
Local Pride: Individual Giving to the Arts in England

A study into donor motivation

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Preface

This new report shows that most individual donors visit the arts at least 3 times a year. The DCMS has recently suggested that almost 60% of the nation – 36 million adults – attend 3 or more arts events a year. If everyone who attended the arts this frequently gave at least £10 annually, an extra £360m could be generated.

Since 2000, Arts & Business has been collecting figures on the extent of individual giving to the arts. Two themes have emerged from this new research showing that:

- support from individuals has become the single largest source of private investment, more than doubling in the last 9 years.
- London-based organisations that are raising 50% of total business support are also raising 80% of the money from individuals.

One of Arts & Business' strategic ambitions is to ensure that the arts maximise their income from individual giving in the private sector. We commissioned City University London to undertake research into low- to mid-level giving outside of London. Four key questions were asked focusing on the following criteria:

- 1 What is generally accepted as a low- or mid-level gift?
- 2 What arts organisations are most successful in raising money from individuals?
- 3 What more can be done to make arts organisations more successful?
- 4 What motivates donors to give to arts and culture?

Arts & Business is offering training, both face-to-face and web-based, and more information can be sought through the 'Fundraising Toolkit' on our website www.artsandbusiness.org.uk.

Colin Tweedy
Chief Executive, Arts & Business
August 2009

Foreword

When I started fundraising, back in the early 90s, the favourite ad slogan of the day was BT's "It's good to talk". It always struck me as disappointing that fundraisers didn't, when we had so much in common, but the industry-wide paranoia that we might steal each other's supporters kept us from sharing information. In time, we all grew up and began communicating rather more but there remained some information that we either didn't know, or wouldn't let out of our sights.

Thank goodness, then, that Arts & Business is now working to provide fundraisers with some baseline information on what motivates donors to support our organisations. I'm particularly pleased that this research concentrates on giving outside of the capital – not because I have a down on London, but because the extremes of wealth in evidence there both skew national figures, and build unrealistic expectations as to the sums achievable by fundraisers in the rest of the UK.

Being a strong advocate of Customer Relationship Management (CRM) and its positive impact on audience loyalty, I'm delighted to see more evidence of the correlation between ticket purchases and propensity to give. We must find new and innovative ways for sales, marketing, public affairs and fundraising teams to work more closely, particularly in a Web 2.0 world.

But this doesn't mean that fundraising from individuals needs to be overly time-consuming or complicated. As the report concludes, there is great potential for small organisations to build a new or increased income stream from its supporter base, providing that's a good fit with the company's strategic plans. Whatever happens, we mustn't over-promise and under-deliver to our audience base - there's no quicker way to alienate them – so ensuring that the appropriate financial and human resources are in place to service donors is crucial. I hope that this is something that the four national Arts Councils will support and nurture to assist longer-term sustainability in our sector.

There are many encouraging facts uncovered here: the fact that our donors also support other charities suggests that joint fundraising initiatives might be something to examine, as is the likelihood of success for one-off, specific campaigns.

A closing thought: this research is the start of a conversation about individual giving, rather than a panacea. We all need to be more rigorous about collecting useful, and ideally benchmark-able, data - and then sharing it. I look forward to a new era of fundraising where we all know more and talk more.

Sarah Gee, Managing Partner and Consultant - Indigo Ltd

Sarah Gee is Managing Partner of marketing and fundraising consultancy Indigo Ltd having been a fundraiser/development professional in the arts and cultural sector for around 15 years. Prior to Indigo Ltd, Sarah was Managing Consultant at DixonRaines Ltd, Director of Communications at the City of Birmingham Symphony Orchestra and Development Manager at the Academy of St Martin-in-the-Fields.

Acknowledgements

We would like to thank all the participants who took part in this research, both for their time and their views. We would also like to thank the City University's project team especially Charlotte Christesen and Ada Mau for their competent assistance to this project. We would also like to thank the team at Arts & Business, in particular Research Manager Joanne South, for their help and input throughout the study.

Summary of findings

- Low-level donations are up to £100 – most donors give in the region of £5-£10. Mid-level donations are in the £100-£1,000 region but most mid-level giving is below £500.
- The majority of donors to the arts (nearly 70%) were low-level donors whilst another fifth were in the mid-level range. This means that the vast majority of donors (nearly 90%) are in the low- and mid-level giving ranges.
- Those donors who invest small amounts in a portfolio of individual giving products, are more likely to achieve, overall, a higher level of financial contribution than those who give once in the year.
- The overwhelming majority of respondents attended three or more events in the organisation they gave to in the past two years, with many stating that they had ‘visited a lot more’. Donors, therefore, are core audience members and they are also committed arts attendees.
- The significant number of donors believe that membership of a Friends scheme encourages them to give. Organisations also felt that Friends schemes enhance giving.
- For the vast majority of donors spending money on tickets to see shows in the organisation to which they give did not affect their ability or willingness to give.
- Organisations also felt that if donors are keen to support a project they will do so despite having to pay for an entrance ticket.
- Much low-level giving happens at the point of sale when customers might decide to round up the ticket price or actually make a donation.
- Most donors contribute to a number of charitable causes including the arts.
- The majority of donors seem to be unaffected by the economic downturn. For some, having less might decrease their contribution but it would not stop them from giving.
- Most donors are motivated by artistic and institutional connection reasons to give, although the artistic experience is the most important personal factor. Material motivations are less important than normally assumed in much of the secondary literature according to the donors themselves.
- Most donors were happy to let the organisation decide how their donation was spent.
- Being asked directly to give and being asked to contribute to a specific project were the most effective methods for mobilising giving.
- The most popular tax scheme is Gift Aid, perhaps because it is the most relevant to low-level donors.

Introduction

This report contains the findings from a research study on the motivations of individual donors for giving to the arts. The research was conducted between November 2008 and March 2009 and included a survey of arts organisations and a survey of arts donors. The reason for undertaking this study was to determine the factors shaping the motivations of donors to give to the arts, especially low- and medium- (mid) level donations. The research was commissioned to City University London by Arts & Business in September 2008.

Study objectives

More specifically the study aimed to determine:

- The motivations that shape arts donor behaviour;
- What kinds of prompts or messages act as mobilising factors to giving?
- Are some cultural forms seen as more ‘deserving’ or ‘needy’ than others?
- Whether ticket/admission price has any impact on an interest to give;
- How important Gift Aid/other tax breaks are in determining whether to give and how much;
- The extent to which any ‘benefits’ available (e.g. membership schemes) act as an influence.

Methodology

The research was structured in two phases:

Phase 1: Arts/cultural organisations

The survey was of organisations operating at the lower (low- and mid-level) end of the giving market. No systematic research has been conducted before and the objective of the survey was to understand and map the characteristics of individual giving in a variety of arts/cultural sector organisations across England, excluding London (the sample excluded London because of the specificities in terms of concentration of organisations, wealth etc which might distort the national assessment). More specifically, the aim of the survey of organisations was to gather preliminary information about donations, their value and possible correlations with organisation size and region; giving behaviours and barriers to giving, from the perspective of recipient organisations; and issues relating to tax incentives. Given the lack of data on individual giving to the arts/culture sector (apart from that provided by Arts & Business’ investment surveys) the objective was also to gather baseline data.

The survey adopted a mixed quantitative and qualitative methodology. This mix allowed the research to effectively measure some elements such as number/percentage of low- and mid-level donations or how many organisations promote Gift Aid, for example. It also enabled the analysis of more

qualitative information, for example, about donor behaviour or aspects relating to individual organisations' experience and capacity to manage giving programmes.

Phase 2: Individual donors

Phase 2 of the research surveyed individual donors (low- and mid-level). The aim was to understand giving behaviour and motivations for giving at the low end of the scale. But it was also to understand who donates to the arts and what motivates them, to probe further into donor behaviour that might be specific to arts donors (in contrast with donors to other charitable causes) and to test some of the data collected in the organisations' survey.

The survey adopted a qualitative methodology comprising of telephone interviews with donors of up to 30 minutes in length. The interviews were semi-structured allowing both for a comprehensive and collective perspective on individual giving behaviour and at the same time a deeper, individual insight into participants' behaviours and motivations.

The sample of individual respondents was drawn from, and with the assistance of, the organisations that participated in the organisations survey. The interviews took place in the period of February-April 2009. A total of 65 individuals were selected, of which 51 participated.

Limitations of the data

Caution should be used in interpreting the results due to a number of limitations stemming from the data collection method. Experience suggests that respondents to donor surveys tend to be those with a closer association with the organisation – this might mean that this donor segment is over-represented in our sample and that results might show some bias towards this group.

Report outline

Following this introduction the report is organised into three main sections: Section 2 explores the definitions and value of donations. Section 3 deals with the giving behaviour of individuals from both a donor and recipient organisation perspective. Section 4 explores arts donors' motivations to give. Section 5 overviews the issues relating to tax incentives.

Definitions, presentation and interpretation of data

As indicated above a mix of quantitative and qualitative methods were used in this research. The final sample of participants were limited and might not be considered as fully representative of the field – the findings should, therefore, be taken with caution and mainly as indicative and should not be generalised.

