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INTERDISCIPLINARY MANAGEMENT RESEARCH XVI
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POSTGRADUATE DOCTORAL STUDY PROGRAM IN MANAGEMENT
HOCHSCHULE PFORZHEIM UNIVERSITY - GERMANY
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FUNDRAISING WITHIN THE CYCLE MODEL FOR SUCCESSFUL BUSINESS IN ARTS AND CULTURAL ORGANIZATIONS

Marija ŠAIN, Ph.D.

Josip Juraj Strossmayer University in Osijek, The Academy of Arts and Culture in Osijek

E-mail: mmihalje1@aukos.hr

Maja HARŠANJI, Ph.D. candidate

Josip Juraj Strossmayer University in Osijek, The Academy of Arts and Culture in Osijek

E-mail: majam@aukos.hr

Marta BORIĆ CVENIĆ, Ph.D.

Josip Juraj Strossmayer University in Osijek, The Academy of Arts and Culture in Osijek

E-mail: marta.boric5@gmail.com

Abstract

Fundraising is the skill of collecting additional financial resources from alternative sources such as sponsorships, donations, or crowdfunding; sources not dependent on the state, county or city budgets. Fundraising also includes own-income financing, i.e. ways to increase your own revenue through ticket sales, for example. Fundraising is an important part of the functional and sustainable development of organizations in arts and culture (profit and non-profit organizations alike) because financial resources from public sources are not enough to finance their activities and development. Hence, arts and cultural organizations are challenged to search for excellence in their business model management to create and deliver value in a more sustainable way without compromising artistic integrity, mission, and values.

In this article, fundraising is observed through The Cycle model, composed of great art, marketing, family and fundraising. These elements are interlinked.

Great art is the first step, followed by aggressive marketing that needs to be focused on the potential audience (family – audience, volunteers, board, donors...) which is most important for fundraising. The aim of the paper is to explore fundraising as an extremely important activity in arts and cultural organizations which is not just about raising money that also includes a variety of efforts required to accomplish this objective.

Accordingly, the model requires the incorporation of business principles into operation in arts and cultural organizations as particularly crucial for their survival and requiring proper management attention. However, in the majority of arts and cultural organizations, artists perform the management role too. Successful organizations require the use of management skills which requires additional training for leadership in arts and cultural organizations. The paper gives recommendations for the successful implementation of fundraising in arts and culture organizations.

Keywords: *fundraising, the Cycle model, arts and cultural organizations, management skills, financing*

JEL Classification: Z11

1. INTRODUCTION

Organizations in the arts and culture face the growing problem of decline in funding from public sources (Bestvina Bukvić et al., 2016; Mihaljević, 2015; Dragičević-Šešić & Stojković, 2011; Balog, 2010; Tomova, 2004). Public funds are insufficient to cover the operating costs of organizations and the need arises to secure additional sources of funding (Mickov & Doyle, 2013; Lindqvist, 2012; Bestvina Bukvić et al., 2018). This means organizations must take action to diversify their sources of funding and focus on different (market) sources of funding, such as donations and sponsorships, but also their own revenue (tickets, membership fees, various commercial activities such as leasing spaces, souvenir shops, publishing etc). “Even though not all institutions in arts and culture are non-profit organizations, most undertake activities characteristic of the non-profit sector and raise funds to finance their activities and to be able to realize the programming and projects designed for their audiences (Pavičić et.al, 2006, 258).

Fundraising is a set of skills and techniques used in the process of getting funds from external sources to finance activities in culture and non-profit orga-

nizations (McIlroy, 2001, 9), whose basic objective is to ensure the growth and development of the organization and the engagement of stakeholders in the organization and its activities, as well as to increase the visibility, efficiency and stability of the organization (Alfirević et al., 2013, 600). Dadić (2016) defines fundraising as any activity undertaken in a non-profit organization to secure the revenue needed in order to make the organization sustainable and to help it carry out its mission. In other words, fundraising is the art of asking people and corporations for money to finance one's own activities. According to Crole & Fine (2005), fundraising is one of the most important tasks of any non-profit organization. What is the role of fundraising?

- 1) Replace lost subsidies;
- 2) Grow;
- 3) Take some control of the future (Kaiser & Egan, 2013, 52).

