses. Mixed funding can be seen as an important opportunity for developing the role and the relevance of the arts. Fundraising is simply the professional skill of bringing all these funding sources together in order to create a flexible funding package that allows the arts organisation to do its job. The fundraiser may be an artist or a manager, but in both cases will need a broad range of skills to build funding.

The fundraiser needs to develop a clear understand of the different kinds of possible funding, some definitions of which we give below. It is important to promote this awareness in executive boards and among the public and business supporters. There is a lot of confusion about what some of these words mean and this can make it difficult to develop a clear policy. For example, *sponsorship* is not simply *subsidy* from another source (i.e. business). It is a quite different kind of funding mechanism, it requires a different approach and demands very different returns, placing a new set of responsibilities on the shoulders of the arts group. Below we give the main elements of these mixed funding packages.

(i) Subsidy

Subsidy comes from those bodies which have a statutory responsibility to fund your work, usually with money gathered through the tax system. Subsidy remains the main source of arts funding in most European countries, unlike the USA where private contributions make up most of the arts finance. Even the most enthusiastic fundraisers in Europe believe that the state has a responsibility to continue to fund the arts. Not only is it difficult to raise money for certain kinds of activity, such as salaries or repair work to buildings, public money provides a guarantee to other funders that the work is of the right quality. Many arts groups in Central and Eastern Europe have seen their public subsidy cut drastically and are having to cope with a new funding situation that has been thrust on them too quickly. It is to be hoped that other transition economies will implement a staged approach where public subsidy is removed at a progressive pace to allow the arts to adapt to the fundraising challenge. In any case, the aim of fundraising should be to supplement public money and not substitute for it (although this hope seems ever more forlorn in today's climate).

(ii) Grants

Grants are slightly different to subsidy and will become of increasing importance in the future. Subsidy is the *statutory responsibility* of a government body as defined above. Grants can be understood better as a *discretionary* decision to fund as part of a wider set of objectives. The money still comes from public sources. Many international bodies such as the Council of Europe, the European Commission, UNESCO or the World Bank will provide financing for specific projects. This is *grant* funding, not *subsidy*, since the funds will usually be tied to very specific outcomes. For example, a national cultural ministry usually has no choice but to fund its National Theatre; a public body such as UNESCO may choose to fund the National Theatre or some other theatre depending of which best delivers its overall objectives (education, economic development, international co-operation programmes). The difference is important in that subsidy is often the result of historical relationships, but grants have to be developed in an on-going relationship. Grants require an active relationship to be established with the grant body and proof of professionalism or results. There is a general move towards grant funding in many European countries.

(iii) ***Earned income***

Earned income is the money that an arts organisation earns through ticket sales, the sale of programmes, commissions etc. Many arts organisations have become very creative in supplementing their finances through earned income. Museums can hire out their galleries for marriages, theatres hire their auditoria for sales presentations, set designers work with businesses to set up stands at trade fairs, dance groups make T-shirts and sell specifically commissioned merchandise. The museum and gallery world in particular has become very good at supplementing their income from other sources, and the museum shop is now a standard part of many museums. However, great care must be taken in developing such complex income sources. A shop or restaurant is a business and must function as such. It may be best to engage a professional to run a shop for you.

(iv) ***Sponsorship***

Sponsorship is the payment of money by a business to an arts, heritage or museum organisation with the explicit objective of promoting its name, its products or its services. Sponsorship is part of a business' general promotional spending and may encompass a sense of corporate social responsibility. The sponsorship is usually deductible as a business expense within certain legally defined limits. This definition is very important. Sponsorship demands a return on the investment. The arts organisation or museum is selling a product (itself), and the business is buying a certain number of benefits in return. The relationship is characterised by a high level of servicing for the sponsor.

Some sponsorship can be very aggressively commercial - they may want to promote the name of a certain beer, or get press and publicity. Or the sponsor may be more subtle. They may wish to entertain 20 key clients in a sophisticated and cultured environment, or communicate that they have opened a new office in the region. It may be very low-key and long-term indeed, as where a business supports the arts out of a sense of its corporate responsibility. A business may finance the arts because they believe that the arts and culture contribute to a stable and vibrant economic environment in which they will be able to attract employees more easily. In every case the business is searching for a return on its investment, and will require a degree of public recognition and specific benefits. The more these are defined and evaluated, the more successful the fundraising.

(v) ***Trusts and foundation giving***

This form of financial support differs from the business world in one major respect. Trusts and foundations exist to fund projects that match their objectives. An educational trust will fund a schools project to bring theatre to young people as part of their studies, or an environmental trust may fund public awareness campaigns or be interested in supporting public sculpture on reclaimed land etc. As long as you match the requirements of the trust and fill out the application form correctly, you stand a good chance of being funded. The business sponsor on the other hand does not have any responsibility to fund your projects. If they decide to fund it will be because they consider that your project offers them some important or valuable services in return, such as publicity, a chance to entertain in beautiful surroundings or the opportunity to promote their product. The business sponsor is therefore a more difficult proposition than the trust and foundation and requires more detailed work to attract. In two ways both kinds of funders are similar, however - they require dedicated research to identify and they expect the highest standards of professionalism in your approach. The fundraising methodology give below if therefore relevant to both kinds of funders, although there will be differences of tone and emphasis in any particular case.

(vi) ***Patronage and mécénat***

Neither of these two words are used with great frequency in the Anglo-Saxon world, although they are key in other environments where they may have legal and technical definitions. Their use poses

problems because it can create confusion in the minds of the funders or arts organisation. To begin with, the word Patron or Mécène gives an impression of an educated, liberal individual who desires to fund the arts with no specific return. Every country and time has had great men and women who gave money to the arts and thereby financed much of European culture since the medieval period. Such patronage was usually closely connected to personal dynastic and political interests some of which may still be relevant today. They tend to be prominent or wealthy people who have a long and committed engagement with the arts. In fundraising terms, there is still of course a desire for money with "No strings attached", i.e. money that is the result of pure generosity. When such money arrives it should be counted a blessing from heaven, but unfortunately, like many heavenly blessings, it cannot be counted on! In France and some other countries, mécénat is also a recognised form of corporate giving, but it is one that limits the services and benefits that the arts can offer in return. Given the difficulty of persuading businesses to fund without a quantifiable return, the French have now developed the concept of *Mécénat avec Contrepartie*, which comes very close to sponsorship. Mécénat has many advantages; it is often long-term, often reflects the business' wider social and cultural concerns and does not focus so narrowly on an immediate commercial benefit. In France and Italy such mécénat is the responsibility of a Business Foundation which will have a long term strategy to support the arts. The approach to these organisations is closer to the trust and foundation model.

(vii) ***Donations and appeals***

A donation is money from an individual, a business, a trust or a foundation that is given with no expectation of any return other than a "thank-you" and perhaps a written line credit in a programme. A donation is a *gift*, not a contractual arrangement. Some of the fundraising tips included below are also applicable for donations in terms of planning and research. Many arts organisations raise a lot of money from donations, especially in the heritage field, where a significant source of finance is legacy income from wills and testaments. In general the arts do not attract as many donations as other charitable sectors such as children or animals, perhaps because the arts do not always touch the same chords of sympathy. On the other hand an "appeal" is a specific sort of fundraising approach that can be very successful. An appeal is like a Fundraising Drive, where for a short period a large sum of money is raised for a specific aim. Appeals tend to be emotional undertakings, with a commitment to the conservation of a famous site, the repair of the roof or the floor of a national monument or the building of new theatre auditorium. In an appeal, all the fundraising sources are brought together, and all the various funders are approached with the same project. Appeals require a lot of planning and co-ordination. They also benefit from having a famous headline figure, an actor or thinker who will be the symbol and the spokesperson of the Appeal.

• **Ethical issues**

The arts are often very worried that private funding will imply new pressures on them to conform. They fear that difficult or experimental work will not be funded. They worry that their programming will be commercialised. As a general principle, you should never compromise your artistic visions for the sake of the funder. If the business does not like your work, they may choose not to fund you, but they should not be allowed to pressure you to produce propaganda. If they offer to fund your orchestra only if your players wear T-shirts with their logo, you should say no. It will have a bad effect on the public and backfire on their public relations. However mixed funding does have positive effects on the arts. It makes them pay more attention to their surrounding business and economic environment. It lays greater stress on the number of people who come to the play or the exhibition and the quality of the experience. It may bring in new audiences who have had little experience of the theatre before, or cause you to change your programming times. Throughout this process please remain aware at all times that the arts and business do have common interests. There may be difficult times, but in general the business world will not try to interfere with your work - it is not their area of expertise. Try and learn from them where you can.