The qualitative information, on the other hand, is designed to be mainly illustrative – verbatim quotations from both the organisations and the donors' surveys are used in the text to exemplify aspects of interest to the analysis or particular points of view. These represent the informants. The

.....

information submitted to this research was confidential and where quotations are used the attributes, in order, are:

.....

Organisations

Individual donors

.....

Organisation size (small, medium, large, major)¹

Income bracket

.....

Artform

Age range

.....

Region (English regions)

Type of donor re. level

.....

.....

¹ The organisation sizes are those adopted by Arts & Business surveys based on levels of organisations turnover

Literature review

In this section we briefly review some of the literature on, or related to, individual giving. Research on individual giving in the UK is relatively recent especially in comparison to research output in the United States. The field has attracted the attention of the Government, charity industry bodies and also academic researchers and this has, in the last few years, generated an increasingly significant body of research on giving in the UK.

A number of survey studies on UK charitable giving have been published – for example, Mintel’s 2008 *What makes people give to charity* provides a snapshot of the giving market; another study, of 2007, commissioned by the Cabinet Office of the Third Sector entitled, *Helping out - A national survey of volunteering and charitable giving* provides a comprehensive survey of volunteering and giving activity which tries to understand the link between these processes.

A national survey providing a comprehensive and updated annual overview (and review) of the UK donor market, giving activity and current issues of the charitable gift ecology was carried out by the National Council for Voluntary Organisations’ (NCVO) and the Charities Aid Foundation’s (CAF) – *UK Giving 2008 - An overview of charitable giving in the UK in 2007/08*. This survey estimates that 56% of the British public made a charitable donation in 2007/08, totalling £4.2 billion.² According to the report only 1% of donors give to the arts, putting them last of a list of fourteen cause segments. The favourite cause of donors was medical research which has the support of around a fifth of all donors.

The only UK annual survey that is specific to arts/cultural activity and its private financing is Arts & Business’ *Private Investment in Culture Survey* (PICS) research. The survey charts cultural funding from private sources (including business investment, individual giving and Trust & Foundations) and assesses the extent of their financial contribution. In terms of individual giving the survey found out, for example, that giving to the arts in the UK continued to grow in 2007/08 and that output reached £382 million in 2007/08, an increase of 25% on the previous year. This has been a stable growth trend since 2005/06. It was also reported that heritage organisations were the recipients of over half of all individual gifts to the cultural sector. One significant issue reported is that cultural private investment, in general, tends to be concentrated in London.

Sectoral surveys, however, by definition focus on the macro, general level, overlooking the internal dynamics and specificities of markets and individual donors. One thing on which all research on giving seems to agree, though, is that high-level donors are a significant sub-sector of the gift economy, and this applies as much to the causes sector as it does to culture. It is not surprising, therefore, that research specifically on donors, their behaviours and motivations for giving has tended to focus on the wealthy.

Two studies on wealthy donors have addressed specifically gifts to culture. One is Theresa Lloyd’s *Why rich people give* an in-depth study which involved 76 UK wealthy donors to charity (including

² NCVO/CAF, *UK Giving 2008. An overview of charitable giving in the UK in 2007/08*, 2008

arts/culture). The study explored the attitudes of people of substantial means to wealth, and how they use it. The research found that faith, family and community of origin were background factors that affected a predisposition to give; and that attitudinal values such as belief in the cause, being a catalyst for change, self-actualisation, duty responsibility and the relationship with the recipients were important in mobilising charitable giving by the wealthy. The other study is arts specific: *Major gift philanthropy – Individual giving to the arts* by Adrian Sargeant, Stephen Lee and Elaine Jay and was based on research with 8 wealthy individuals. This research included a useful review of research on fundraising in the UK and the US, conducted in 2002.

The above literature, however, is mostly the result of applied research (that is, linked to practice), and informed by theoretical literature to a greater or lesser extent – it surveys the giving sectors and issues in question. No survey of the literature on individual giving would be complete, though, without reference to the wealth of scholarly cross-disciplinary research on donors and the determinants of charitable giving behaviour. The question of why people give to charity, specifically, has increasingly attracted the attention of academic researchers from a variety of disciplines, from marketing to social psychology to sociology and economics.

A 2007 review of research on individual giving behaviour by Sargeant and Woodlife³ focuses on this multidisciplinary dimension of the research. These studies approach individual giving and motivations to give from different angles and research particular issues in depth. Researchers have been particularly interested in individual characteristics and how these do or might inform giving behaviour. This comprehensive body of research has, for example, tested in-depth the correlation between philanthropy and individuals education level, income, age, race, gender and volunteering to name but a few. These studies provide important stimulus for debate and progress on relevant theoretical issues, but they tend to be mostly individual small-scale research projects and the findings often specific to particular situations and/or contexts.

Research on specific factors that motivate or activate individual giving has also been prolific. A recent (2007) review of this literature by Bekkers and Wiepking⁴ documents the extensive research on factors identified as mobilisers of giving, for example, awareness of need, solicitation, benefits, altruism, psychological benefits and values amongst others. Typically, many or most of the above studies are US-based reflecting American culture and socio-political environments and issues.

The present study in some way suggests that there might be attributes and behaviours that are specific to arts donors – whether this is because of the relationship with the artform/s, patterns of consumption or other. Obviously this needs further and systematic research but we hope that this is a starting point in a field that is virtually unexplored.

³ Sargeant, A and Woodlife, L, 2007, 'Individual giving behaviour: a multi-disciplinary review', *The Nonprofit Marketing Companion* (ed.) A Sargeant, A. and Wymer, W (eds.). London: Routledge

⁴ Bekkers, R and Wiepking, P, 2007, *Generosity and philanthropy. A literature review*.

The value of donations

What are low- and mid-level donations

The majority of arts/cultural organisations consider low-level donations⁵ to be any amount up to £100. This range was valid for 86% of respondent organisations, although in half of these the most reported values for low-level donations were those in the region of £5-£10. A small number of organisations (10% of the sample) considered low-level giving to be in the region of £1K-£3K but this may have to do with their size, profile and location.

Statistically the median⁶ value for low-level donations in the research sample (England, excluding London) was £21.

Around 85% of arts/cultural organisations considered mid-level donations to be in the £100-£1K range. In most organisations the majority of mid-level donations were situated below the £500 mark – there were no reports of amounts in the £500-£1K range. The median value for mid-level donations was £200. Again, some respondent organisations identified values of up to £5K as mid-level donations.

Volume and distribution of low- and mid-level donations

Overall, respondent organisations reported 43,258 donations⁷ for the year. When broken down by organisation size there is a clear correlation between the two (see Figure 1 below). This suggests that size is, in general terms, a factor in the success of a giving campaign (although there were particular instances where the reverse was true) which could be due to their greater pool of resources and capabilities.

Figure 1: Breakdown of donations by organisation size

Organisation size	Total number of donations	Ave donation per organisation
Major	12,282	1,535
Large	13,000	1,300
Medium	14,813	1,139
Small	764	109

⁵ For the purposes of this research donations are considered as the total annual contribution/s by an individual

⁶ The median is the middle value of a distribution (normally excludes outlier values)

⁷ Actual giving occurrences independent from whether the source was the same individual

But size is not a necessary condition of organisation capacity and this research found examples of small organisations with what appear to be successful individual giving programmes. Small donations can be an attractive proposition to consider as part of a fundraising portfolio because of the impact that they can potentially make, especially on micro and small-sized arts/cultural organisations. On the one hand a small gift, or a number of them, has the potential to make a visible difference to what is often a small-scale operation whilst the project nature of much of these operations (shows, festivals) might be well suited to this income model. On the other, regular, stable income from a giving scheme can enable the organisation to plan ahead more effectively on how best to use those funds.

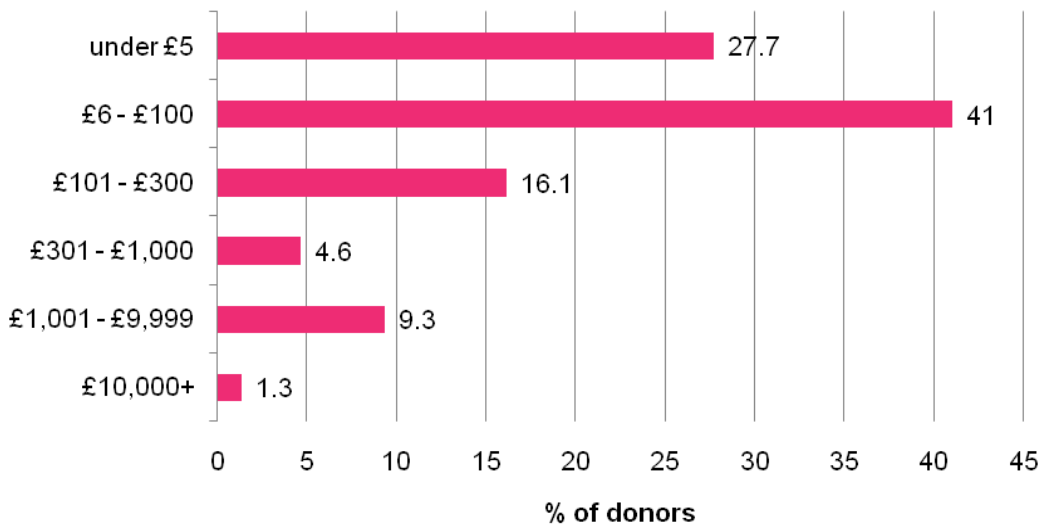
Another question is whether some art/cultural forms might fare better than others in terms of individual giving. The sample for this research was limited and comprised of organisations with income from individual giving (since the objective was to understand the motivations of donors) and provided little scope for further probing on this. There is no research on this aspect but the overall sample of organisations (from which this research's sample was drawn) shows that some art/cultural forms such as community arts or film/video, for example, show little or no activity in terms of giving.