In organizations, focus on several different sources of funding enhances the sense of independence, responsibility for the development of the organization, and understanding of the environment and its needs (Dragičević-Šešić & Stojković, 2011). According to Krivošejev (2012), fundraising is one of the imperatives of the modern era, but the hyper-imperative must be respected: the raising of additional funds cannot – and must not – replace public subsidies in culture. Accordingly, fundraising should supplement public sources of funding rather than replace them.

The Strategy of Cultural Development of the Republic of Croatia stated back in 2003 that the search for sponsors would become a daily task for managers in culture (Katunarić & Cvjetičanin, 2003). This would imply the implementation of economic tools in the activities of the organizations in culture, including marketing, management, strategic planning and fundraising. “The need for market success, cost-effectiveness and efficiency of their activities forces modern institutions in culture to introduce management and marketing methods” (Dragičević-Šešić & Stojković, 2011, 87). The need to engage in market flows and to train staff in the above areas is considered vital for survival and development in the market of today.

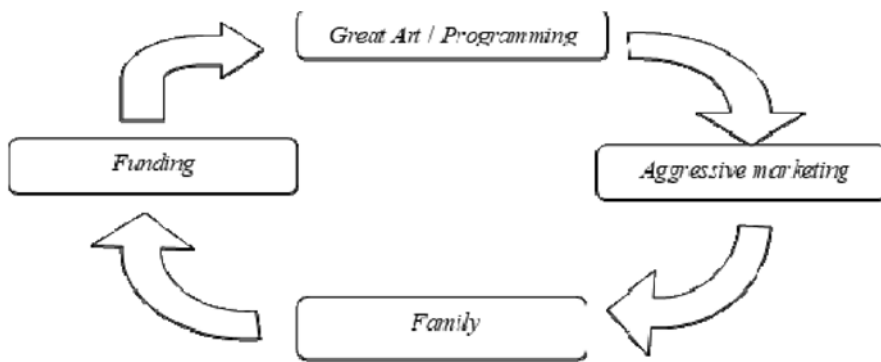
According to Pavičić (2003), fundraising refers to fundraising activities observed not only as a part of the overall marketing strategy but also as a separate strategic and implementing unit, which is consistent with the model expounded below.

Although arts and cultural organizations are convinced that business rules or concepts such as business model should not be applied to their work, Carlucci (2018) states that all organizations have a business model, including non-profit organizations. It is just that we need to recognize that (cultural) organizations have business models that can be a little different from an ordinary business because arts and cultural organizations require business model management tailored to their peculiarities as organizations primarily focussed on a cultural and social mission.

2. THE CYCLE MODEL

Kaiser and Egan (2013) developed the Cycle model for organizations in arts and culture¹ comprising four components (great art, aggressive marketing, family and funding) that must be realized in succession in order to successfully raise funds for organizations in arts and culture.

Figure 1. Fundraising model for organizations in arts and culture



Source: Kaiser & Egan, 2013, p. 4.

The authors of the model explain that it involves an organizational activity theory that prioritizes investments in great art. When an organization aggressively promotes daring art, it attracts a family of enthusiastic ticket buyers and sponsors. Revenue generated by the family is then invested in making even more art, which, when properly promoted, builds an even bigger and more di-

¹ The same model is applied to sports organizations, with sports fans playing the role that the “family” plays in organizations in arts and culture.

verse family. When this cycle repeats year after year, the organization builds its capacity, presence and health gradually and sustainably. Among other things, everyone involved – staff, board, and family – feel like they are a part of a winning enterprise. Committed to the continued success of the organization, they become increasingly generous and productive. The authors believe these organizations grow incrementally and build and maintain their artistic and financial health.

According to this model, a good fundraising plan starts with good art (programming) or with the question: what do we have to sell? Organizations in arts and culture that have great, exciting projects are much more successful in fundraising because in this day and age, persons/organizations are more prepared to support projects offering a certain dose of creativity and innovation.