- **Differences between the performing arts, visual arts, museums and heritage sectors**

The following guidelines are generalised from the experience of different sectors, trying to raise money from different sources. Obviously there are many differences indeed between the performing art, the visual arts, the museum and the heritage sector. Lead-in times are different, building and capital costs are much larger in the heritage world, conservation can offer fewer opportunities for promotion while the performing arts are less permanent and have smaller audiences. In particular the time scales for the heritage world are much longer than for the other sectors. The visual arts and museum world benefit from excellent spaces for entertainment and hospitality. The performing arts are often very good value for money and have the most flexible product for the funder. But each sector has its own story to tell. All of these sectors share one common feature that is of interest to the private funder, whether business, individual or foundation - they all have audiences. Maximise the numbers of people who come to see your "product" and this will in turn increase the interest of the new funding community.

- **The role of government**

The primary responsibility for funding arts and heritage should continue to lie with government and public bodies. Only they can provide the foundations of a healthy cultural environment by funding training venues and productions or exhibitions. Private funds must remain a supplement, and not become a substitute for public money. Even the most enthusiastic European fundraisers do not want to see a situation similar to that in the USA, where only the most prestigious arts organisations can raise money. But government has another important role in this area. Government must support fundraising by using tax and legal tools. Chief amongst these are:

- (i) A positive tax treatment for businesses and individuals who support culture
- (ii) A clear position of the legality of business support for state and public institutions
- (iii) A simple statement of when sponsorship or patronage may not be appropriate (children, arms companies, cigarette manufacturers etc).

Governments can also help to create a generally positive environment for giving to the arts by training the arts in the necessary skills and by informing the business and foundation community of how they can help. The public sector should seek to create a broad framework for mixed funding. They can help to define the respective roles of the various partners, and can set up guidelines. There needs to be flexibility and a minimum of legal intervention, but a strong clear statement of support for sponsorship can be very effective in encouraging businesses to participate. Of course the government has a role in strengthening the market generally, and in applying tax incentives or challenge funding schemes (where private money is matched by public money). Above all, arts organisations must not be penalised for raising money. For example it is clearly illogical to take public subsidy away from institution which are successful at raising money - why would they bother to try and raise money if they are only going to lose it afterwards!

This issue should be non-political to the extent that this is possible. Although left and right wing governments have different positions on tax exemptions for example, all governments now recognise the need to provide wider funds for the arts. The arts should work to define a clear programme for private sector giving and then develop support for this position amongst all political parties. This lobbying can be carried out in collaboration with business associations and voluntary sector organisations.

Section II Techniques

A. Ten steps to raising money

Fundraising depends on many different elements. You will learn many of the rules as you go along. The following are basic ideas to help you on your way.

There are three golden rules: **BE READY! BE CONFIDENT! BE CLEAR!**

(i) *Analyse your organisation and its needs*

The first step is to take a careful look at your organisation and identify your strengths and weaknesses. For example, if your marketing is underdeveloped, you may find that you cannot fulfil the requirements of your funders for an adequate audience. If your educational programmes are bad this may make you less interesting to businesses, or to trusts which focus on education. Fundraising is not just about cash! It may be that what you need is publicity, free accommodation for actors, paint or repairs to your building, improved lighting, air tickets etc. Draw up a list of all the things that you require both long and short term and use this as guide, or a map to your fundraising projects. Here are some of the relevant questions to ask.

- *What are the funding priorities, people, buildings or projects?* Some kinds of project will be much less likely to attract funds from private funders than others. For example, your real financial problem may be paying salaries, but very few funders want to fund administrative costs. Many people do successfully raise funds for capital projects, such as reconstructing the roof of a gallery or putting in new seating to a theatre, but appreciate that these require large amounts of money and fundraising over much longer periods of time. Both trusts and businesses want to support projects, but not all or any projects. They tend to like those projects that have the biggest audiences, or those that match some of their own concerns, such as young people, tourists or certain kinds of conservation work. Do not use fundraising to simply plug gaps in your budget (although this is what it will in fact do). Use it to match your projects with funders' priorities through ongoing research.
- *Do we have the resources in time and personnel?* Finding funds needs investment. As with all investments you have to make an initial outlay and there will be a certain amount of risk attached. To seek out and manage fundraising you will need to put together sponsorship packages or trust applications. This will take time. Once you have attracted funders on board, it will take time to service them and this will generate extra work for you or your colleagues. It is unlikely that many organisations in a difficult position will be able to hire professional outside help. You can raise the funds yourself, allocate work to existing staff or even recruit voluntary assistance. But in every case you must decide who has the responsibility to raise funds and manage this.
- *Have you fully exploited the potential of the other funding sources?* (see earned income section above) Sponsorship from businesses or trusts and foundations can be the most difficult part of your funding mix. In general, it is better or easier to exploit other funding sources to their maximum than raise money from external sources such as tickets sales, merchandising and services (hire of your galleries for weddings for example). Of course, once you have improved your other income generation sources, this will help you in providing a good service to your external funders.

(ii) ***Policy and plans***

All the points mentioned above come together in a funding policy, which is a simple, short document that sets out all the relevant issues for your organisation in fundraising. The following points may also be useful to bear in mind.

- *Are there limits on who you should approach?* Some businesses support the arts because it allows them to associate themselves with an organisation that will improve their image in the eyes of the public, so-called "benefit by association". In the case of some industries such as the tobacco or alcoholic drinks industry this may not be appropriate, especially if your project is aimed at younger people. It is up to you to decide what is right, but it is useful to clarify this at the very outset so as to avoid disagreements later on.
- *How much can you offer funders?* How much are you prepared to offer? The golden rule must be never compromise your artistic policy for the interests of the funder. This is in any case counterproductive for your funder since they are seeking an association with the very qualities that make you special. Remember you are the arts expert! On the other hand, many arts organisations have very traditional and conservative views. There may be a feeling that business money is tainted, or that a foundation is pursuing its own agenda. The reality is that today's audience is used to seeing a variety of funders involved in the arts. Audiences also accept that businesses have a right to be recognised for the work that they do, and that therefore the presence of logos etc. is perfectly acceptable. There will be sensitivity about some demands. Could you agree to rename your event incorporating the sponsor's name? Would it be acceptable to rename the building to include the name of the foundation that is paying for its rebuilding? You must be confident to tell the sponsor that an inappropriate form of recognition will in fact have the opposite effect to that desired.
- *Are you willing to adapt your programming policy to suit the interests of funders?* There may be cases where this is appropriate. For example focussing your work on an ethnic group for a season may suit some funder interests but also increase your audience and raise your profile with new ethnic groups. Changing the dates of your festival may suit the tourist traffic in a particular area, and including certain kinds of popular music or folk activity may widen your appeal, attract new audiences and please the sponsors as well as your box office. Funders sometimes have good ideas about what works and what does not work.
- *How to plan fundraising?* You need to organise the process of fundraising, putting dates on actions and deciding who is responsible for each of the main activities. Put simply, who does what, and when? How long will fundraising take? How will you carry on the meantime? What will be your first fundraising targets? Who makes the main decisions, you or your board? What are the short term, medium term and long-term targets? What role will volunteers play? Go through each of the points in this "techniques section" and decide whether each is something you must do now, or later. Your plans can change with circumstances, but the destination remains the same. So think of your plan more as a road map to check how far you have arrived after each day's work.

(iii) ***Build a development board or committee***

Above we talked about the possibility of using volunteers to raise funds. Development Boards or Committees are perhaps the most effective way of doing this. A development board is a group of people who support your organisation's work and who are themselves important or influential people in the outside community. They generally are business people (who are particularly useful), academics, politicians, intellectuals and society figures. It is better not to approach a potential

funder "cold" and these individuals will be able to get meetings with the right people more easily than you. They are voluntary, and unpaid, but have the responsibility to help you to identify who might fund your projects. In the USA such boards are governed by an unspoken rule: Give, Get or Get Off! i.e. every member has to give money themselves, encourage friends to give money or leave the board. Such development boards are essential in widening the network of possible funders of your work in the long term. They open doors, advise you on your approaches and help to convince funders that your work is valuable. They provide both skills, contacts and endorsement. Such committees can be very informal, but they are invaluable in asking for money.

(iv) **Research**

Some people say that there are three important things in fundraising; **research, research, and research!** You need to research potential funders all the time. Research is an active process. It is all about matching your organisation and projects with other people, institutions or businesses that reflect your work. The key to good research is to do it consistently and in depth. No one ever has enough time for research, and so it tends to be very neglected, left until there is some spare time or indeed forgotten about altogether! The easiest way to maintain your research is to do a little of it every day, or perhaps at set times every week.