The results from this research suggest that audience profile, mainly in terms of age, education and the type of engagement with the arts/cultural organisation might be a determining factor in the commitment to give. Audiences for community arts and film/video, for example, tend to have a different profile from those of traditional artforms, importantly, in terms of, for example, age, education and socio-economic profile so, hypothetically, this might go towards explaining this difference. Conversely, the nature of the engagement with these artforms/venues is also specific, essentially participatory and this might affect potential motivations to give. More research is, however, needed on these factors (for the moment hypothetical) and why a giving culture has not developed in these cultural forms as much.

Distribution of low and mid-level donors

Figure 2 below presents the proportion of individual donors in the organisations sample contributing at different levels of giving.

Figure 2: Distribution of low and mid-level donors



The majority of donors (nearly 70%) were low-level donors whilst another fifth (ca. 20%) were in the mid-level range. This means that the vast majority of donors (nearly 90%) are in the low- and mid-level giving ranges. Only a small percentage (10%) of respondents in the sample were high-level donors, which concurs with the findings of other charitable giving literature that a small number of large donations accounts for a large proportion of the total given.⁸

Large donations are, of course, important (...if you can get them) and efficient in terms of their administration; but the notion of small organisations successfully accessing what is a very small, and highly sought after, pool of wealthy donors is perhaps unrealistic. In the arts economy the vast majority of organisations are micro and small-sized, operating at a local level to serve local and regional audiences and it could be argued that revenue from a well run small donations programme could meet financial needs in a proportionate yet effective way.

Low/mid-level donations, giving frequency and method

The survey of donors allowed for a more detailed look at donation values and how they relate to giving methods and frequency. One issue in identifying individual giving patterns with any precision is that many arts organisations have a portfolio of fundraising products. Art donors can engage through diverse products and while these are often structured (for example, a monthly or annual fee) they can also be spontaneous or responsive, the result of a prompt or an ad hoc request, for example.

An emerging pattern in this sample was that donors who give several (often very small) amounts over the year, whether this was on a regular or an occasional basis, or who invest small amounts in a portfolio of individual giving products, are more likely to achieve an overall higher level of financial contribution than those who give just once a year. In this donor sample there was an almost even

⁸ NCVO/CAF, *UK Giving 2008. An overview of charitable giving in the UK in 2007/08*, 2008

split between the two approaches, with 44% of donors giving once in the year and 56% giving more often.⁹ But the average contribution of those who gave once was ca. £200-300 which compares with ca. £500 from those whose contribution was diversified.¹⁰

This suggests that fundraising product diversification correlates positively with a higher financial yield and that a more entrepreneurial approach to giving products might be relevant if income generation through individual small giving is to be developed. However, factors such as organisation capacity and the costs incurred in managing such an approach need to be taken into account; as does the management of the relationship with donors. The individual giving market is sensitive to saturation, and any potential growth, for example through new fundraising products, needs to be carefully managed.

It is important, therefore, to consider the reasons why donors might choose particular giving frequencies. In this research, sample donors who preferred to contribute once a year cited mostly reasons of convenience:

“To avoid the hassle of paperwork”

£50K+, 60-64, Medium-level

“At that level once a year is easier, just one lump sum”

£10K-£15K, 65-69, Low-level

“I think it seemed more practical and we thought that from the theatre’s point of view it was better to have that lump sum and to get all the interest from it over the years”

Undisclosed, 75-79, Medium/High-level

“I would forget if it was spread out; I’d rather just pay it. It gives you a chance to reconsider at the end of the year”

£10-£15K, 55-59, Low-level

For those who preferred to contribute more often, convenience was also a theme, but also allowing for unplanned giving/requests and perhaps as a (conscious) tactic to inflate the total amount contributed.

“Money raised from the trips goes to the gallery”

£25K-£30K, 30-34, Medium-level

⁹ We note that the sample of this research was small and possibly biased, with respondents potentially including a good number of the committed donors of the source organisations. But there remains the recognition that this is a significant giving market segment in its own right.

¹⁰ We note that this figure might have been inflated by the inclusion of a few one-off sizeable donations, in some cases from low-level regular donors.

“Just for cash flow reasons”

£50K+, 75-79, Combined low-level & one-off contribution

“Mainly because I was asked by [fundraiser] – [...] depending on what it is for I sometimes say yes [...] I am very encouraged by what I see [at the theatre] so I am very happy to give”

Undisclosed, 75-79, Medium-level

“Can make it an equivalent to a larger donation”

£15K-£20K, 35-39, Medium-level

The above only emphasises the complexity that is associated with giving activity, both from the point of view of the donor and of the recipient organisation. It involves a mixture of the rational and the motivational/psychological and therefore more than ‘why’ people give, it is also about ‘how’ they give, ‘what’ they give and ‘when’ they give. All these variables impact on the performance of any giving programme.

Giving behaviour

Connection with the organisation

This section is intended to explore the connection between the donor and the organisation which they give to. The assumption is that understanding the relationship between the donor and the organisation, through, for example, aspects such as types of involvement with the organisation and attitudinal aspects, will help us characterise the giving behaviours of small-scale donors and better identify their motivations.

Audience membership

The overwhelming majority of respondents (90%) attended three or more events in the organisation they gave to in the past two years, with many stating that they had 'visited a lot more'. This means that the donor market for an arts/cultural organisation can be found, first and foremost, among its audience; but more than being part of the audience, a significant donor segment can probably be found in the core audience, the most committed attendees.

Academic studies on charity donors have reported¹¹ a positive correlation between participation in charitable organisations or causes and the level of donations of those who participate (see also section on involvement below). By the nature consumers of arts/cultural activity, especially committed audience/visitor members, experience a special rapport with the artform(s) they love and the organisation(s) they are patron to. This involvement, in turn, promotes awareness of the need to give which, according to research, is a precondition of philanthropic behaviour.

In this research the importance of commitment to the arts is further confirmed by the fact that the vast majority of respondents (92%) attended at least 3 different artforms and more (in many, if not most, cases). In contrast only a minority actually participated in arts activity (for example, playing music, writing etc).

Other types of involvement

In reality, by attending and giving donors are already engaging in two different but simultaneous relationships with the organisation. Three quarters of all donor survey respondents were an audience member/visitor, a friend or patron and were on the mailing list, some engaging with the organisation also as trustees, volunteers and in other capacities. In this sample there was some evidence that those who are involved in the organisation in capacities such as trustees, ambassadors etc tended to

¹¹ Two examples from the general charitable literature are (these are non-arts and non-country specific): Brooks A C, 'Does social capital make you generous?' *Social Science Quarterly*, 2007, Vol. 86; Brown E, Ferris J M 'Social capital and philanthropy: an analysis of the impact of social capital on individual giving and volunteering', *Nonprofit and Voluntary Sector Quarterly*, 2007, Vol. 36

be mid-level donors (although this might be the reason why they serve in these capacities anyway) but low-level donors showed other types of involvement, for example volunteering.

Donors generally felt that their bond with the recipient organisation was strong, although only 39% of respondents ranked it at the highest level (7 out of 7, with 7 being the highest). A fifth of respondents ranked it as 5 and just over a quarter as 6. For 12% the strength of their bond with the organisation ranked 4 or below. The study tested a possible correlation between donors' perception of their bond with the organisation and the amount given but this hypothesis was not validated.

Friends schemes and impact on donors' willingness/ability to give

Many of the respondents to the donors survey were members of the organisation's Friends scheme. Their view about whether this made a difference to their willingness or ability to give was a positive one, with 47% reporting that Friends membership encouraged them to give and 43% stating that it did not make any difference. In this sample, in addition to their membership of Friends schemes, 18% of donors had given sums in the region of £500–£5,000 and another 12% had contributed small amounts through other fundraising activity, for example, car fundraiser trips and the occasional 'fiver'.

Only 4% of respondents said that being part of the Friends scheme made them give less and this might have been because they felt that they had already contributed through both their membership and their custom.

Similarly, a significant proportion of the organisations surveyed believed that benefits such as Friends schemes either enhanced individual giving (62.5%) or did not impact on the ability to give (28.6%) – these results are presented in Figure 3 below. When compared by size, medium and small-sized organisations were more likely to say that these benefits had no impact on individual giving than their larger counterparts; but this might reflect the fact that many medium and small organisations in the sample did not offer schemes such as Friends, for example, or did so but to a limited extent.