When you have a good project, you need good, aggressive marketing (institutional and programmatic) to give you the visibility needed to attract the audience and potential donors (how can we “weaken” potential supporters?). Successful organizations in arts and culture aggressively promote their programming and the institution that stands behind it. Kaiser & Egan (2013) underline the importance of programmatic and institutional marketing in the promotion of culture and artwork. They single out two problems in this department that are generated by institutions in culture and their staff: they are either humble, modest and too shy to hawk their work, or they believe that they are too good at what they are doing and require no extra promotion. However, culture and activities and institutions in culture are facing marginalization, and marketing is a very much needed tool for their promotion. “Without marketing and sound public relations strategies, fundraising becomes extremely difficult” (Jung, 2015, 257).

The use of such marketing activities results in invisibility that sparks substantial interest and enthusiasm in the family, which is composed of ticket-buyers, students, board members, donors, funders and volunteers. The family bolsters the financial health of the organization by contributing its time, talent, personal connections and funds. If the family is carefully managed, its membership increases. Balog (2010, 49), who studied fundraising in libraries, found that the best results in this department were accomplished by libraries that made their donors into collaborators, giving them an emotional connection with their projects and the institution, and developing awareness in them that the projects be-

long to them as much as they belong to the institution. Najev Čačija (2013) and Sargeant & Shang (2010) believe that there is a connection between marketing activities and the development of long-term relationships on the one hand and donors as the key factor of success in fundraising on the other.

According to Kaiser & Egan (2013), an engaged board is the heart of the family. McIlroy (2001), Marland (2005), Margitich & Gara (2005) and Bona Pavelić (2002) discuss US practices in running organizations in culture. The Board of Directors, or, as McIlroy (2001) calls it, the Development Board, plays a substantial role in managing and financing institutions in culture in the USA. Bona Pavelić (2002) explains how founders have to recruit a Board of Directors that has faith in the founders and the mission of the organization and is prepared to support it with its own funds, make an effort to raise funds from other sources, contribute professional expertise, and give the organization credibility. Individuals who sit on these boards are often wealthy and distinguished and lend a certain weight to the organization. They also expedite access to potential donors and often have complementary skills that help them manage the development of the organization. They are businessmen, bankers, lawyers, distinguished artists and community leaders. The author believes that a strong board whose members volunteer their effort, time and funds is the key to maintaining the financial health of modern organizations in art. Marland (2005) says that the USA has an unwritten rule for members of such boards: provide, find or go away – meaning that every member must contribute funds and encourage their friends to contribute funds too or they must step down. Board members also offer advice and help persuade funders to provide financial support. The sole task of at least one member of the Board of Directors must always be to work on these activities full-time, not only raising funds but also continually cultivating relationships with current and potential funders. Comparing the number of board members in the USA and in Europe, Margitich & Gara (2005) find that the Board of Directors of the New York Museum of Modern Art has 43 members, whereas equivalent boards in Europe usually number between four and six members who are usually appointed by a political decision.

Revenue generated at the end of the implemented activities needs to be re-invested in even better programming and art, but also in human resources. The Cycle model is a practical management tool defining the relationships among artistic, executive and board leadership. They all have their specific responsibilities in the functioning of the cycle and the success of each of them depends

on the success of the others. "Fundraising success contributes significantly to the overall organizational success of a non-profit organization" (Najev Čačija, 2014, 137). Accordingly, fundraising is, among other things, an important parameter of success of an organization, since the success of an organization can be measured as the ratio of generated own revenue (including donations and sponsorships) and funds received from the budget. The more own revenue an organization generates, the more successful and more competitive it is.

However, according to the authors, long-term planning is a prerequisite for the functioning of this cycle, and the organization needs to put a special effort into it.

3. FUNDRAISING IN THE CYCLE MODEL

The goal of fundraising is to raise funds, but it must not stop there. The ultimate, long-term goal is to maintain a partnership with donors/sponsors. Relationship building as the core of successful fundraising is mentioned in most relevant works (Najev Čačija, 2014; Sargeant, 2001; Sargeant & Jay, 2004). It includes continued communication and friendship-building with donors, expressions of gratitude and respect, presentation of the programming and the organization's staff to donors, building of partner networks, and so on. Specifically, the results that fundraising aims to accomplish are both financial and non-financial. "Organizations seeking support must focus on building solid, long-term relationships with their sponsors or donors rather than on getting the money and doing a one-time project" (Pavičić et al., 2006, 265). Dimitrijević-Mišković (2011), McNicholas (2004) and Kivilo (2005) state that "sponsorship" is considered an antiquated term and that the more dynamic concept of "partnership" is promoted instead. The partnership means cooperation in which both parties share values and their shared mission and vision are the crucial elements in providing support (McNicholas, 2004).