- *Personalise your research:* Try to build up your own personal information bank of ideas, facts and figures and contacts. You will be surprised how useful this information will be, perhaps when you least expect it.
- *Explore all information sources:* magazines, newspapers, libraries are all good sources. Read the business pages regularly. Pay attention to advertising campaigns. Do not ignore word of mouth. Many of the best ideas for funders will come from conversations that you have with colleagues and friends.
- *Work outwards from existing contacts:* Draw up a list of everyone you know or who has a link with your organisation. Include people who are not themselves sponsors or funders. These may be intermediary contacts who can lead you to other sponsors. Try brainstorming with this group of people to suggest names of other potential funders or contacts. The aim is to gather as many names as possible, which you can then prioritise the research in more detail.
- *Join networks:* Join local business groups or chambers of commerce. Try to take part in networks outside the arts world. Set up your own arts network to share ideas and contacts. Try to find a balance between competition and collaboration.
- *The Internet:* This has simplified research enormously - once you have a name you can look it up in more detail on the web. Most annual reports of businesses and foundations are now on the web, with guidelines for their funding choices. There are also several very useful fundraising sites which can give you further information and ideas. Some suggestions are given in appendix C.
- *Build up a book of potential funders:* Try to write this information down. Many directors of arts organisations have very extensive networks of contacts, but the information is not always shared with other members of staff. It is a good idea to document your research so that someone else can come along and use it in the future.

A secondary aim of research is not to identify potential funders but to understand your socio-economic context better. There are so many changes happening all the time that the arts have to stay up to date not just with their own concerns but with the concerns of the wider environment. If a new tourism plan is launched for example, does this offer certain kinds of funding opportunities? If a new trust or foundation starts up, or closes down, in your region you need to know why and how to exploit this information. Being aware of how the economy is going, and the major challenges facing

business will help you to sound convincing and authoritative when you meet potential sponsors. Gradually your language will adapt to suit that of the funder. Fundraising is about being bilingual between the arts and funders.

(v) **Develop a sponsorship an funding package and proposal**

Go through this process in detail once and then it will be easier to reproduce good documentation for different funders in the future. Aim to be brief, clear and motivating.

- *Define your identity.* Funders want to know who you are and what you stand for. Use motivating and dynamic language. Avoid words like small and controversial. Say innovative, exciting and original. Do not make yourself sound like a “risky project”, but an “excellent opportunity”.
- *Define your audience.* There are two kinds of audience which are relevant; the people who come to see your work and the wider cultural environment of people who are aware of you and what you do. In this group we can include politicians, other artists, other businesses and the press and media. Business sponsors want access to your audience so that they can pass on a message. The more interesting your audience is, the more interested the sponsor will be. It is worth doing some research in order to know not only the size of your audience but their ages, incomes, occupations, level of education, frequency of attendance and geographical spread. Some of this information may be hard to find, but it will become increasingly important in the future as public and private funders try to define “value for money” in their spending decisions.
- *Identify your projects.* You have already worked out a list of funding priorities (i) above. Now define these clearly in terms of concrete projects. Here is a limited list of suggestions:
 - complete productions or exhibitions
 - single performances or displays
 - sponsorship of the whole organisation
 - sponsorship or support for a building
 - support for a season's work
 - education and access schemes (for prisons, children, the old or the disadvantaged)
 - competitions, awards and prizes (very successful at getting media coverage)
 - new commissions
 - tours, regional or rural work
 - conservation, restoration and preservation of individual artefacts
 - financing display cases and lighting
 - security equipment
 - CD's books, catalogues, videos
 - marketing and print (posters, tickets and leaflets)
 - the box office (equipment, tickets, reception area)

Think creatively. For example, awards are a very good way to interest a sponsor, raise your own profile and get good media coverage. Therefore a Prize for a Young Playwright, or for the Best Kept Gallery will get attention, and also provide a focal point to entertain other possible funders.

- *sponsorship benefits.* This section is relevant mainly to the business sponsor. The benefits package must contain list of ways in which your project will help the business achieve its objectives. Remember that they are not making a donation and will expect some return for their investment. Also bear in mind what has already been said about making benefits acceptable to both your board and your audiences. Benefits include:

- Publicity. Offer your sponsor a credit on all the printed material you produce. Include the logo, the name and an acknowledgement such as "sponsored by the XYZ company". As well as printed material you may like to credit your sponsors on websites.
- Programme acknowledgement. This can be much longer, and may include a personal message from your sponsor, or a few lines thanking them for their support
- Verbal acknowledgement. The best time to do this is at the launch party, or at an evening reception
- Programme advertising. It is customary for the sponsors to be offered free or discounted advertising
- Complimentary tickets. Sponsors expect a certain number of free tickets
- Priority booking. You may also want to offer priority booking or discounted tickets to staff (with 20% off, for example)
- Private views and performances are the best opportunity for the sponsor to network and develop new contacts. Always try to be invited, as some of the contacts will be good for you as well!
- Use of hospitality facilities. Many arts groups work in attractive surrounding. These are perfect for the sponsor's entertainment (although all food and drink should be paid for *separately* by the sponsor).
- Mailing lists. Subject to data protection laws, you may be able to offer the sponsor access to your mailing list. Alternatively you could include information about your sponsor in one of your own mailings.
- Display space. If you have enough room offer a display stand or a banner to your sponsor. You may want to put information about the sponsor's services and products on your web site.
- Product sampling. Display space can be linked to product sampling which is especially effective for alcoholic drinks or food products
- Durable items. These are objects that have a life beyond the project, such as T-shirts, mugs, CD's, calendars etc. Very many sponsors like to use these as gifts for their clients and customers.
- Use of images. Some sponsors will want to use your images in their own advertising or promotional material (annual reports etc)
- First refusal. Always offer existing sponsors the first refusal on new projects. This is very valuable if the second event is somehow linked to the first
- Media coverage. You cannot guarantee that the media will cover your event or that they will mention the sponsor. You can work closely with your sponsor to ensure that the press and media know who the sponsor is and why they are supporting you. The arts have to educate the media to see sponsorship as a positive force for culture, and to support it where possible.

Trusts and Foundations exist to disburse grants and support schemes so they may not require the same level of benefits and service as business sponsor. On the other hand, trusts and foundations are very interested in knowing how the project went, did it achieve its objectives and how many people were affected by it. Make sure that you keep your trust and foundation funders well informed of the progress of the project, ask them for advice and produce a careful evaluation of the impact of the project overall. Also, many trusts and foundations appreciate some recognition themselves, unless they actively say that they do not wish to be credited. Several of the suggestions that are relevant for the business world can therefore be applied to the Trust and Foundation sector, especially the professional approach.

- *How much does it cost?*

It is essential to set a price for the project. There is a difference here between sponsors and foundations. A foundation will know how much money it has to spend on certain kinds of projects and may say "Only projects between \$10,000 and \$15,000" or "Only projects below \$5,000". The business sponsor will assess the price on the basis of the value that it offers. Remember that they are paying for *benefits*. The wrong way to do this is to identify the shortfall in your budget and ask for this as the sponsorship.

E.g.	cost of staging event	\$5,000
	Less ticket income	\$3,000
	<u>Less subsidy</u>	<u>\$1,000</u>
	Shortfall	\$1,000

Therefore sponsorship \$1,000 INCORRECT!

The sponsorship may be worth twice or three times as much as the shortfall. On the other hand, it may be worth less. If you ask for \$1,000, you must offer \$1,000 worth of benefits. It can be difficult to put an exact price on the benefits, but it can be done. For example, if you offer the sponsor 20 tickets, this has a price. If you give advertising space, this has a price. If you put their name on posters, this can be calculated from advertising rates. Some things are much less tangible. If you allow the sponsor to hold a reception in your theatre, this is worth both the price of renting the space and also the special something that you offer that makes the space more valuable. You will be servicing the sponsorship and this cost should also be worked out and added on. It is a very good idea to discuss pricing with your fellow arts groups and try to come a broad understanding of what the market will bear and how much your colleagues are charging.

