

Giving Attitude

Private Sector Support Survey 2018
Research Report

creative
partnerships
australia

wavelength

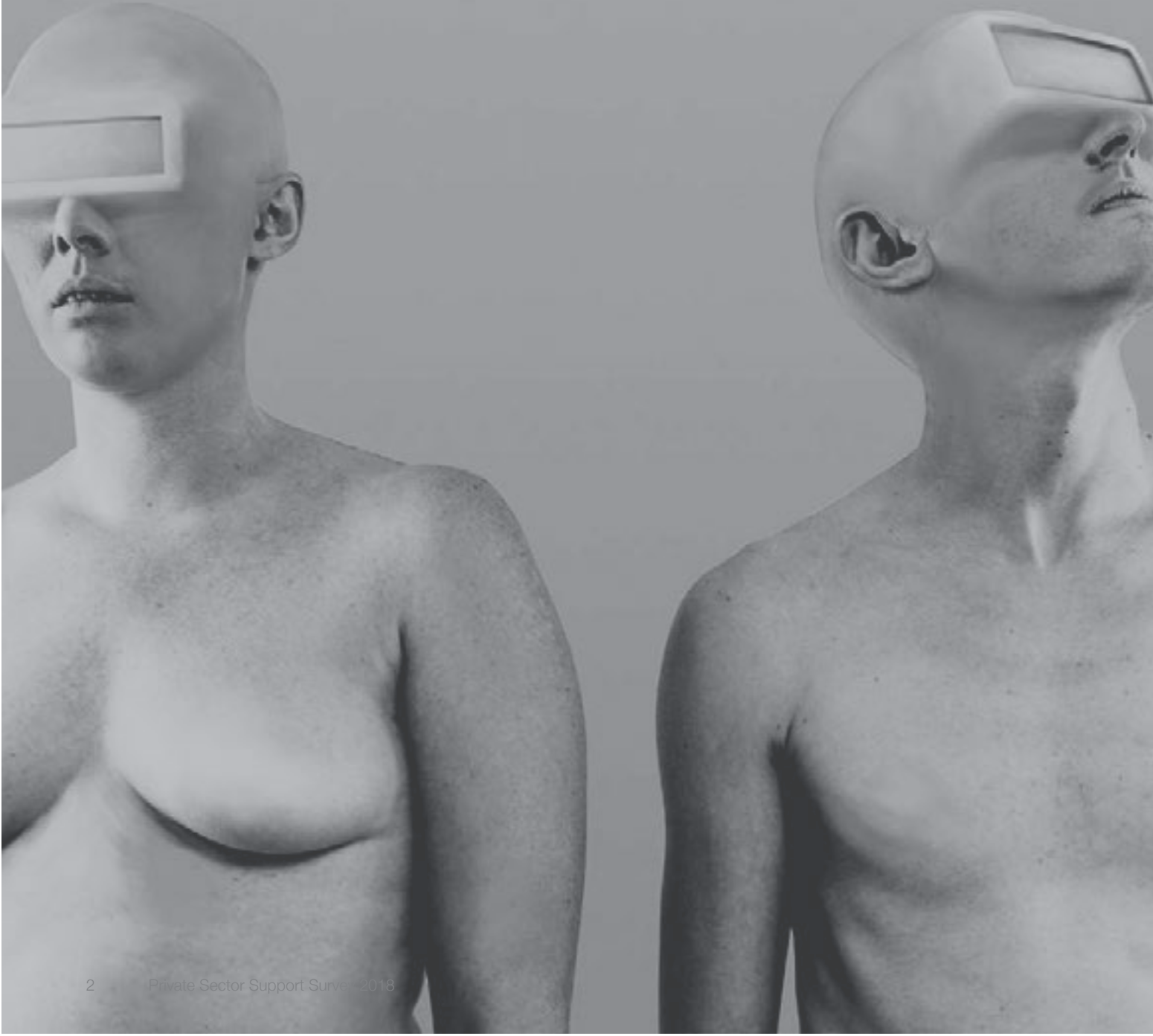
Acknowledgements

There were many contributors to this research. We would particularly like to thank Christine Maddern for starting the project for Creative Partnerships Australia, the team from Wallis Consulting Group, Patrick Gates and Anthony Fraser, for conducting the research, John McLeod, all the arts and cultural organisations who responded to the survey, and the author of this report Bridget F Jones from Wavelength.

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Landscape by Tenfingerz and Famous Artist Sebastian Berto.
Photo by Alexis Desaulniers-Lea.