Figure 3: Impact of Friends schemes on giving by organisation size

Organisation size/ Impact of friends scheme	Major	Large	Medium	Small
No impact	2.12%	4.25%	14.89%	8.51%
They enhance giving	12.76%	21.27%	21.27%	10.63%
They inhibit giving		2.12%		
They both enhance and inhibit giving	2.12%			

There were a variety of reasons cited by organisations as to why they believed that Friends schemes mostly enhanced giving. Most organisations/fundraisers generally seemed to share the view that member-type schemes, like Friends, are instrumental in building the relationship between the patron/donor and the organisation and in developing loyalty.

“This year we undertook a private donations campaign for the first time since 2002 and about a third of donors were also members of the Friends”

Large Museum, North West

In customer relationship management, loyalty is often conceptualised as the so-called ‘loyalty ladder’,¹² by means of which occasional or infrequent donors, for example, might be encouraged to ‘move up the ladder’ towards a higher commitment to giving. Such marketing frameworks provide a way to segment markets in terms of consumer loyalty and are helpful in structuring market development. This has mainly to do with cultivating the donors’ willingness to give and organisations seemed to see Friends schemes in a similar light.

“As a theatre company people don’t realise they can donate money to us – our [...] scheme makes them realise they can!”

Medium-sized Theatre, Yorkshire

But loyalty promotion schemes were also seen as providing a framework that not only facilitates giving practice (especially in the case of small amounts) but which can also help extend donors’ ability to give. Giving schemes provide a structure that can be useful in the gradual enhancement of the value of financial contributions.

“People add a bit extra on to their subscription e.g. pay £20 rather than £15”

Medium-sized Combined Arts, North West

“...lots of people would not think to make a donation but would join a friends scheme – and hopefully they encourage longer term or larger donations as people remain engaged rather than just one-off donations.”

Medium-sized Theatre, South West

“Encourages low-level giving practice and this in turn helps donors get closer to organisation and increase their giving at a later date.”

Large Festival, South East

¹² The ‘ladder’ concept was chosen because it expresses the idea clearly and explicitly in this instance. There are other conceptualisations of the loyalty phenomenon in the marketing literature.

The third most common factor cited by fundraisers as impacting on donors' willingness to give were the benefits (both tangible and intangible) provided by member type schemes. Organisations perceived there was a number of respondent organisations there is an exchange element to the donor-organisation relationship – an exchange which can provide tangible incentives to individual giving,

“...people join [...] Friends to get priority booking, a newsletter and an invitation to special annual events.”

Major Theatre, South East

“Whilst not being crucial to the gift benefit schemes are attractive to some donors, particularly when they are linked to accreditation in concert programmes etc.”

Medium-sized Orchestra, North West

but which can also provide emotional benefits,

“People like to feel like they get something in return but this can often simply be a feeling of inclusion in the organisation”

Medium-sized Orchestra, East

This concurs with a significant body of the literature on motivations for charitable giving in general according to which some donors see giving as an exchange relationship¹³ and by means of which a donor gives, or invests, but expects something in return. Interestingly, in the individual donors' survey benefits did not prove significant as an incentive to give. But as the quote above suggests, whilst not crucial benefits might be attractive; they might in fact act to reinforce a decision to give rather than constituting a motivation per se.

The extensive research on benefits and their influence on general charitable giving are mixed and does not present consistent results (although this could be explained by the variety of national/cultural settings, donor populations and fields of activity in which these researches were carried out). Research on wealthy arts donors¹⁴ in a UK context suggests that whilst incentives and material benefits will not necessarily increase donations, they are seen as signs of recognition and gratitude which arts donors at a high level have come to expect. What they mean for low- and mid-level givers still requires further discussion although we have started to analysis it in this research.

¹³ See for example ESRC/NCVO, *Charitable giving and donor motivation*, 2005 for a discussion on exchange and altruism, two classical theories of donor motivation. These theories have been widely covered in the charitable giving literature but both the dichotomy between exchange and altruism and the basis for this perspective have been significantly discussed in the academic literature.

¹⁴ See for example, Lloyd, T. *Why rich people give*, 2004; Sargeant, A., Lee, S. And Jay, E. *Major gift philanthropy – individual giving to the arts*, 2002

Ticket purchases and impact on donors' willingness/ability to give

This question was relevant only to donors to ticketed¹⁵ organisations. As mentioned above most donors in this sample were also committed attendees, so the level of ticket expenditure was, in many cases, relatively high – the median value of annual ticket expenditure per donor was £103.50.

For the vast majority of respondents (90%) spending money on tickets to see shows in the organisation to which they give did not impact on their charitable contributions.

“The tickets are great value. Giving is supporting in another way”

Undisclosed, 45-49, Low-level

“Simply because I think they are good. I would support them in as many ways that I can”

£30K-£35K, 70-75, Medium-level

“I don't expect perks from being a Friend of [organisation] except the perks that I get from having information sent to me all the time which is very good [...]. It's good because it makes you feel quite wanted and not like they are just taking the money and running”

<£10K, 60-65, Low-level

Only a minority of respondents stated that being charged for attending the activities affected their donations. For some, paying for other activity provides further incentive to contribute.

“It makes me go more often – I get invited to first nights and do try and go to them so it keeps me actively involved”

£30K-£35K, 60-64, Low-level

“The trips are great, so encourage people to go”

£25K-£30K, 30-35, Medium-level

For others it makes them give less because they feel that they have already contributed when purchasing a ticket,

“If tickets were cheaper I would give more”

£25K-£30K, 55-59, Medium-level

The survey of organisations provided further insight into donor behaviour. Many organisations observed that if donors are keen to support a project they will do so despite charges for admission or the ticket price.

¹⁵ Donors to organisations such as museums or galleries, most of which are free admission, did not respond to this question

“We tend to find that people who regularly purchase tickets support the Arts Centre.”

Large Arts Centre, South West

“We find that people who want to give do so whatever we charge for tickets.”

Small Theatre, South East

Other reasons pointed out for the positive impact of ticket purchases on low-level giving were circumstantial. Some organisations cited their experience that much low-level giving happens at the point of ticket sales, when customers might decide to round up the ticket price or actually make a donation.

“Ticket purchases reflect interest and support for our programme of events, which is likely to lead to donations – sometimes as obviously as rounding up amount at point of ticket purchase and asking us to treat the excess as a donation.”

Large Music, South East

“Some Theatres we have researched report a 30%+ occurrence of making a donation at point of sale.”

Major Theatre, North West

It is clear from the above that how donations are made and the circumstances surrounding the donation occasion are or can be a factor of influence in a donor’s decision to give.¹⁶ This supports the argument that the situational determinants of giving are as important as donor motivation in explaining giving behaviour.

However, some organisations also reported that ticket purchases can impact negatively on individual giving. Some considered that ticket expenditure affected decisions to give whilst for others the negative impact stemmed mainly from the fact that many ticket buyers believe that they already support the organisation through their custom.

“A couple of donors have mentioned that they join at the lowest level (Friends) rather than Patrons (£180) so that they can spend their money on tickets.”

Medium-sized Music, West Midlands

“Supporters can feel that if they [...] pay to enter a property, they have ‘done their bit’.”

Large Heritage, Yorkshire

There might well also be a lack of awareness about the charitable status of arts/cultural organisations and the constraints (especially financial) under which they operate.

¹⁶ Hibbert, S. and Home, S. “To give or not to give: is that the question?”, *European Advances in Consumer Research*, Vol. 2, pp: 179-182, 1995

“Lack of awareness that the organisation is a charity, which relies on donations, sponsorship etc. as well as ticket income and government subsidy.”

Large Theatre, East Midlands

Support for other charitable causes

Almost all respondents (96%) stated that they contribute to other charitable causes. Of those who did so, half contributed only to other charitable (non-arts/cultural) causes, on average 2.6 causes per individual; the other half contributed to at least one other arts/cultural form.

Information about multiple cause giving in the broader charitable giving literature was not available to us for this research and the patterns described above could be specific to a core, highly committed segment of arts donors. This is a common finding in two studies on wealthy arts donors¹⁷ which reported instances of individual support to a range of different arts organisations¹⁸ or charitable causes¹⁹ and the fact that these donors viewed themselves as supporters of the arts in general.²⁰ More research is obviously needed but this could be a pattern that is specific to the arts because of the dual involvement of donors also as audience members and many will attend a variety of events.

Giving to other arts/cultural causes

A pattern in this research was that donors from the performing arts sample tended to support generally all artforms.²¹ They supported performing arts organisations but also visual arts domains (including museums and heritage). Donors from the visual arts donor sample, on the other hand, were far more likely to give only to this domain.

The results are presented in Figure 4 below. Donors to performing art organisations in our sample allocated 41.5% of their ‘other’ arts donations to other performing arts organisations and 24.4% to visual arts domains organisations. Donors to the visual arts, however, tended to crossover less into other artforms – they allocated 31.7% of their ‘other’ donations to visual art organisations and only 2.4% to performing arts.