- *the proposal document.* The aim of this document is to secure a meeting or a telephone conversation. The ideal proposal is two sides of paper. It must be completely clear to the reader who you are, what you do and what you want. The benefits must be simply explained. You must appear confident, professional, business-like and flexible. Your proposal must get all of these messages across. You should include the following points.
 - Who you are. Much of this information will have resulted from your self-assessment. A short paragraph is enough, do not exhaust the patience of the reader too early!
 - Your supporters. Highlight everyone who has given you money in the past
 - The project. Explain both what the project is and what you hope it will do. A few references to your previous successes in this field is always impressive
 - Your audience. An audience profile will help the business or the trust to understand better what you do and the links with their own objectives and audiences
 - Publicity. Show your reader how you intend to promote the project. Highlight the amount of print, its quality and how it will be distributed
 - Special benefits. Be as precise as possible. Do not offer everything, only what is relevant or will interest them. You can negotiate new ideas later
 - Price. Simply state the price (plus sales tax or VAT if this is applicable in your country. Remember that you are selling a service like any other business. This does not apply to trusts and foundations or charitable donations for which no benefit is expected)

- *The covering letter* This should be no more than one page and needs to say why your company or proposal is right for this business or trust. If you cannot answer this question it is not likely that they will be able to! Make it easy for them to say "yes" by making the connections for them. Do not assume that the benefits of the sponsorship, or the impact of the project are so clear that they will be instantly obvious. At the end of the letter tell them that you will be contacting them in a few days. Do not lose the initiative! An example is given in appendix A.
- *Attachments* It is a good idea to include one piece of print from a previous production or exhibition if this is possible (particularly if it carries a sponsor's credit). A visual aid like this can be a very good back-up to the proposal but be careful not to overdo it. Trusts and Foundations may ask you to provide certain kinds of specific information to help them make their decision.

(vi) ***Match funders with projects creatively***

You have to target funders creatively. As a general rule of thumb, try to approach about 5 prospects at any one time, since not all of them will come through together. The aim is to build a group of ongoing contacts who may be at different stages of relationship with you. Some may be just names and ideas, some may have visited your organisation, some may have supported small projects, some may be preparing to commit larger sums of money, and some may be on-going supporters. The better your relationship with these contacts, the more creative you can be in adapting your projects to meet their wishes. You can discuss budgets more honestly, you can withdraw a project that does not suit and replace it with another, and you can offer them different benefits and services. Be prepared to negotiate with your funders to match what you need with what they are looking for. Remember that your funder may not see all of the benefits of the project that you are offering. It may be necessary to explain in detail what they can hope to gain from the relationship. Never assume that the sponsor or funder is more (or less) intelligent than you are!

(vii) ***Make an intelligent approach***

The most difficult thing can be to actually ask for the money. Be business-like. This is the moment to stop thinking like an artist and start thinking like a business person. The style and tone of your approach should reflect *their* expectations, not your own habits. Use aesthetic and critical terms sparingly. Never talk down to your potential sponsor. Present accurate and realistic budgets and always be practical. Be confident but do not oversell your project. The following points may be useful.

- *Find the right point of contact:* This is an important goal of your research. Always ensure that you send your letter directly to the decision taker by name. This may be the Director of Marketing or Public Relations for a business, or the Programme Officer for a foundation. Never use "Dear Sir or Madam," to start your letter. These proposals usually go in the bin!
- *Speak to the contact:* Tell them that you are sending the proposal through. Do not try to sell the idea over the phone
- *Send in your proposal and covering letter:* Include your printed attachment if the quality is good
- *Make a follow up call:* Always check that the proposal has arrived, answer any immediate questions and set a date to meet. Getting this date may be the difficult part and you may have to rely on the support of someone from your development board to convince the contact to meet you
- *When (and if) you meet:* Make sure that you have researched the business, present yourself well and according to business conventions. Make eye contact and try to appear relaxed and

confident. Foundations may not require you to meet up with them, although the larger ones may have an area representative who will probably want to evaluate you face to face. Businesses seldom sponsor without some personal contact, so if you get a meeting it is a good sign that they are interested

- *Talk about them, not about you:* Complete your research. Find out more about their sponsorship or funding criteria, their marketing and PR work, what they are looking for or what their major issues are at the moment
- *Think on your feet:* Be prepared to adapt your proposal to meet these new ideas and information
- *Finish the meeting well:* Have a clear idea of what happens next. Ask them if they require any further information. Who will make the next move? If they are not interested, why not?
- *Handling objections:* a good funder will have questions, concerns and objections. Do not become negative or jump to the wrong conclusion that they are not interested. This is an indication of a positive interest. Always try to identify the underlying concern and respond in an enthusiastic manner.
- *After the meeting:* Always send a thank-you note, even if the outcome was not positive. See the trouble shooting section below for how to deal with "No"
- *Make a formal agreement in writing for the project:* This will make clear exactly what each party expects of the other. The agreement can be a letter of agreement or a formal contract. An example is included in appendix A.
- *Take care with timing:* Never underestimate the amount of time it takes to sell a funding package. As a general rule 12 to 18 months is the basic selling time. Many larger business and foundations plan even further in advance, in order to give them time to plan their own complementary activities in marketing and communications.

(viii) Document and evaluate your work and your funding approaches

Keep simple records of your fundraising. A lot of successful fundraising is personal, and a good fundraiser builds up large data banks of people and information that they can use in different situations. However, if fundraising is too personalised it can be a weakness for the organisation. The fundraiser may leave, or fall ill, and then it can be difficult to track their work. Also, fundraising happens over time. Information that is useless today may be useful tomorrow. For this reason a Fundraising File is a good way to remember where you last spoke to someone, who knows them, why they did not give last time, and what they said they were interested in. Larger organisations can invest in fundraising databases such as "Raiser's Edge", but even the smallest organisations should have a ring binder with the names and addresses of possible funders, project lists and sample proposals and contracts.

(ix) Build relationships that last

Fundraising is built upon relationships. As a general rule people give to people, not projects. Of course, if the project does not suit, they will not give money no matter how good their relationship with you. Additionally it is easier to sell a project to an existing funder than to find a new one. Keep your funders on board and engaged. But if you have an honest, professional, amicable relationship then your project will stand a better chance of being supported. One of the aims of fundraising is to move people up the ladder of support from strangers to supporters. This means not seeing the sponsor or foundation simply as a source of cash. See them as real people, with their own concerns and worries and often under very great pressure. Where possible identify their interests, engage with them intellectually or socially, and establish a relationship of mutual respect. Fundraising is often most successfully carried out by people who are good in a social situation, who make contacts easily and who are relaxed and confident in public. Keep in touch with past sponsors.

Always manage the sponsorship or funding agreement as a specific project. It is a good idea to ensure that everyone in your organisation knows that the project has been funded and by whom and that they understand what their responsibilities are to the funder, ranging from courtesy to specific services on the night. Draft a very simple project timetable and use it to manage your relationships with your sponsor. Include several review dates, where you can discuss if things are going well. Communication is the key to success.

(x) *Learn from the past*

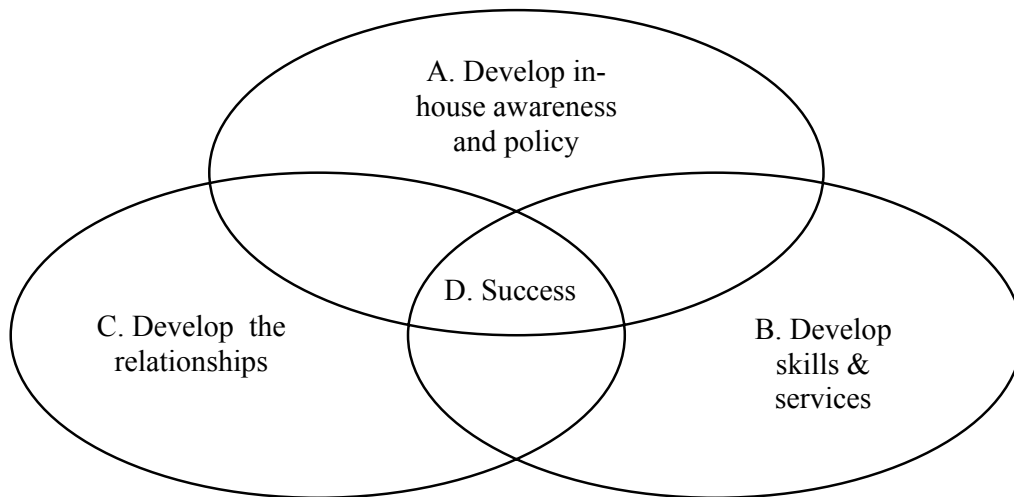
Nobody is successful at raising funds all the time. Every failed approach has something to teach you about improving the next approach. Remember that fundraising is a Process, not just a Product. The product of good fundraising should be finance for your projects. The process has an impact on your management systems, your marketing and public relations, your external contacts, your audience, your programming and your understanding of your organisation's role. Fundraising at best can be seen as a management tool and a method for improving organisational efficiency. Always evaluate your funding projects. Note a further reason for documenting your fundraising - to learn from your mistakes, to identify weaknesses and to find new solutions to the challenges that you face. Once a year sit down and look seriously at your fundraising activities, preferably with some members of your development board. Look at what works and what has not been as successful as you would like. What questions does this raise? How can your organisation make itself more attractive to potential funders? Why do certain kinds of project not attract funding? This is not a reason to cut these projects, but perhaps to reassign funding priorities, or to repackage certain projects for different funders.