Sargeant & Jay (2004) differentiate between a transactional and a strategic approach to fundraising. Transactional fundraising is concentrated on a single donation. The focus is on the organization's objective, the time horizon is short-term, and there is little emphasis on customer service. Strategic fundraising, on the other hand, is concentrated on keeping the donor in the long term. The focus is on the relationship with donors, the time horizon is long-term, and the principal emphasis is on customer service.

Fundraising activities should be defined by the following:

- Impact – donors want the funds they contribute to be invested in something “visible” and “tangible”;
- Ideas – new ideas and other things that differentiate an organization from similar institutions and/or other organizations and individuals vying for the donors’ attention attract donors and may create a certain competitive advantage;
- Innovation – donors like to support progressive institutions that successfully develop and upgrade the activities they are engaged in;
- Involvement – donors are rarely prepared to donate funds without some form of involvement in the activities they support. Controlling the allocation of funds is an important reason why;
- Investment – donors often like to consider the funds they donate a sort of investment in their own standing in the society or in the promotion of the management members or owners. A difference must be made between donations and sponsorships (Newbold, 2002, 63).

Accordingly, fundraising includes daily activities because “every source of funding requires time, resources and efficiency in establishing adequate contacts, completing paperwork, and building relations” (Preece, 2011, 112). Similarly, Najev Čačija (2013) and Towse (2010) claim that people are the basis of the whole fundraising process, since people decide to give financial support to people (who work in organizations) in order to help (other people), or, people give to people, not to institutions. With this and The Cycle model presented above in mind, organizations need to invest in human resources and their training in addition to investing in art and they need to encourage an entrepreneurial mindset.

The person in charge of fundraising in an organization in culture must first build a “family” and focus on maintaining (long-term) commitment, trust and satisfaction of the donors. Sargeant (2001) introduces the term “relationship fundraising”, meaning that non-profit organizations should build relationships with donors to attract their long-term donations. Building relationships with donors makes it much easier for non-profit organizations to conduct marketing activities in order to raise funds needed for future activities. They will not have to invest as much time and financial resources in designing marketing activities

and the results will be more successful, facilitating the execution of the next Cycle. Smith (2000) says that fundraising is at once an art and a science: building and cultivating a relationship with the community is an art and using exact data to research and test fund-raising models is a science.

The person in charge of fund-raising should develop some of the following competencies:

1. Personal commitment to the purpose of the activities and faith in the importance of the project;
2. Ability to persuade, negotiate with and communicate with a potential donor;
3. Ability to communicate directly and make requests (we must not feel uncomfortable asking for money for a specific purpose in person, in written or over the phone);
4. Ability to turn initial rejection into success;
5. Confidence and ability to accept rejection;
6. Imagination and creativity are essential;
7. Highly developed social skills (confidence, patience, and tact);
8. Organizational skills are needed because many people pass through the institution in course of fundraising activities and a substantial correspondence is generated;
9. Use every available opportunity and moment to raise funds;
10. Ability and wish to meet new people – the ability to develop a network of social connections (Balog, 2010, 50).

Accordingly, fundraising is a very complex concept comprising a number of activities that organizations need to invest effort and time if they want to succeed. For this reason, organizations in culture should dedicate a special sector or a department for fundraising or have at least one staff member in charge of these types of activities. At the moment, most organizations have not included fundraising in the job descriptions of any of their staff and have no idea who should be doing this work. Bestvina Bukvić et al. (2018) state that the question is if institutions in culture have the capacity and knowledge to carry out the

activities necessary to increase the share of non-budgetary, especially alternative, sources of funding.

4. DISCUSSION

Non-profit organizations need resources to achieve their goals and fulfill their missions, as well as to grow and develop their activities. The basic categories of the required resources are (Andreasen, 2008, 350):

- financial resources (including revenues from products and services);
- human resources (employees and volunteers).

Even though fundraising by definition concerns financial resources, people are an important resource in fundraising because they are the ones conducting the activities needed for its success. Investing in human resources (training, keeping and importing staff if necessary) is, therefore, an important strategy for the advancement of modern society (Katunarić & Cvjetičanin, 2003).