Figure 4: Arts to arts percentage giving

	Performing Arts recipients	Visual Arts Recipients
Performing Arts Donors	41.5%	24.4%
Visual Arts Donors	2.4%	31.7%

¹⁷ Lloyd, T. 2004, *op cit*; Sargeant, Lee and Jay 2002, *op cit*

¹⁸ *Ibid.* Sargeant, Lee and Jay 2002

¹⁹ Lloyd 2004, *op cit*

²⁰ Sargeant, A., Le, S. and Jay, E. 2002, *op cit*

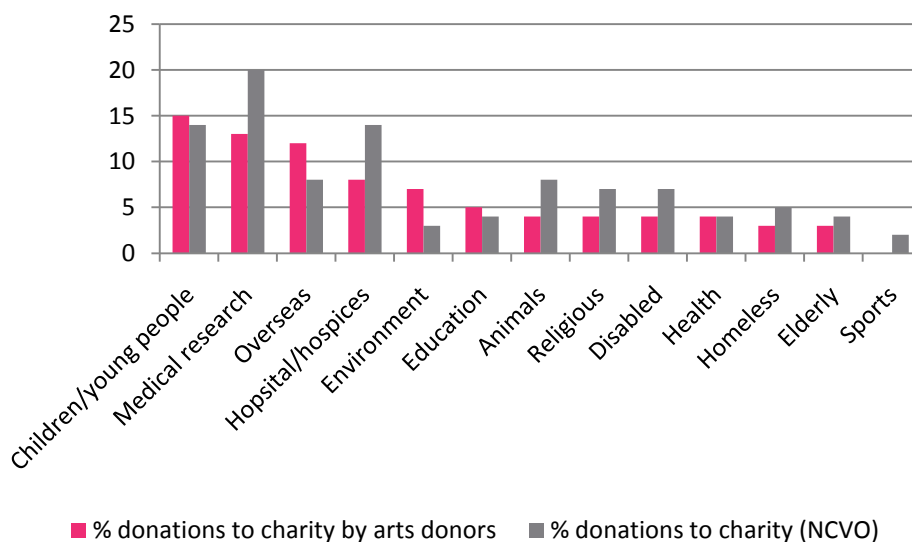
²¹ However, data was not gathered systematically on this and information should be treated as anecdotal (at least at this stage).

This would suggest that in some arts/cultural domains donors attend a range of artforms and/or organisations and might spread their donations in a similar way, whereas in other cases donors might show a greater tendency to specialise their donations to one domain – this would be a variable to consider in any segmentation of the donor market. A note of caution is necessary, however, to emphasise because the limitations of this research sample cannot provide conclusive evidence on this.

Giving to other (non-arts) causes

On the whole the charitable causes (non-arts/cultural) to which arts donors contributed to are not far from the giving trends identified in the *UK Giving Survey 2007/08* carried out by NCVO and CAF in 2008. Figure 5 below shows that ‘children/young people’ represent the largest share of the charitable donations of arts donors, closely followed by ‘medical research’ and ‘overseas’ causes.

Figure 5: Percentage giving to other causes by arts donors



Source: NCVO (2008) and City/A&B survey 2009

The most significant variations to the NCVO/CAF research were medical research and religious causes, to both of which arts donors gave less than the national trend, the environment, to which arts donors gave significantly more, and sports to which arts donors in the sample did not contribute.

Are arts donors affected by the credit crunch?

Respondents were also asked about the extent to which the current economic climate affected them and their ability to give. The majority of respondents (72%) did not feel that they would be affected by the economic downturn – this could be due to a number of factors: many donors belong to a higher income earning category anyway whilst others are pensioners who have a stable income and who would not be affected by factors such as unemployment.

“Being old is great – I don’t have a mortgage and my pension is assured”

<£10K, 60-64, Low-level

“I am not an un-wealthy person. I can afford it”

£35K-£40K, 84-89, Low-level

“I’m in a stable position; except for the increase in prices there should be no real changes”

Undisclosed, 60-64, Medium-level

“Times like this need donations more than ever, even if personally affected by the economy”

£50K+, 55-59, Medium-level

However, over a quarter (28%) of respondents felt that their attitude towards giving could change in light of the current economic situation. This was due in some cases to an alteration of personal income levels, with a consequent impact on the amount of disposable income. But for most respondents the factor that might possibly lead to a reduction in current donation levels was prudence – most of these donors were of working age although some of them (retired) mentioned an income cut as well. The message seemed to be, however, that they might give less but not totally stop giving.

“It won’t stop me going to the theatre but I might be a bit more cautious”

£35K-40K, 45-50, Medium-level

“It probably will to some extent - we will probably have to watch our pennies but I would never in the present circumstances not give”

£20K-£25K, 60-64, Low-level

“My deposit account used to give me £200/month and now it gives me £29”

£25K-£30K, 75-79, Low-level

Motivations for giving

Motivations for giving

This section of the report identifies broad categories of motivations for low/mid-level individual giving. Respondents were asked to rank their reasons for giving to arts/cultural organisations in order of importance (a scale of 1 to 7 was used, where 1 indicated low importance and 7 high importance to 25 possible reasons). Clusters were then ranked according to the average of their component motivations. Donor motives clustered around seven broad motivation categories:

Artistic/cultural

A cluster of factors important in mobilising giving seem to focus on the art/cultural form, its preservation, quality and development – the average score given by respondents to this cluster was 6.2 out of 7 (the median value was 7). Of particular significance to donors are the art/cultural form, for example, the quality of the artistic provision, the kind of work that the organisation engages in and support for artists. This in itself presupposes that donors possess developed artistic appreciation skills reinforcing the notion that donors are audience members.

Institutional

A special connection with the organisation and the desire to ensure its long-term sustainability was also identified by a number of respondents as a factor in mobilising individual giving – important aspects here were the will to ensure a high-quality programme and the length of association with the organisation. The average score given by respondents to this cluster was 5.5 out of 7 (the median value was 6).

Philanthropic

Another important motivational aspect is a feeling of social or civic responsibility. On average respondents scored this cluster at 4.9 out of 7 (the median value was 6). This is often combined with a cultural/artistic interest and mobilises some to support cultural and artistic activity because of its importance to the local community (providing perhaps a genuine example of cultural philanthropy).

Experiential and personal motivations

The individual's experience of attending/visiting the organisation represented an important cluster of factors in motivating giving – the average score given by respondents to this cluster was 4.5 out of 7 (the median value was 5). Important mobilising forces here are personal satisfaction and an appreciation for the artistic/cultural experiences enjoyed. Giving in recognition for the organisation that made possible such experiences/enjoyment was also a motivational aspect mentioned.

Incidental

Although not a motivation for giving as some responses were suggestive of the importance of prompts, for example ‘clues’ such as a collection box or simply requests from the organisation, in activating low-level giving. Indeed the research also found that the two most effective ways to encourage donors to enhance their normal contribution was by ‘being asked to contribute to something specific’ and ‘being asked directly’. Respondents scored this cluster at 3.3 out of 7 (the median value was 3).

Material

Another incentive for donor investment is the material benefits that are often associated with giving schemes, for example, priority booking, or the simple recognition that a giving package provides value for money. This indicates an essentially transactional approach to charitable giving which is underpinned by an exchange, rather than an altruistic, relationship with the cause supported. This cluster was scored at an average 2.3 out of 7 by respondents (the median value was 1).

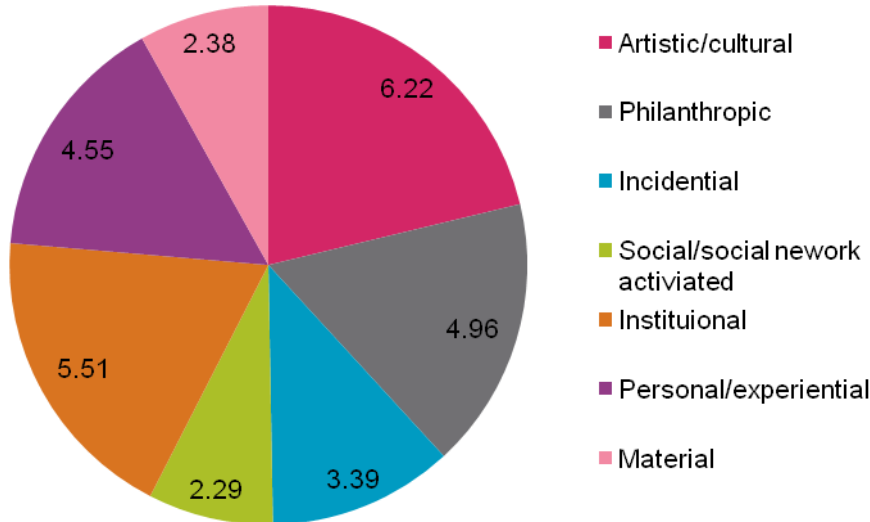
Social and social network activated

Another (transactional) cluster of motivational factors is dominated by social aspects – respondents scored this cluster at 2.2 out of 7 (the median value was 1). In this category are those whose giving is motivated (or rather activated) by the social networks they belong or aspire to belong to; for example, who give for reasons linked to status recognition or to be able to access particular social events.

In this research sample, the most important clusters of motivations for low-level arts donors were the ‘Artistic/cultural’ cluster, followed by the ‘Institutional’ cluster, a third significant cluster was the ‘Philanthropic’. This indicates a predominance of purposive giving, mostly driven by artistic and generally ideational concerns, over more materialistic and social mobilisation factors. Giving activated by a prompt of some kind (incidental) was also found to be of significance (see section on ‘first ever donation’ below) and was ranked in the middle of these two broad categories.