Provide your sponsor or foundation funder with a short report that explains how well things went. Include any weaknesses that the project had and suggestions for how these will be remedied in the future. Include as much detail as possible on the audiences, press coverage, print items and how their hospitality went. The report need not be long. It is the story of your success.

A footnote on policies, skills and relationships

You will not develop your fundraising skills overnight. Three elements have to come together before your fundraising can be said to be professional and efficient.

- Policies. The first goal is to build awareness of fundraising and what it can or cannot do. You must understand yourself how fundraising works and communicate this to government, your staff and funders. People must "buy into" the policy.
- Skills need to be developed in the organisation, at both management and board level. Fundraising will have an impact on many people from curatorial staff to actors so explain to them what you are trying to do, using your policy as a guideline.
- Relationships must be developed with funders over time. If the local business community does not understand how sponsorship works for them, you have to educate them. If the local economy is in crisis you have to work towards developing arguments for the arts that will attract external funders. Good fundraising is a pact between the arts and society - society has to evolve alongside you. When all three elements come together, the result will be successful fundraising.



B. Some problems and how to respond to them

There are many problems that you will meet in fundraising. Many of them will depend on the exact situation in your region or the particularities of your cultural environment. The problems below are general issues that many fundraisers come up against, with some tips on how to respond. You may find better answers to these problems over time. Fundraising is also about learning what works for you.

- (i) ***I have no time to fundraise!*** No-one has time to raise money until it becomes urgent, and then it is often too late. Additionally, people put fundraising off for a "better time", often because they are scared to begin. *Start now. Don't make any excuses.* Even if you feel that fundraising is not a priority for your organisation, schedule some time to look at the possibilities now. If resources are very limited, try to schedule regular fundraising work rather than large sections of time. An hour three times a week will produce lots of useful information. Use volunteers. A lot of fundraising can be done by friends and supporters. Offer a student a training period during the summer to do some research. If you have very little time, do not try to fundraise for the most difficult projects. Stick to events, print and sponsorship in kind. Try and change your point of view - fundraising can be a part of everything else that you do. Every contact you make, every meeting you have, every newspaper that you read. Do not compartmentalise it.
- (ii) ***no-one will return my calls or letters.*** Always ensure that the quality and the presentation of your proposal is top-class. Remember badly written projects or those without a name go in the bin! Even if the quality is very high, it can be frustrating trying to get an answer. There is a difference in approach here between sponsors and foundations. Most foundations have systems in place to inform people of their decisions, whether positive or negative. Many businesses, except the bigger ones, will not even have thought of sponsorship as a relevant activity for them. There may be no-one who has a precise responsibility for this area, and you may find that your letters and proposals get shifted around from department to department. Also, many businesses are simply swamped in sponsorship proposals, many of

which are inappropriate or badly presented. If you are finding it difficult to get a response from your funding target, you may have to rely on inside help. Try to speak to the secretary of the person you are trying to contact, and explain that you would like a chance to talk about the company's policies in the area. Get someone from your development board to make a friendly phone call and suggest a meeting. Invite the target to an event of some kind, not mentioning the proposal. When your target has been once to your theatre it is more difficult to avoid a meeting.

- (iii) ***no-one wants to fund core administrative or capital costs.*** True. These are the most difficult things to get private funding for. There are two approaches that may help. One is simply to shift around funding. Move your project funding into administration and seek funds for the project. This requires the support and agreement of your trustees and also perhaps of the ministry. Otherwise, if there are major capital costs, consider running a specific appeal. Focus all of your fundraising on the immediate capital need, and try to build a coalition of supporters for the fabric of the building itself. You may find that this has a negative effect on other fundraising projects but that is a risk you have to run. Some kinds of administrative cost can perhaps be financed through in kind sponsorship, such as print via printing companies or transport. Rarely, your local phone or electricity company may be prepared to negotiate a percentage discount. If staffing is the problem, think about using volunteers for public positions.
- (iv) ***no support from board or trustees.*** Many board members or trustees do not really know what is expected of them. They may have been appointed at a time when their role was to provide an appropriate social face to the organisation or simply to thank prominent people. Today's board members have to do a job. Draw up a mission statement for your board and identify fundraising as one of the key activities of the board members. Explain to your board what the processes of fundraising involve and be encouraging. Identify which board members are the best people to support this, or are willing to give time and information. If no-one is willing to play this role you must get an agreement that the board's fundraising role needs to be strengthened, either through training or through new board members recruited for this purpose.
- (v) ***I am afraid to ask for money.*** Not everyone is good at asking for money. Some people can be very good at researching sponsors, at creating packages and even building a relationship. However, when they need to "make the ask", they find that they lose confidence, ask for too little or for too much or simply ask in the wrong way. One of the roles of your development board may be to ask for money, or to accompany you to the meeting. Always decide who will speak about money, and always make sure that this person is empowered to make a decision about amounts and timing. Ask for money within your peer group. This means that the Director of the Theatre can ask for money from the Director of the Business, the marketing manager from the marketing manager etc. Chairmen and presidents like to talk to each other. If you must be the person who asks, always remember that you are not asking for charity. You have researched your funder and what you are offering matching their needs or their criterion. If they say no, it will not be your fault that they miss the opportunity.
- (vi) ***negative tax and legal situation.*** No single arts group can hope to change the legal and tax situation on their own. This requires a coalition of arts and business organisations. Many governments do not really understand the relationship between tax breaks and private finance. The success of the American system is partly built on the positive encouragement to give through tax breaks and if your authorities are reducing your funding they must be aware of the responsibility to encourage efficient giving by the private sector. Explain the

case for tax breaks for sponsorship and donations and present your findings on a joint platform with the business world and other charitable organisations. If the tax situation is negative do not despair. Research tends to show that in Europe, tax breaks are only one of the reasons why businesses support the arts, and not the main one.

- (vii) ***they said "No"!*** "No" is not always "No". It may be "No, not this project", "No, not this amount of money" or "No, not until you give more information". It may mean "No, not now". It might indicate "No, I am not the right person to speak to," or "No, not until I know you better". Always try to get something positive out of a fundraising approach. The person who does not support you today may be in a better position in six months time. The business may be going through unacceptably difficult times. Maintain the contact. Build the relationship. Even if the final answer is "No", you may have acquired a new audience member for the future!

Strangely, if they say "Yes!", this can be a problem in itself. Once you have actually got a sponsor or foundation to fund you, do not sit back and think that the funding project will work by itself. Effectively, you now have two projects, the arts project *and* the funding project which both have to be managed. Try not to do everything yourself, this can be a very good moment to get a member of the development board involved in being day to day contact for the sponsorship. Draw up a project plan for the funding project and hang it over your desk. Refer to it regularly to be sure that you are on time for the things you promised, and that the funder is being kept happy. Schedule two or three management meetings at the very start of the project, even if your funder does not require them. It is better for you to drive the relationship than to let it stagnate. At least this is a problem that everyone wants to have!

Post scriptum. Finally, enjoy yourself. Fundraising is about building new relationships. Many of the people who fund you will become friends or passionate supporters of your organisation. Even those who do not will have something to teach you. Fundraising can be frustrating, slow and time-consuming. It can also be fun, dynamic and full of surprises. Always believe in yourself and your project, manage the fundraising professionally and you will raise the money. That is a promise!

Appendix A Project proposal and letters

(with many thanks to Arts & Business; proposals and letter extracts taken from the Arts & Business Sponsorship Manual)

These sample letters and proposal are meant to be a *general* guide. It is intended that readers will use their own creativity and circumstances to write a unique document that reflects their own situation and sells their own project. Note the difference in tone between the two letters, one for a business and one for a foundation. Below is a sample proposal for a sponsorship, but the general format could also be used when raising money from trusts and foundations where there is much less stress on the commercial benefits.