Foreword



This is the first in what is intended to be a biennial survey of private sector support for the arts. It is intended to provide baseline data in this first year, from which trends can be measured over time. Each addition will provide a reference point for arts organisations to see what is achievable and the return on investment they can expect when they invest time and resources in fundraising activities.

The results demonstrate that support from the private sector – including donations, grants, sponsorship and volunteering – is increasing and is a significant contributor to the arts sector, alongside government support and earned income.

The results also show that there is a wide range of experiences for arts organisations, in both actual results and in their perception of their ability to fundraise.

The biggest challenge for arts organisations wanting to obtain private sector support is their capacity to employ skilled fundraising staff. This is both because organisations are sometimes reluctant or unable to direct resources towards employing fundraising staff, and because there are not enough skilled fundraisers wanting to work in the arts. Competition for effective fundraisers in the broader not-for-profit sector is high and arts organisations who want skilled fundraisers need to take this into account when they consider the resources and internal support they give their fundraising staff.

These results should also be taken into account by policy makers at all three levels of government, both in terms of what they can currently expect from arts organisations they co-fund, and what they can do to help build the fundraising capacity of the arts sector.

Above all, this study shows that there are benefits over and above the funds and volunteer hours contributed, as partnering with the private sector through philanthropy, sponsorship and volunteering embeds arts organisations in their communities and is a resounding confirmation of the value they provide to the communities they serve.

A handwritten signature in black ink that reads "Fiona Menzies". The signature is fluid and cursive.

Fiona Menzies
Chief Executive Officer
Creative Partnerships Australia

Executive Summary

This study shows that in 2017, the total value of private sector support for arts and culture was \$608 million. This includes philanthropic donations and grants, cash and in-kind business sponsorship, and the value of volunteering. The last time a comprehensive sector-wide survey was conducted was in 2009-10 and valued private sector support for the arts at \$221 million, although as a different methodology was used, the results are not directly comparable. This steady increase is also demonstrated in other research, such as the Australian Major Performing Arts Group's annual private sector survey.

Arts and cultural organisations earned most of their income through box office and sales (40%), while support from government (27%) and the private sector (25%) were equally important. Organisations rated government and private support as equally important to their viability. However, they reported being better equipped and more successful at raising funds from government than private sources. Overall knowledge of raising funds from the private sector was low (4.8 out of ten) which suggests that more help may be needed to build the capacity of organisations to fundraise from the private sector.

The size of an organisation has the most influence on private support in terms of fundraising skills, knowledge, resources, and the results achieved. Large organisations spend more on fundraising, raise more funds, and achieve higher returns than smaller organisations. Nearly nine in ten extra-large organisations employ dedicated fundraising staff (85%).

This study found that almost half of private income to arts and culture came from donations (45%) and over a third came from sponsorship (37%).

It shows that a personal approach is the most effective fundraising strategy, both in terms of fundraising activities and the fundraising style of the organisation. The main indicator of success was building long term relationships with donors, and nearly half of organisations (45%) had done this. Making a direct approach to individuals for a donation is the most effective fundraising activity and eight in ten organisations (79%) had done this.

It is well established that board engagement is important to fundraising and one of the surprises from this study was that two thirds of organisations reported that their board was already engaged. While few organisations spontaneously reported a lack of support from the board as a challenge, one in ten proposed increased board involvement as one way they could become more successful in raising private support in future.

Fundraising is a people business – nearly half of fundraising costs are spent on salaries – however, just one quarter of arts and cultural organisations employ dedicated fundraising staff. The single biggest challenge that arts organisations identified was the lack of people, skills and expertise to raise funds (30%). Having dedicated staff with fundraising expertise is clearly an important driver of fundraising success.

The arts and cultural sector is mainly comprised of micro organisations with a turnover of under \$50,000 (45%) that depend upon volunteer and pro bono support (75%). Just one in ten micro organisations have dedicated fundraising staff, so those organisations who do not have a dedicated fundraiser rely on staff with other responsibilities and/or volunteers to fundraise. However, not everyone has the skills or sees this as part of their role. The study found that the attitudes of a company towards fundraising are important – and those who are comfortable asking for support from the private sector are more successful at fundraising.

The study estimated that the return on investment (ROI) for arts and cultural fundraising was \$3.50 raised for every dollar spent, which is below the benchmark measure of \$5 for fundraising in Australia¹. The overall trend in fundraising is for reduced ROI, since while the amount of funds raised has grown the cost of fundraising has grown faster².