Figure 6 below shows the motivation clusters of low-level donors in order of their ranking by respondents.

Figure 6: Distribution and ranking of motivation clusters



Interestingly both material (benefits) and social activators ranked the lowest as motivations for low-level donors. This is in contrast with wealthy donors²² for whom aspects such as, a particular interest/belief are important,²³ but for whom self-actualisation,²⁴ personal benefits,²⁵ changing the world,²⁶ social networks,²⁷ getting value for money and relationships, being properly thanked and meeting like-minded people²⁸ are also important motivating factors.

When disaggregated, the top 10 individual motivation statements ranked by respondents show the weight of the artistic, experiential, and institutional (purposive) factors that mobilise them to give – this is shown in Figure 7 below.

²² To arts/culture and also other causes

²³ Lloyd, T. 2004, *op cit*; Sargeant, A., Lee, S. and Jay, E 2002 *op cit*

²⁴ Ibid. (Lloyd 2004)

²⁵ Lloyd, T. 2004, *op cit*; Sargeant, A., Lee, S. and Jay, E 2002 *op cit*

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

Figure 7: Top ten motivations to give, average scoring by respondents (1-7 (7 is high))

Motivation Statements	Average Score
I enjoy my experience of attending/visiting [Organisation Name]	6.73
The work (or programme) of [Organisation name] deserves supporting	6.57
To make sure that the [cultural/art-form] continues to thrive	6.39
So that children and young people have access to cultural/artistic experiences	6.33
To ensure that [Organisation Name] is able to survive	6.25
As a way of showing appreciation for what [Organisation Name] does	6.02
To provide opportunities (e.g. to new artists, new acquisitions, new activities)	5.94
I think that the arts and culture need supporting	5.88
To ensure [Organisation Name's] high quality arts and programme	5.88
I value the community or education work that [Organisation Name] does	5.84

Key to colours/motivation clusters: Personal/experiential Artistic/cultural Institutional Philanthropic

First ever donation

Respondents were also asked to recollect their first ever donation and how this was initiated. These first contributions originated from a variety of situations but the one cited most consistently by respondents (40%) was the direct approach of the organisation, whether through personal communication or through information disseminated by post, in programmes, the website etc. Other activators were a visit/attendance to a performance (24%), special appeals (11%), connection through friends/family (9%) and ongoing event attendance at the organisation.

There was limited evidence in the sample of the influence of family background and upbringing on low-level individual donors – 82% had not had any contact with giving experiences when they were

growing up. This is in contrast with wealthy arts donors who themselves acknowledge that their childhood experiences and background had an effect on their giving practice later in life.²⁹

Motivations for giving to a particular organisation

Most respondents (77%) tended to contribute the majority, and in some cases all, of their donations to a particular arts organisation. The reasons for doing so were manifold and to some extent overlapping; but the top four most important motivating factors were: local pride (30%), personal connection with the organisation (25%), the artform (20%) and financial need (12.5%).

“It was our local theatre so I felt a local connection and it is also a theatre which has got a lot of potential and I wanted to help it develop”.

£20K-£25K, 40-44, Low-level

“Because it is our local ballet company and we want to support the arts in the North”

£40K-45K, 55-59, Medium-level

“It is just something I am interested in – I am interested in the type of properties the [organisation] have, the outdoors”

£20K-£25K, 60-64, Low-level

“We feel a close connection with them”

Undisclosed, 45-49, Low-level

The organisations survey showed awareness of the importance of the organisation itself as a potential factor in the mobilisation of individual giving – whether this is because of donors’ sometimes have a long association with the organisation or because they identify with its mission; or because they simply become aware of its need for donations– as one organisation put it:

“They feel they are helping a venue which in the past has struggled (possibly still the idea that the venue needs ‘help’).”

Donor attitudes to how their money is spent

This section tested the value environment surrounding giving and the attitudes of donors in relation to how their financial contribution was used by the organisation they gave to. Respondents were asked to agree or disagree with a number of statements – these are presented in Figure 8 below.

²⁹ Lloyd, T. 2004, *op cit*; Sargeant, A., Lee, S. and Jay, E. 2002 *op cit*

Figure 8: Donor attitudes to the organisation and their donations

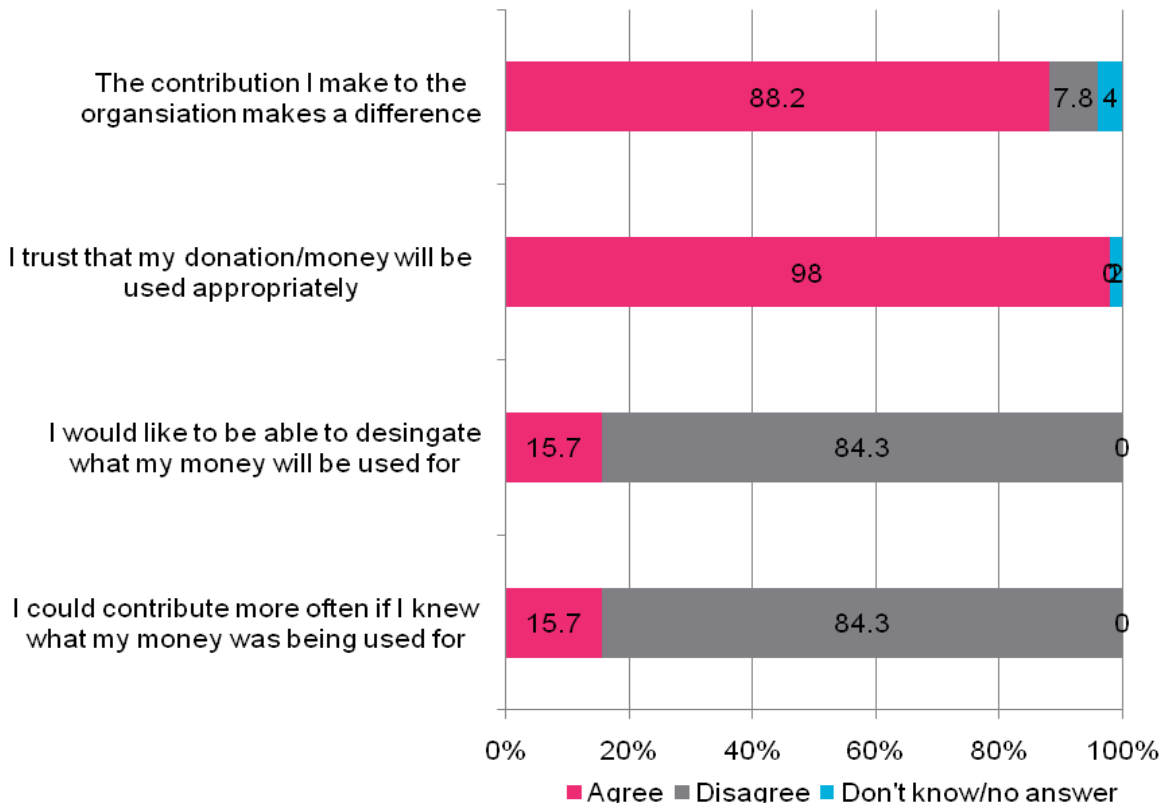


Figure 8 shows that almost all donors in the sample were happy to let the organisation decide how the money that they gave was spent – 98% of respondents trusted that their donation would be used appropriately and 88% believed that their contribution made a difference. These beliefs underline the importance of trust – trust in the organisation to deliver the mission and objectives donors share in. Moreover, not only is there real belief in the ability of the organisation to make use of individuals’ donations but there was also voluntary forbearance³⁰ from any involvement in decisions about it – 84% of respondents did not show concern in terms of getting involved in deciding how their money would be spent by the organisation.

The above was further reinforced by the fact that, when asked about their individual ‘wish-list’ of projects which they might like to see their donation channelled to, most respondents did not have a particular demand; and of those who had, most wanted to support the organisation and its work.

“I can’t think of anything – I am very happy with the way it is all organised and run”

£30K-£35K, 60-64, Low-level

³⁰ Sargeant, A. and Lee, S. (2004) ‘Donor trust and relationship commitment in the U.K. charity sector: the impact on behaviour’, *Nonprofit and Voluntary Sector Quarterly*, Vol. 33, 2004

“I think it is important that now that they have those two fantastic galleries that they keep those maintained”

£50K+, 60-64, Low-level

“I would like to think it is supporting the children’s theatre”

£35K-£40K, 45-49, Medium-level

Respondents were also asked whether they would like to be publicly recognised for their gift – the vast majority (84%) preferred to remain anonymous. The attitude of wealthy arts donors is slightly different in this respect. Research has shown that rich donors will expect some form of recognition from the beneficiaries of their large gifts. In some cases anonymity is only chosen for very practical reasons, for example, to avoid the publicity that can lead to solicitations.³¹

These findings are significant and reinforce the notion that arts/cultural specific donors belong to a group of participants who have real commitment to the organisation. They are able to engage with it in multiple ways (as part of the audience, donors, but also as Friends/members, trustees, etc), they trust it to deliver its socio-cultural mission and are committed to supporting the organisation financially. Multiple engagement promotes commitment and this could, in principle, lead to higher levels of giving.³²

Giving mobilisation – activators and barriers

Messages/prompts effective in mobilising giving

The individuals survey found that the two most effective ways to encourage donors to enhance their normal contribution were ‘being asked to contribute to something specific’ and ‘being asked directly’. This was also the experience of fundraisers in the organisations survey. The most cited example of an effective prompt was the direct request for support – popular vehicles seem to be through a letter or phone call or by means of clear hints, for example, a collection box.