A. Covering letter 1 (business)

**Mr James Fothergill
Managing Director
Fothergill's Fine Ales
City Walls Trading Estate
Worcester**

Dear Mr Fothergill

Opportunity to sponsor a hit production at Worcester's Oak Tree Theatre

Following our brief telephone conversation this morning, I am writing with further details of a sponsorship opportunity which could be of significant benefit to your business.

Fothergill's Ales has a very strong presence in this area with a number of pubs situated in the city of Worcester as well as in the surrounding villages. Sponsorship of our autumn production of the hit comedy "Head in the Clouds" will associate you with a successful and popular show attracting a similar audience to your own (65% of our audience is under 65 years old and 83% are in the ABC1 social groups, i.e. white collar and professional workers). Naturally, your brand name will be closely associated with the production. You will be prominently credited on all of our high quality print, you will receive complimentary tickets and the use of our hospitality suite to entertain key customers and staff. Other benefits are detailed in the enclosed proposal, and I have included an example of some print works from our previous production (which was successfully sponsored by Stella Artois beer).

The Oak Tree Theatre has developed fruitful partnerships with many local and national companies. I am confident that we can deliver similar results for Fothergill Fine Ales, and I would be delighted to meet you to find out more about your marketing objectives and discuss how we might play a part. I will contact your office in a few days time to ask your opinion of our proposal. I hope we will have an opportunity to meet soon.

With my thanks and best wishes,

Yours sincerely,

Kathleen Brown, Administrative Director.

Covering letter 2. (Foundation)

**Alice Walkington
Director of Programmes
Artway Education Trust
14 Beechers Road
London**

Dear Ms Walkington,

Trust application from Oak Tree Theatre Education Project

Following our brief conversation last week, please find enclosed a proposal for funding under the Artway Trust's education and access programme.

As you will see from the attached information, the Oak Tree Theatre has been closely involved in Theatre in Education since it was founded. The theatre has a deep commitment to the role of theatre as a medium for young people to learn, to develop important social skills and to build a sense of local community in the areas in which we work. This commitment has been demonstrated by our successful track record in a number of projects such as the Mill House Education Project, the Waterways Community Action Plan and the Riverbridge Youth against Racism project. Further information on these projects can be supplied on request.

I hope that the attached proposal meets your funding and programme requirements. The Oak Tree Theatre is very keen to work closely with the Artway Education Trust in a relationship of mutual benefit. We would look forward to sharing your ideas and information to improve and extend our work in this area, and to contributing also to your understanding of how theatre and education can meet similar objectives.

I understand that the grant allocation timetable will not be finished until the end of December. I am at your disposal for any further information on the project should you require it, and look forward to meeting you at the earliest possible convenience.

Yours sincerely,

Kathleen Brown, Administrative Director

B. Sample proposal
Sponsorship Proposal

The Oak Tree Theatre

Established in 1879, the Oak Tree Theatre is one of the major repertory Theatres in the South East of England. Its prime city centre site has seen major redevelopment over the past two years which has linked the shopping mall and the car park to the theatre. Under its artistic director, Joanna Darling, the theatre has gained an excellent reputation for its imaginative revivals of modern classics.

Our supporters

The Oak Tree Theatre is supported by the Arts Council of England, the Worcester City Council and County Council. Nevertheless, like many theatres, the Oak Tree Theatre has developed a close relationship with its local business community. It increases its income through sponsorship in order to improve its already high standard of presentation. We have previously developed successful partnerships with companies such as Marks and Spencer, Royal Worcester, NatWest Group and Stella Artois.

The Project

The hit comedy “Head in the Clouds” will be the flagship project of the theatre’s autumn season. Starring Nelson Cochrane from TV’s famous soap opera *Westenders*, it will be the first play of the season and will run from the 22nd October until the 29th November.

Our audience

The theatre seats 830 and last year’s production of “Cat on a Hot Tin Roof” with Nelson Cochrane played to 92% capacity. The estimated audience for “Head in the Clouds” is therefore 20,628.

Publicity

“Head in the Clouds” will be publicised as follows:

50,000 subscription leaflets	A3 full colour
75,000 season brochures	A4 full colour
15,000 flyers	A5 two colour
600 posters	400 A3 and 200 DC full colour

Leaflets will be distributed via libraries, colleges, banks, shops and arts venues across the region. This will be supplemented by the theatre’s extensive mailing list, supplemented by additional mailing by the local arts council. Station hoardings will be used for posters as well as arts venues and banks. 24 display adverts will be taken out in the Worcester Guardian (circulation 180,000 – readership 62% ABC1) and two adverts in the monthly Worcester Arts Magazine (circulation 70,000).

Sponsorship benefits for Fothergill's Fine Ales

- Fothergill's Fine Ales name and logo will be prominently on posters, subscription leaflets, season brochures, flyers and programme covers. The logo will also be included on our press advertisements for the show.
- Prominent acknowledgement will also be made in our extensive mailings to subscribers and corporate friends
- One page of free advertising in the programme
- Opportunity to run a joint promotion with the theatre to encourage cross-over marketing between the theatre clients and Fothergill's Fine Ales customers
- Acknowledgement on a "sponsors' board" inside the theatre for the duration of the "Head in the Clouds" and for a period of one year afterwards
- All press releases for Head in the Clouds will carry a credit for Fothergill Fine Ales and we will work closely with the sponsor to secure the press credits they deserve.

Hospitality

- The Oak Tree subscriber's bar is a most attractive room in which to entertain guests. With space for 50 people, the subscriber's bar will be available for the exclusive use of Fothergill's Fine Ales for up to four occasions during the run of the play. This includes the opening night, before the play, during the interval and after the performance. Further use of the facility may be arranged by separate agreement.
- The Oak Tree Theatre has an excellent catering partner with an award-winning reputation. We will be delighted to provide food and drink as required. Please note that the theatre charges for this service and food and drink must be budgeted separately.
- 20 complimentary best seats for the opening night and priority booking for a further 80 seats at a 20% discount for any night.

Price

The price of this sponsorship opportunity is £6,000 + value added tax.

The opportunities in this proposal are neither comprehensive nor limited. We are always happy to negotiate further benefits or to make alternative arrangements.

C. Sample letter of agreement

If you engage in a major sponsorship you will want to draw up a legal contract which specifies the respective responsibilities of each partner. You should take professional advice for this. Even for a much smaller scale sponsorship, it is advised to develop a letter of agreement which spells out the details of the sponsorship in precise terms. Note how these may have changed from the original proposal. These letters are examples only and are NOT legally binding.

**Mr James Fothergill
Managing Director
Fothergill's Fine Ales
City Walls Trading Estate
Worcester**

Dear Mr Fothergill

I am delighted that you have decided to sponsor our new comedy production "Head in the Clouds" due to open at the Oak Tree Theatre on the 23rd November. As agreed, I will invoice you for the total sponsorship sum of £5,500 plus VAT on the 1st October.

I think it would be helpful to confirm the points that were made at yesterday's meeting. Your sponsorship will be acknowledged as follows;

- (a) This production is sponsored by Fothergill's Fine Ales (logo)
- &
- (b) This production is sponsored by Fothergill's Fine Ales, a Brewer's International company"

We expect to credit Fothergill's Fine Ales on our printed material as follows. In all of these cases we will show your credit in the main colour of the piece of print.

- (i) Posters – we will credit the sponsor on 400 A3 and 200 double crown posters for distribution to libraries, shop windows, arts venues and civic notice boards. We will credit you as per (a) above, and check the design work with you as soon as it is available. We understand that you will also display these posters in your nine local bars and restaurants.
- (ii) Season Brochure and leaflet – we will print 75,000 and 50,000 respectively. On both of these we will credit you as at (a) above in 12 point typeface
- (iii) Programmes – we will print 3,000 two colour A4. I propose that we credit you as at (b) above and leave space for a special message from you or an advertisement. I would be grateful to have your camera ready artwork by the 1st August for the printers.
- (iv) Display advertising – our advertising in the local and national newspapers will carry your credit as at (a) above.

As we agreed during our meeting, our publicity officer Eileen Dover will co-ordinate the press launch and the press release date is the 5th June. Do please send her a list of the people you would like to invite to the launch party.

We agreed that you would have two top price tickets for each performance. Of course, should you wish to bring along a special party of customers or employees we could redistribute these as you

require. Alternatively, we have offered you up to 50 tickets at a 50% discount. Our catering manager will be delighted to accept 6 free barrels of your finest ale for sale in the bar during the show. We are very grateful for this additional sponsorship in-kind and in return we will use only your beer mats and towels during the run of the production.

Our next progress meeting will be at 14:00 on the 22nd September at the Theatre. I hope we have covered everything in this letter, but do call me if you think that I have misunderstood anything, or have more ideas which you wish to build in. Otherwise I shall assume that this is all acceptable to you.