Lack of training in fundraising is considered the principal obstacle to the development of non-profit institutions, including institutions in culture (Dadić, 2016; Najev Čačija, 2013; Pavičić et al., 2006; Dragojević & Dragičević-Šešić, 2008; Towse, 2010). A study of organizations in arts and culture in Eastern Croatia in 2018 (Bestvina Bukvić et al., 2018) also confirmed that the level of education of directors/principals/managers of institutions in culture in fundraising needed to improve significantly. What is more, survey respondents identify the following problem: institutions are run by 'people in the profession' instead of managers trained for the role, such as economists/managers, who have much more experience in this field. Lukić (2014) also discusses the need for managers in culture, an important profile of people who are needed for the successful management of organizations in culture. Professional managers (directors, business administrators, managers or whatever they may be called) are the essential prerequisite for the professional management of institutions. Mikić (2011) agrees, stating that training and professionalization of staff employed in institutions in culture have an important role in the process of adaptation and market dimensioning in the culture sector. "Considering that fundraising is a highly complex concept, every non-profit organization that strives for successful fundraising must invest in additional training to keep abreast of the new

requirements and demands of their donors, who are a highly dynamic category” (Dadić, 2016, 8).

Varbanova (2003) believes that managers in culture should perform a double role: they need to have an artistic vision and a feeling for art, but also business skills and competences. McIlroy (2001) claims that there are many similarities between modern managers in culture and managers in economic operators. Institutions in culture need to build professional management structures, with trained managers capable of taking on new challenges and learning new know-how and skills. Karajić (2016) says that the management should “deal with the following most important tasks: draw up archival program plans; prepare fundraising plans and organize their implementation; research and win over sponsors, donors and funders; raise funds from the budget and other sources; create marketing materials; promote the relationship with the audience (public); manage human resources, and perform the leadership role in coordination, supervision etc” (Karajić, 2016, 327)

In addition to training the organization’s in-house staff, Alfirević et al. (2013) believe that successful fundraising could be accomplished by combining the organization’s own abilities and know-how with flexible recruitment of outside associates and advisors. Organizations in arts and culture can out-source certain projects and programs to outside associates who will help them attract new donors and sponsors and look for new sources of funding in order to develop new and efficient fundraising approaches. Dadić (2016) states that many serious organizations abroad have complete fundraising departments in their structures and that there are a number of consulting firms specializing in fundraising. According to Crole & Fine (2005), various agencies are established in the USA to help organizations in culture get corporate support, look for funding, and train the culture sector and help it develop these skills. The USA and developed European countries (Germany, Switzerland) have fundraising management study programs in universities and courses offering training in the fundraiser profession (Crole & Fine, 2005, 15). We may conclude that fundraising is a developed phenomenon in other countries that receives much more attention. Accordingly, institutions providing higher education in social sciences and institutions that have the need for such activities should incorporate fundraising, a skill required for the successful management of organizations (in arts and culture), into their curricula.

The government plays an important role in the development of fundraising by creating the regulatory framework, educating, raising awareness, and motivating organizations in culture to increase their share of non-public sources of funding (Bestvina Bukvić et al., 2018; Bestvina Bukvić et al., 2016; Starčević, 2014; Dadić, 2016; Balog, 2010). The government can play a part in organizing various training for culture workers that will provide the know-how and skills required to manage organizations in culture. The Croatian Ministry of Culture organized free two-year training (2013-2015) in Croatia in cooperation with the DeVos Institute, part of the Kennedy Centre in Washington, designed for managers in culture, representatives of art organizations, institutions in culture or civil society organizations. Interdisciplinary training was offered to twenty Croatian organizations in order to train highly competent professionals in the culture sector. This is an example of how the government can help develop culture and organizations in arts and culture. The educational program of the DeVos Institute is aligned with the latest technological and educational systems, with a special focus on three areas: marketing, fundraising and development of management bodies. Thematic units encompassed by their training show that fundraising is an important part of organization management and thus becomes an increasingly important task of the managers in culture.