“Most of our regular (ie standing order) donors have come through direct mail/phone campaigns”

Medium-sized Theatre, South East

“Visual – i.e. donation boxes with a short message such as please give generously”

Medium-sized Visual Arts, South West

³¹ Lloyd, T, 2004, *op cit*

³² See also Sargeant, A. and Lee, S, 2004, *op cit*

The type of request that seems to appeal most effectively to donors' is something that has a particular focus, something tangible, a project or particular need with a definite outcome and where the donor feels that they can actually make a difference.

"Knowing their donation makes a difference. i.e. Our Friends are credited as supporting certain exhibitions as a way of showing where their donation is going and how it is help to develop [Organisation Name]'s work."

Large, Visual Arts, Yorkshire

The need to get the message across effectively was also pointed out by a number of organisations as an important aspect in the contact and communication with the donor. Examples of successful practice include, for example, the use of narrative, a good story, but making sure that the object of the donation is something that can also be easily visualised i.e. something that is perceived as tangible.

Barriers to giving

From the perspective of arts/cultural organisations the perceived barriers to individual low/mid-level giving revolve around three main issues: organisational, the current economic climate and donors lack of awareness of the need for their financial support.

Most organisational issues had to do with the capacity to manage and market giving schemes. Limited resources, for example number of staff, time, IT systems or the financial capacity to start up and run such programmes were the most common issues mentioned. The lack of expertise was also seen by some as a barrier in developing an individual giving programme,

"Finding potential donor."

"We don't have time to push fundraising. There is only me!"

"Database and research limitations."

"Didn't have the offer right."

"Up to now limited expertise and staff experience"

Under such constraints strategic choices as to the most effective and efficient method for the organisation to adopt to generate external funds are likely to occur, for example choosing sponsorship over an individual giving scheme. In any case, diversification is crucial in order to avoid over-reliance on a single investment source and the risks that can be associated with such a strategy. These are issues that are more likely to affect smaller organisations; although no direct or consistent correlation between size and successful fundraising from individual giving (as measured by the amounts raised) was observed in our research sample.

"Necessary priority of emphasis on commercial sponsorship."

"Costs too much in comparison to rest of programme"

There was also a concern for the current climate of economic recession as something that could possibly erode individual giving capacity, especially as many donors are pensioners.

Lack of awareness, on behalf of potential donors, of the fact that the organisation is a charity or that it needs money is another issue perceived by organisations as a barrier to individual giving. This could, however, be seen primarily as a problem of information – it is probably idealistic to expect the typical audience member to be familiar with the legal or constitutional aspects of the organisation.

Gift Aid and other tax schemes

Money received from Gift Aid

This research found that there is reasonable awareness of Gift Aid, with around 68% of respondent organisations claiming Gift Aid – three quarters of these stated that they claim Gift Aid very often. The vast majority of organisations promote Gift Aid to their donors (82%) and do that mostly through their fundraising literature and website.

This was confirmed by the individual donors' survey, where almost all respondents were aware of Gift Aid. However, only a quarter of respondent organisations reported being asked by their donors about tax incentives – this might be related to the low-level of the amounts contributed and perhaps to the fact that it is the organisation which needs to drive the scheme.

The median value for the amounts raised through Gift Aid by respondent organisations was £2.4K.

Figure 9: Distribution of amounts claimed through Gift Aid

Amount claimed	Respondents %	Cumulative %
Up to £500	34%	34%
£500 - £2,400	17%	51%
£2,400 - £5,000	17%	68%
£5,000 and above	32%	100%

Similar to their knowledge about Gift Aid, most organisations were familiar with other tax incentives, although Gift Aid seemed to be the most commonly used method by far – possibly because it is the most relevant to the low- and mid-levels of giving.

Figure 10: Awareness of tax schemes (other than Gift Aid)

Tax Scheme	Percentage
Payroll giving	83.9%
Gift of cash	69.6%
Gift of shares	64.3%

Almost all donors knew about Gift Aid and other tax schemes and many seemed to be aware of the amount that their donation might have yielded to the organisation they donated to.

Conclusion

What is so special about low-level individual giving in the arts?

One of the most important findings of this study was the realisation that there is a low-level donor market that is specific to the arts and that, unlike donors to other charitable causes who are members of the general public, arts donors can be found amongst the audiences of arts/cultural organisations and the arts in general. Put in another way, you are unlikely to find an arts donor that is not an audience member or that does not have some form of direct connection with an artform or organisation.

This same realisation might in fact account for the increase in private investment from individual giving to the arts over the last few years (25% in the last year alone, according to Arts & Business³³) as fundraising from the audience through individual giving will have developed in many organisations.

From audience members to potential donors

Existing research on charitable giving has shown that giving motivation is enhanced when the donor experiences some form of involvement with the cause supported. Audience participation is an element of arts/cultural activity and this suggests that arts/cultural organisations enjoy the natural conditions for the successful cultivation of low-level giving. Moreover, as arts/cultural organisations provide a range of opportunities for direct involvement with their work, for example through volunteering, there is the potential to motivate audience members to increase their support for the organisation.

Donors in the sample tended to show high levels of commitment to the artform/organisation, with artistic but also institutional and philanthropic ideals ranking high in their value framework – paying for admission tickets, for example, would not deter them from continuing to financially support a cause in which they believe. The socio-economic circumstances enjoyed by a significant part of this group, on the other hand, also suggest that they are relatively resistant to macro-economic events such as the current economic downturn. Any element of stability becomes significant in a context of funding uncertainty.

The economic impact of tax relief schemes – Gift Aid

There seems to be a good level of awareness of Gift Aid (more so than about other tax relief schemes), and this applies to both arts/cultural organisations and donors. This study also suggests that money

³³ Arts & Business *Private Investment in Culture Report 2007/08*, although the survey does not discriminate between levels of giving.

claimed through tax breaks could complement income from giving to an important extent, although this will depend on the scheme and the claiming. Larger organisations generally seemed to be in a better position, with instances of Gift Aid claims from medium and large organisations reaching figures in the region of several tens of thousands of pounds. But more research is needed about the economic impact of tax relief schemes on arts/cultural organisations and the costs/benefits of operating these schemes especially in smaller organisations.

What this all means for arts/cultural organisations

Individual giving is likely to be of interest to all arts/cultural organisations large and small but especially to micro and small organisations. In general terms they will not possess the critical mass of resources, particularly artistic and reputational, to attract the interest of wealthy donors. But a small-scale operation may significantly benefit from low-level individual giving – what a larger organisation might consider to be a relatively modest amount can make a visible difference to a small-scale operation and corresponding budget. However, managing a reasonable number of small donations (or the number required to make ‘that’ difference) requires an organisation capacity that is often already stretched to the limit. Choosing an effective fundraising method over another is above all a strategic exercise – creating and managing an individual giving scheme should involve a careful organisational review and appropriate planning.

A positive factor, one of efficiency, however, is that most arts/cultural organisations already have market intelligence on their audiences and this should provide a good knowledge base for fundraisers to work from. It is also likely that giving schemes will be especially suitable to organisations which have an established, stable audience base. But this also entails the need for the marketing and fundraising functions to work together effectively, and to share market intelligence and strategy.

We don’t know nearly enough!

Another important realisation from this research is that there is not enough (in quantity and quality) knowledge or data about individual giving in the arts/culture. A more comprehensive investigation is needed in order to fully understand the arts donor market, its characteristics and its behaviour. On the other hand, there is a wealth of research and data on arts audiences and it will be necessary to determine how, or to what extent, this knowledge can assist research on or the development of the arts donor market.

This research started as a study of low-level donor motivation but the research process uncovered what we deem to be only the ‘tip of the iceberg’ in terms of the profile of this giving market. With a small sample we judge the findings of this research to be indicative. There are, however, strong indicators: indicators of the potential of individual giving in the arts to become a significant income stream. We very much hope that this study represents a turning point in this direction.

Appendix

Methodology – Phase 1

The initial sample comprised of 178 arts/cultural organisations of different sizes and representing different artforms, of which 57 participated in the survey. The geographic scope was all English regions (excluding London). The spread of artforms was slightly unequal in terms of form sample but it was inclusive. Urban areas were slightly over-represented. In terms of organisation size the sample distribution was reasonable with a slight emphasis on medium-sized organisations.