Finally, can I say how delighted we are that Fothergill's Fine Ales is supporting the Theatre and we shall do everything to ensure that the relationship is a fruitful and satisfying one.

With my very best wishes,

Kathleen Brown, Administrative Director

Appendix B Fundraising and tax

A number of fundraising activities may have some tax implications for your organisation. For your own protection you are advised to always get advice from a specific expert who is familiar with the often complex rules in the area. There are likely to be three main areas where tax legislation will have an impact on your organisation.

- (i) *Are you a tax-deductible organisation?:* in some countries, only specific and named organisations (often national arts organisations) may offer tax deductibility to their business sponsors or their charitable donors. If this is the case, you should try to ensure that your name is included on this list, although this may be a long-term lobbying process. In other countries any Not-For-Profit may offer tax deductibility, although certain legal conditions of registration must usually be met. If neither of the above is the case, businesses can still find sponsorship an interesting proposition. The importance of tax-deductibility is often exaggerated in countries where it does not exist.
- (ii) *Sponsorship:* sponsorship is a commercial tool for promoting the name, product or services of the sponsor. A sponsorship should result in a tangible business benefit, whereas a donation has no expectation of a return. From a tax point of view, the fact that sponsorship is a commercial benefit means that sponsorship is usually taxable in the hands of the recipient organisation, both for Value Added Tax (sales tax) and Direct Taxes. If you are a charity or some other form of Not-For-Profit organisation, you may be exempt from direct taxation. However, value added tax may be claimed if you raise more than a certain amount of money from sponsorship. You must take specialised advice on this before you make a sponsorship proposal, because you may have to pay value added tax at the standard rate. Note that although this seems to increase the price of your sponsorship, most businesses will be able to recover their value added tax from the authorities.
- (iii) *Earned income:* if you run a shop, or sell t-shirts, or provide specific services such as hiring the hall etc. These will count as trading activities and might be liable for tax. If you intend to run such activities on a very regular basis, as many arts organisations now do, you may be advised to set up a trading arm, in order to separate your “profit making” from “not for profit” activities. This is unlikely to be a problem in the early stages of fundraising and it depends entirely on the legislation in your own country. Please take specialised advice.

Appendix C Networks and information

There are a wide variety of information sources now available for fundraising. Many of these organisations are themselves not for profit charities and exist to give advice and expertise to the arts world. A list of the most important sources of information are given below.

Institutional

Council of Europe

Cultural Policy and Action Department
Service des Politiques et Actions culturelles
Council of Europe / Conseil de l'Europe
F-67075 Strasbourg
France
Tel. +33.3.88.41.20.00
Fax. +33.3.88.41.37.82
<http://www.culture.coe.int>

Mosaic Project
Directorate of Culture
& Cultural Heritage
Council of Europe
France
Tel. +33.3.88.41.28.35
Fax. +33.3.88.41.37.82
<http://culture.coe.int/mosaic/indexen.htm>

European Commission – there is an enormous range of possible contact points and funding sources inside the European institutions, depending on the nature of the project. In general, funding will be available either under the cultural funding instrument known as Culture 2000, or under one of a number of funding streams which are open to culture, although not-specifically directed to arts organisations (such as rural development, environment, social affairs or employment etc.). It is advisable to contact first the European Commission office in your area, second your local representative in Brussels to get a better overview of the current funding opportunities and third the Commission direct.

European Commission
200 Rue de la Loi
1049 Brussels
Belgium

<http://europa.eu.int> - General background
<http://www.europarl.eu.int> - European Parliament
<http://europa.eu.int/com/sg/aides/en/en/htm> - information on grants and loans
<http://cordis.lu> - research opportunities
<http://roc.es/mercator> - Mercator project to preserve minority languages and cultures
<http://coe.fr> - council of Europe and <http://culture.coe.fr> for specific cultural information

UNESCO – the United Nations Educational, Scientific and Cultural Organisation was founded in 1945. The headquarters is in Paris France and it has over 70 units worldwide. Applications for funding must come from the member states, via their national commission. Other than funding, however, UNESCO is an invaluable source of information much of which is easily accessible via their comprehensive site.

7 Place de Fontenoy
75351 Paris 07 SP
tel. +33 1 45 68 10 00
Fax : +33 1 45 67 16 90

<http://unesco.org>

Pan-European and international Arts and Culture networks

One of the most interesting phenomenon of recent years has been the development of arts and cultural networks, where organisations with similar concerns and issues have joined together to swap ideas, gather information and build good practice. There are very many of these now in existence and only a few can be mentioned here. You may consider joining such networks if appropriate, and in any case they will be a good source of information and ideas. The following organisations are a good starting place for general information, and their complete contact details have been given.

EUCLID International– EUCLID International is a UK based commercial arts and cultural information agency which acts as the official UK Cultural Contact point. Euclid International produces research and a very useful information sheets called DICE on key cultural topics in Europe, including funding and training. Although a commercial agency, it does offer an extremely broad range of relevant information.

Euclid International
1st Floor 46 – 48 Mount Pleasant
Liverpool L3 5SD UK
Tel: + 44 151 709 2564
Fax: + 44 151 709 8647
<http://www.euclid.co.uk>
euclidwcom.net

EFAH – the European Forum of Arts and Heritage is the principal cross-disciplinary network for the arts and culture in Europe. It plays an invaluable networking and information role, and maintains close links with the European Institutions.

53 rue de la Concorde
1050 Bruxelles
tel : +32 2 514 1945
fax : + 32 2 514 2265
<http://eurplace.org>
info@efah-feap.org

Europa Nostra – the meeting place of Europe’s heritage and historic environment.

Europa Nostra
Langevoorhout 35
EU – the Hague
Tel: +31 70 356 0333
Fax: + 31 70 361 7865
The web-site is currently being built, and information is available via their Danish member’s sites at
<http://www.europanostra.dk>

Forum of European Cultural networks
President: Corina Suteu
Secretariat: INTERARTS : Eduard Delgado
Rambla Catalunya 81 Pral.
E-08008 Barcelona
SPAIN
Phone: 34 93 487 70 22
Fax: 34 93 487 26 44
info@interarts.net
<http://www.interarts.net>

TransEuropeHalles
18, rue Etienne Dolet
F-93 400 St Ouen - France
tel/fax : 33/1 40 11 64 14
e-mail : teh@teh.net
<http://www.teh.net>

IETM (Informal European Theatre Meeting)

Mary Ann DeVlieg (Coordinator)
Fanny Bouquerel (Connectivity officer)
Renate Papsch (Administrator)
19 Square Sainctelette
1000 Brussels - Belgium
e-mail: ietm@ietm.org

CEREC www.cerec.org

The Comité Européen pour le rapprochement de l'Economie et de la Culture is the only European network dedicated to encouraging partnerships between the arts and business. It is therefore an essential stop off point for anyone seeking to develop better awareness and understanding in the area.

National Members of CEREC:

AUSTRIA

IWK (Initiativen Wirtschaft für Kunst)

Kärntnerstrasse 8-6

1010 Vienna

Tel: +43 1 512 78 00

Fax: +43 1 513 89 56

e-mail: office@iwk.at

<http://www.iwk.at>

Chairman: Komm.Rat KARLHEINZ ESSL (Mag. Martin SCHWARZ, speaker of the Board)

Director: Brigitte KÖSSNER

BELGIUM

Fondation Prométhéa

60, rue de la Concorde

1050 Brussels

Tel: +322 513 78 27

Fax: +322 502 26 57

e-mail: promethea@cyberwork.be

<http://www.promethea.be>

Chairman: Robert DELVILLE

Director: Chantal PIRLOT

SKP (Stichting voor Kunstpromotie)

Handelskaai 14

1000 Brüssels

Tel: +322 219 40 80

Fax: +322 219 04 62

e-mail: info@stichting-kunstpromotie.be

<http://www.stichting-kunstpromotie.be>

Chairman: Fons BORREMANS

Director: Luk LAMMENS

CZECH REPUBLIC

Corona o.s.p.