The importance of non-cash support to the arts and cultural sector becomes evident when the value of volunteer and pro bono time is calculated. Cash (through donations, sponsorship bequests and fundraising) makes up over half of total support (58%), while the value of volunteer and pro bono support makes up nearly one third, followed by in kind support (13%). Volunteer and pro bono support is most important to micro, small and non-metro organisations.

When considering the place of the arts and cultural sector in the Australian fundraising landscape, JBWere ranked the arts a little higher than other cause areas in its reliance on donations and higher again for volunteering. It found more funding for the arts was coming from philanthropy – one of the largest increases for all cause areas. The main reason for the increase was the emergence of Private Ancillary Funds (PAFs) which had distributed 13% of their grants to arts and culture between 2001 and 2013³.

1 *The Support Report*, John McLeod, JBWere, 2018.

2 *Ibid.*

3 *Ibid.*

According to JBWere's *The Support Report*, the outlook for fundraising in arts and culture is positive while higher education and medical research are expected to continue to do well, and support for the environment is expected to continue to grow.⁴ Higher education and medical research are like arts and culture in terms of the profile of givers. All three causes depend on support from growing corporate partnerships, High Net Worth Individuals and PAFs. PAFs are forecast to grow from 7% to 17% of financial giving support by 2036.⁵ Arts and culture is expected to continue to grow and receive more support from corporate partnerships and High Net Worth Individuals and PAFs. Arts and cultural organisations in this study expected private support to deliver a slightly larger share of their funding in future, and a bigger share than government support in five years' time.

4 Ibid.

5 Ibid.



Crimson, Vertical Shadows by Stephen Agisilaou.
Photo by Tyrone Anthony.

Introduction



Purpose of the research

Giving Attitude is designed to inform policy and advocacy for investment in the arts across Australia. This report introduces a new rigour and depth to the question of what investment is raised, and what is behind the successes, and how the challenges to fundraising can be overcome. It gives us a window into how CEOs and fundraisers are thinking, feeling and behaving in relation to raising private support income. It offers arts and cultural organisations a guide to the most successful fundraising strategies, and the ability to see how their fundraising income and costs compare with others. Because this is a new survey it sets a benchmark for the future – and the next report will enable us to track the trends.

Survey & Analysis Method

Wallis Consulting Group designed and undertook this research. The sample of 2,208 included all arts and culture organisations as defined by Creative Partnerships Australia. This included those with gross income greater than \$10,000 as reported on the AIS list after lookup by Illion.

In total, 551 surveys responses were received between 24 October 2018 and 14 January 2019. Of the 2,208 organisations in the sample, surveys were obtained for 542 of them – this is a 25% response rate. A further 9 surveys were completed by arts and cultural organisations not in the sample file who became aware of the survey and wished to participate. Close to three-quarters of surveys (74%) were completed online, with the remainder (26%) completed by filling in the hard copy questionnaire. Organisations were asked to report data from their last financial reporting period – whether that was the 2017-18 financial year or the 2017 calendar year. About half of respondents reported by calendar year and half reported by financial year.

The survey data was weighted so that it reflected the composition of arts and cultural organisations in the Australian Charities and Not-for-profit Commission (ACNC) 2017 Annual Information Statement (AIS). Analysis showed that organisations with higher turnover were more likely to undertake the survey, and hence these were weighted down. This is shown in the table below.

Type of organisation	Survey Data			AIS 2017 data		Weight
	Total Turnover	Interviews	%	Number	%	
Micro	Less than \$50,000	92	16.70%	1091	45.31%	2.713675
Small	\$50,000-\$249,999	143	25.95%	614	25.50%	0.98249
Medium	\$250,000-\$999,999	147	26.68%	416	17.28%	0.647706
Large	\$1M-\$4.999M	97	17.60%	204	8.47%	0.48123
Extra Large	\$5M and over	72	13.07%	83	3.45%	0.26378

AIS data and estimate method

Wallis calculated the estimate of private sector support income and expenses using a combination of data from the survey and ACNC reports. A file was created of the original sample listing and file data from the survey and the 2017 AIS was appended to the file. Where survey participants had given permission for their survey data to be directly linked to their own organisation, elements of their survey data relating to their turnover and private sector funding was directly incorporated into the file. Where survey data was not available, and there was no equivalent AIS data, survey averages were applied in these fields. The averages applied were based on organisation size as defined by the ACNC – that is, micro, small, medium, large and extra-large.