Figure 11: Organisations sample by artform, geographical area and organisation size

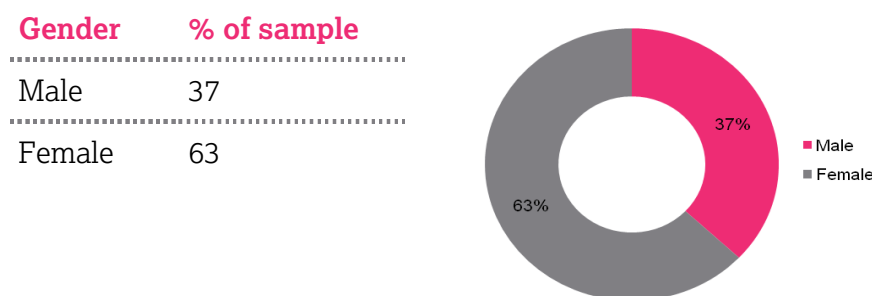
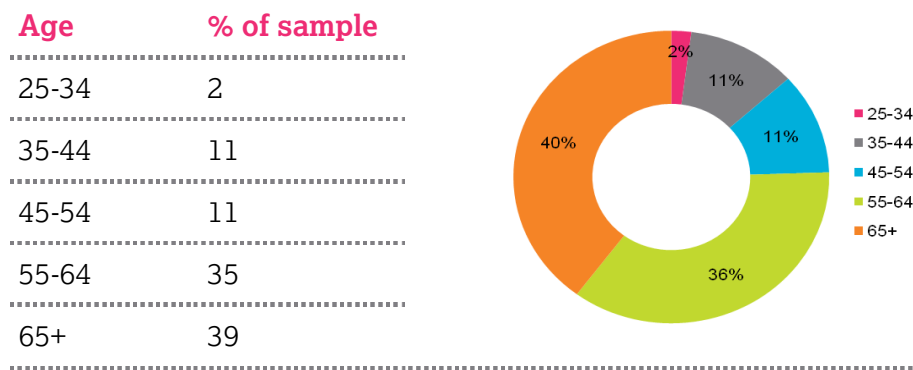
Artform	% sample	Geographical area	% of sample	Organisation size	% of sample
Theatre	26	Urban	65.2	Small	19.5
Museum	13	Rural	21.7	Medium	34.7
Visual arts/gallery	13	Equally divided	13	Large	28.2
Festival	10.8			Major	17.4
Music	8.6				
Arts centre	6.5				
Arts service	4.3				
Dance	4.3				
Combined	4.3				
Crafts	2.2				
Film/video	2.2				
Heritage	2.2				
Opera	2.2				

(base – 57)

Sample composition – Phase 2

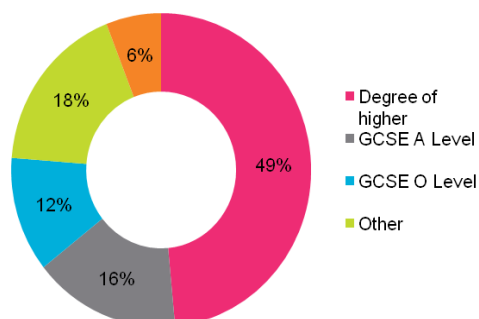
- Participants were aged between 33 and 88 years with 39% aged 65 and over;
- A majority of interviewees (63%) were female;
- Nearly half the sample were educated to at least degree level, with 6% having no qualification;
- Income levels varied between <£10K and £50K+: a fifth of respondents earned £20K or below, but overall there was a good spread of earning categories (albeit the high percentage of instances of undisclosed income level);
- Regional representation varied with the East, North East and North West showing the lowest percentage of respondents.

Figure 12: Sample composition breakdown



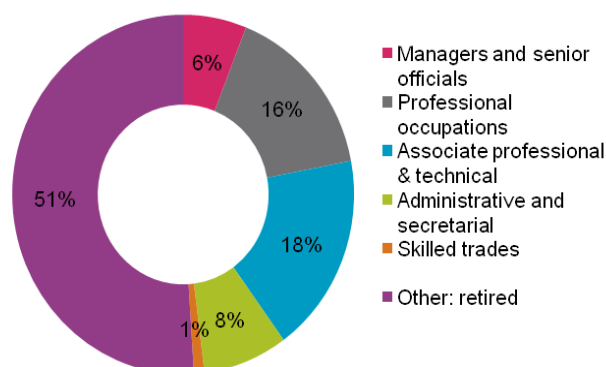
Highest educational qualification % of sample

Highest educational qualification	% of sample
Degree of higher	49
GCSE A Level	16
GCSE O Level	12
Other	18
No Qualifications	6



Occupation* % of sample

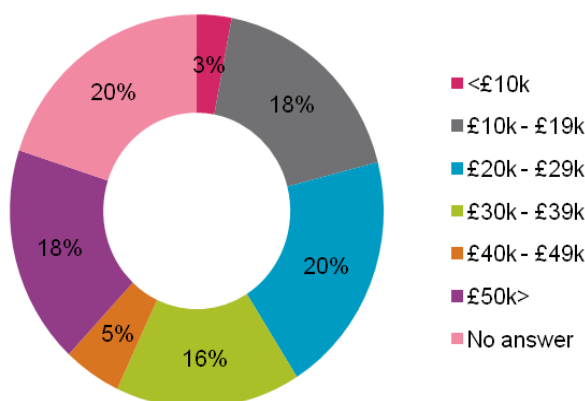
Occupation*	% of sample
Managers and senior officials	6
Professional occupations	16
Associate professional & technical	18
Administrative and secretarial	8
Skilled trades	1
Other: retired	51



*Other occupational categories were omitted as not relevant to respondents

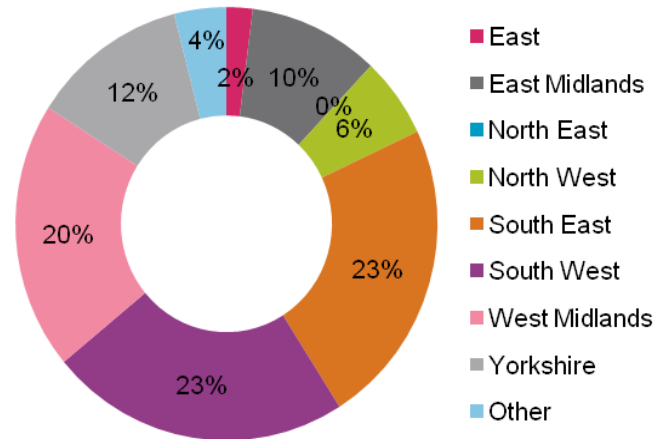
Income % of sample

Income	% of sample
<£10k	3
£10k - £19k	18
£20k - £29k	20
£30k - £39k	16
£40k - £49k	5
£50k>	18
No answer	20



Region of residence % of sample

East	2
East Midlands	10
North East	0
North West	6
South East	23
South West	23
West Midlands	20
Yorkshire	12
Other	4



The Questionnaires

**Individual Giving Research
Survey of organisations**

Dear Colleague,

As you may be aware from previous correspondence this survey is part of a wider piece of research to review some of the issues surrounding low/mid-level individual giving to the arts, from motivations to give through to giving behaviours in different art forms. By low/mid-level giving we mean donations at the lower end of the scale and excluding high-level donations.

The aim of the current survey of organisations is to collect data that will enable us to better understand and map the characteristics of individual giving in a variety of cultural sector organisations across England.

The results of this survey will be shared with the cultural sector in order to help advance the state of individual giving and the information that you provide in this survey will be critical in helping us build a picture of individual giving to the arts in England. We would like to reassure you that any data that you provide below is for research purposes only, will be treated anonymously and confidentially and will not be passed on to anyone else. Similarly, there will be no detailed attribution to any quotes that are cited in the final report.

Please tick the following box to give us permission to access your PICS 2006/07 survey data (if you responded to our e-mail of 29 November you don't need to take any action).

Also note that the financial data being collected in this survey is for the year 2006/07.

Thank you very much for your participation.

Section A. About your organisation

Your contact details:

Name of your organisation: _____

Postcode: _____

Contact name: _____ Your job/role: _____

Section B. The value of donations

Q1. What does your organisation consider to be low/mid-level donations by an individual donor? *Please base your estimation on total annual contribution; please exclude high level donations*

Low-level £

Mid-level £

Q2. What terminology do you normally use when referring to low/mid-level giving? *(For example, small scale giving, low- or mid-level donations, standard donations, etc)*

Q3. How many low/mid-level donations did your organisation receive in 2006/07? (Note that this question refers to the number of giving occurrences so, for example, all the times that a donor contributed should be included)

Q4. What is the distribution of donations made by individuals in 2006/07? Please state the percentage of individuals who contributed within the following brackets

Under £5:	<input type="text"/>	1
£6-100:	<input type="text"/>	2
£101-300:	<input type="text"/>	3
£301-1,000:	<input type="text"/>	4
£1,001-9,999:	<input type="text"/>	5
£10,000 +:	<input type="text"/>	6

Section C. Giving behaviour and your organisation

Q5. On average how many times did your typical low/mid-level donor give to your organisation over the last year?

Once 1 Twice 2 Three times or more 3

Q6. In your experience do benefits, such as friends schemes, have any impact on donors' willingness or ability to give?

No impact 1 Go to Q8. They enhance giving 2 They inhibit giving 3

Q7. If you think that they enhance or inhibit giving, what makes you think so?

Q8. In your experience do ticket purchases impact on donors' willingness or ability to give? If your venue does not charge an admission fee please go to Q10.

Yes 1 No 2

Q9. What makes you think so?

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