Starčević (2014) states that in the United Kingdom, Arts Council England advised institutions in culture to devote time to training their employees in the fields of finance and sponsorship as the government is reducing the budget and these skills will become some of the most important activities of institutions in culture. In addition, “the arts and culture sector need a policy that supports human and material resources development, arts education, alternative funding support, and pleasant working conditions” (Munkhuu, 2014, 109).

However, in spite of the emphasis on the role of the government in encouraging and developing fundraising, a study by the European Parliament (2011) emphasizes that all efforts invested by states and governments are closely tied to the proactive culture sector: entrepreneurship in culture, efficient marketing, intensive fundraising and audience development. Balog (2010) agrees, stating that institutions in culture must invest an extra effort in fundraising in the conditions of reduced funding, and be prepared to put in additional hours that the state will not pay them for. The author believes that good institutions in culture are recognized, among other things, by the continued growth of their share of own funding, especially in the conditions of social and economic transition and

economic recession. Organizations in culture must develop an entrepreneurial mindset and proactive strategic behavior and must apply a management approach in running the organization. This is the only way institutions in culture can be “helped”: if they strive for development and education and use successful management methods.

Some of the common errors made by persons in charge of fundraising activities are errors in communication with donors/sponsors, unnecessary/inappropriate lobbying, unrealistic and unfounded demands, misperception of relationships with donor/sponsors, excessive reliance on existing sources of funding, bad timing etc. (Pavičić et al., 2006, 261). Therefore, further education and training in these areas are required. Balog (2010) names another obstacle to successful fundraising: the absence of a general culture of philanthropy and donorship in the society and an insufficient number of developed economic operators and wealthy individuals who would be willing to set up trust funds and foundations for the development of institutions in culture. Fundraising is extremely difficult in such conditions. However, the success of fundraising should not be measured only by the number of funds raised, but also by some non-financial parameters such as donor/sponsor satisfaction and loyalty (Brooks, 2004; Bennett, 2007). As stated above, the objective is to build a long-term relationship with the donor, full of trust and satisfaction, because only a satisfied donor will donate again and become a loyal donor (Sargeant, 2001, 185).

5. CONCLUSION

Organizations in arts and culture need funding to realize their objectives and secure stable future growth. Considering the continued decrease in the funding for their activities from public sources, organizations in arts and culture must focus on fundraising activities and raise funds from other (alternative) sources. The primary objective of organizations in arts and culture should be to create and develop a fundraising mindset – awareness of the importance of fundraising – which requires outstanding training of experts.

According to The Cycle model, presented in this paper, successful fundraising in culture starts with great art/programming, which needs aggressive marketing, and so does the organization implementing the programming. Organizations in culture should use marketing activities to build a “family” (ticket buyers, students, board members, donors, funders and volunteers), which is

the most important factor in the organization because it bolsters the financial health of the organization by contributing its time, talent, personal connections and funds.

In addition to financial resources, organizations in culture need human resources, persons who will undertake fundraising activities. Raising money is not the sole objective of fundraising; it also aims to ensure a long-term relationship with the family that will facilitate and ensure the organization's activity and development. Fundraising has both financial and non-financial objectives and requires an integral approach. Most authors agree that this would mean setting up a separate department or appointing a person in the organization who will work only on fundraising, as many successful organizations across the world do. Studies showed that organizations in arts and culture in Croatia do not have such a position in their job systematizations, but that they certainly need people of this profile. Such professionals would certainly help many organizations in arts and culture realize their predesigned programming and survive in the market in the long run. Studies found that institutions recognize the significance and need for the recruitment of experts who would work on searching for – and finding – additional financing opportunities, such as submitting culture project proposals to the calls for funding culture programs, creating sponsor and donor cooperation relationships, as well as developing cooperation with other partner institutions etc.

Finally, there is a need to invest in education and human resources in fundraising by organizing training, seminars or courses. Training should cover topics such as fundraising techniques, project writing, project presentation, management of organizations in culture, development of an entrepreneurial mindset, the motivation of the business sector for donations/sponsorship, good practice examples, and presentation of international trends, practices and experiences. The government can help in this segment by organizing such seminars, bringing in (international) experts in this area, or establishing agencies or organizations specializing in consulting in fundraising. Also, like in developed countries, Croatia can set up study programs at institutions of education or courses in fundraising.

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