Jindricha Plachty 28

150 00 Praha 5

Tel: +420 5732 4507/56 88/ 9273

fax: +420 5732 4508

e-mail: corona@cor.cz

Chairman: Ladislav PALUSKA, Director: Hanus KARLACH

FRANCE

[ADMICAL \(Association pour le Développement du Mécénat Industriel et Commercial\)](#)

16, rue Girardon

75018 Paris

Tel: +33 1 42 55 20 01

Fax: +33 1 42 55 71 32

e-mail: contact@admical.org

www.admical.org

Chairman: Jacques RIGAUD

Managing Director: Virginie SEGHERS

European Officer: Nathalie SAUVANET

GERMANY

[AKS \(Arbeitskreis Kultursponsoring\)](#)

Im Haus der Deutschen Wirtschaft

Postanschrift D - 11053 Berlin

Tel: +49 30 20 28 14 35

Fax: +49 30 20 28 24 35

e-mail: aks@bdi-online.de

Chairman: Eberhard MAYNTZ

Managing Director: Dr. Susanne LITZEL

GREECE

(suspension of activities)

[OMEPO](#)

6, Democritou Str.

10671 Athens

Tel: +30 1 361 3907

Fax: +30 1 361 1085/ 620 6455

Director: Marlene GEORGIADES

IRELAND

[Business2Arts](#)

44, East Essex Street

Temple Bar

Dublin 2

Tel: +353 1 672 53 36

Fax: +353 1 672 53 73

E-Mail: info@business2arts.ie

Web: www.business2arts.ie

Honorary President: Malachy P. SMITH

Chairman: Kevin J. KELLY

Chief Executive: Brigid RODEN

ISRAËL

ALMA (Israeli Business Committee for the Arts)

Crystal House

12, Hachilazon Street

Ramat Gan 52522

Tel: +972 3 7538318

Fax: +972 3 7538320

e-mail: alma@alma.co.il

www.alma.co.il

Founder, Chairperson and Director: Ora GOLDENBERG

ITALY

Bondardo Comunicazione

Michela Bondardo

Director

Corso Di Porta Nuova, 14

20121 Milano

ITALY

Tel: +39 02 29 00 74 03 / 29 00 57 00

Fax: +39 02 29 00 56 56

e-mail: info@bondardo.com

www.bondardo.com

PORTUGAL

Fundação Luso-Americana para o Desenvolvimento

Rua do Sacramento à Lapa 21

1249-090 Lisboa

Tel: +351 21 393 58 00

Fax: +351 21 395 66 14/ 396 33 58

e-mail: fladport@flad.pt

www.flad.pt

Director: Luis Dos SANTOS FERRO

SPAIN

AEDME (Asociacion Espanola para el Desarrollo del Mecenazgo Empresarial)

C/Tuset 8, 1º 2ª

08006 Barcelona

Tel: +34 93 237 26 82

Fax: +34 93 237 22 84

e-mail: fminguella@aedme.org

Chairman: Carlos GÜELL De SENTMENAT

General Director: Francesca MINGUELLA

SWEDEN

Föreningen Kultur och Näringsliv

PO Box 16176

SE - 103 24 Stockholm

Tel: +46 8 5195 54 42/43/44

Fax: +46 8 5195 54 47

e-mail: info@kultur-naringsliv.se

www.kultur-naringsliv.se

Honorary President: Princess Christina

Chairman: Göran GROTH

Chief Executive: Mikael STRANDÄNGER

SWITZERLAND

SASPO (Swiss Sponsoring Committee)

c/o Zollinger and Partner AG

Postfach 158

Au / ZH Switzerland

Tel: +41 1 781 25 30

Fax: +41 1 781 25 70

e-mail: zol-nor@swissonline.ch

Director: Hans ZOLLINGER

UNITED KINGDOM

Arts & Business

Nutmeg House

60 Gainsford Street

London SE1 2NY

Tel: +44 207 378 8143

Fax: +44 207 407 7527

e-mail: head.office@AandB.org.uk

<http://www.AandB.org.uk>

Chairman: Robin WIGHT

Chief Executive: Colin TWEEDY

Unit Information Manager: Lisa Ball-Lechgar

Website contacts

One important thing has changed in the past 5 years, which makes research for fundraising much easier – the Internet. Most of the relevant information is now available electronically, whether this be corporate information, background and criteria from trusts, foundations and government grants, or indeed learning and educational tools for fundraising generally. Websites are also an excellent starting point for research but learning to use them takes time. There are two kinds of website researches – specific and general. In a specific search, you will target the name or the website address and go to the site for a particular piece of information which you require. In a general search you may be using key words or phrases or using the net to develop a search environment, gather general information and pick up ideas along the way. This approach is often the most fruitful. When you have time, use the net in this manner also as a learning opportunity. Identify relevant key words, explore them and follow up the various leads that each web-site will offer. Please remember to document these “information trails”. It is very easy on the web to be diverted from the original aim of your research and move away from the information you are seeking. Always have a map to find your way back. Bookmark as many sites as you think relevant, or at the very least keep written copies of their addresses. This is particularly important if you do not have access to your own workstation but have to work in business centres or libraries or universities.

Below there are a list of some interesting websites which will provide you with both ideas and discussion materials in the field of fundraising, arts and the not for profit world. Every effort has been made to ensure that these are accurate and up to date, although some may have changed or been removed. Remember, these are only a beginning; as in all fundraising, the general, easily accessible information is being used by everyone. The most interesting leads and ideas are the ones that you discover and follow up yourself.

Search Engines

Everyone has his or her favourite search engine; these are just for starters.

<http://www.altavista.digital.com>

<http://www.elibrary.com>

<http://www.euroseek.net>

<http://www.google.com>

<http://www.hotbot.com>

<http://www.webcrawler.com>

<http://yahoo.com>

Public sector and general public service sites

<http://www.adminet.com/world/gov/> - information on world governments

<http://www.embpage.org> - embassies and consulates around the world

<http://www.inyourpocket.com> - guides to 7 Eastern European Countries

<http://usinfo.state.gov> - the official US government site, with lots of information on American grants and policy issues

<http://ahrb.ac.uk> - the Arts and Humanities Research Board

<http://hmce.gov.uk/general/search/index.htm> - this is a charities information page for tax and fiscal issues in the UK. Although the tax situation will be different in each country, this highlights some of the issues and problems that can be relevant.

<http://artsjournal.com>

<http://arts-research-digest.com>

<http://bankingonculture.com> - an overview of a series of innovative funding approaches in the cultural sector from a number of European countries

Foundation and fundraising services

<http://soros.org> - Soros Foundation Network

<http://allaboutgiving.org>

<http://cgaritychannel.com>

<http://challenges.fr>

<http://www.efc.be> - the European Foundation Centre promotes foundation and corporate giving. Their web-site contains facts, activities and contact details

<http://www.Egrants.org>

<http://europeansponsorship.com/intro.htm>

<http://givingtoday.org>

<http://grantseeker.com> - although this site is membership based and focused on the USA, it offers very good training information and lots of research suggestions.

<http://fdncenter.org/grantmaker/corp.html>

<http://nonprofitfinancefund.org> - similar to above.

<http://philanthropy.com>

<http://sponsorship.com>

<http://sponsorshipbrasserie.com>

Useful Links:

<http://www.artresources.com>

<http://www.art.net>

<http://www.artnet.com>

<http://www.danceonline.com>

<http://www.filmfestivals.com>

<http://www.culturefinder.com>

<http://www.bookbrowser.com>

<http://www.poets.org>

<http://www.classical.net>

<http://operastuff.com>

Arts and Education Network – <http://artsandeducation.net>

Culturelink – <http://www.culturelink.hr>

Eurolink Age – Older People and the Arts – <http://eurolinkage.org>

Eurolyrica International Association for the Promotion of the Lyric Arts) – <http://eurolyrica.be>

Europe Jazz Network – <http://www.ejn.it>

European Institute of Cultural Routes – <http://culture.coe.fr/routes>

European League of Institutes of the Arts – <http://www.elia.ahk.nl>

European Network of Cultural Centres – <http://www.encc.net>

European Network of Traditional Music and Dance – <http://www.district-parthenay.fr/famdt/htm>

European Research Institute for Comparative Cultural Policy and the Arts (ERICARTS) – <http://ericarts.org>

Informal European Theatre Meeting (IETM) – <http://ecna.org/ietm/>

International Confederation of Societies of authors and Composers – <http://www.cisac.org>

International Council on Archives – <http://date1.archives.ca/ica/>

International Council on Museums – <http://www.icom.org>

International Council on Monuments and Sites – icomos.org
International Federation for Choral Music – <http://www.choralnet.org>
International Music Centre – <http://www.imz.magnet.at/imz>
International Society for the Performing Arts – <http://www.ispa-online.org>
International Visual Arts Information Network (IVAIN) – <http://item.suffolk.ac.uk>
Organisation of World Heritage Sites – <http://www.ovpm.org>
Walled Towns Friendship Circle – <http://www.walledtowns.com>