Matched ACNC data was used to estimate the total fundraising revenue, costs and return on investment for Australia and each state/territory and organisation size (pp 23-25). The survey data was used to profile patterns of income and expenses by category and to profile fundraising activities, attitudes and support (pp. 13-22 and pp. 26-45).

Arts and Cultural Classifications

There are many ways to define arts and cultural organisations. This research was designed based upon the International Classification of Non-Profit Organisations (ICNPO 1 100) culture and arts definitions which have the following categories;

- **Media and communications:** Production and dissemination of information and communication; includes radio and TV stations; publishing of books, journals, newspapers and newsletters; film production; and libraries.
- **Visual arts, architecture, ceramic art:** Production, dissemination and display of visual arts and architecture; includes sculpture, photographic societies, painting, drawing, design centres and architectural associations.
- **Performing arts:** Performing arts centres, companies and associations; includes theatre, dance, ballet, opera, orchestras, choirs and music ensembles.
- **Historical, literary and humanistic societies:** Promotion and appreciation of the humanities, preservation of historical and cultural artefacts and commemoration of historical events; includes historical societies, poetry and literary societies, language associations, reading promotion, war memorials and commemorative funds and associations.
- **Museums:** General and specialised museums covering art, history, sciences, technology and culture.

The following adjustments were made to the categories during the survey design process;

- **Festivals** were given a separate category.
- **Galleries** were combined with Museums rather than being included in the overall visual arts category.

The survey enabled arts organisations to choose multiple categories and prior to the analysis some organisations were manually allocated to fewer categories for clearer analysis.

Testing Grounds Creative Program 2019.
Photo by Testing Grounds.

Arts and Culture Profile



Key Characteristics

This section profiles the data after it was weighted. Overall, the professionals and organisations in the sample had the following characteristics;

- Were CEOs or CFOs
- Had operated for longer than ten years
- Had a voluntary board

The Type of Organisations

- **Role:** Nearly three-quarters of respondents were CEOs or CFOs (71%) and less than one in ten were Development Managers or equivalent (7%).
- **Category:** Most identified as Museums or Galleries (33%) followed by the Performing Arts (26%), and the Visual Arts (15%) – most organisations selected multiple categories.
- **Organisation Type:** The most common types were performance makers (26%), followed by museums (11%) and galleries (11%), performance venues (7%) and visual arts studios (6%).
- **Not-for-profit:** Almost all were not-for-profit (94%) with a small proportion working for profit (4%).
- **Aboriginal and Torres Strait Islander:** About one in twenty identified as Aboriginal and Torres Strait Islander organisations (6%).
- **State:** Most were from NSW (32%) and Victoria (27%) reflecting the concentration of the sector in these States. Unfortunately, the small number of responses from ACT, NT, and TAS limits statistical confidence in some results.
- **Location:** About half were classified as metro (51%) – a combination of inner metro (41%) and outer metro (10%) of the five main Australian capital cities – while the rest were classified as non-metro (49%).

Category of organisation (multiple responses)	n	%
Museums + Galleries	311	33%
Performing Arts	249	26%
Visual Arts	147	15%
Festivals	75	8%
Media + Communications	70	7%
Societies	61	6%
Other Art Forms	36	4%
Total	949	100%

Location of organisation	n	%
Inner Metro	217	41%
Outer Metro	50	10%
Non-Metro	258	49%
Total	525	100%

State of organisation	n	%
ACT*	15	3%
NSW	174	32%
NT*	22	4%
QLD	74	13%
SA	42	8%
TAS*	18	3%
VIC	150	27%
WA	55	10%
No answer	1	0%
Total	551	100%

Organisation type (multiple responses)	n	%
Performance Maker	170	26%
Museum	74	11%
Gallery	70	11%
Performance Venue	47	7%
Visual Arts Studio	42	6%
Education/Training	35	5%
Other	31	5%
Radio	30	5%
Other Arts Organisation	30	5%
Visual Arts Maker	27	4%
Festival	27	4%
Cultural/Community Centre	24	4%
Funding/Scholarship	22	3%
Peak Body	15	2%
Archive/Library	4	1%
Writers Centre	3	1%
Local Government	3	0%
Total	652	100%

Category of organisation detail (multiple responses)	n	%
Media + Communications		
Radio	32	2%
Publishing	18	1%
Film Production	4	0%
Computing	1	0%
Other Media	20	1%
Visual Arts		
Sculpture	41	3%
Photography	40	3%
Painting	53	4%
Drawing	44	3%
Design	21	1%
Architecture	5	0%
Ceramic	6	0%
Textiles	11	1%
Other Visual	92	7%
Performing Arts		
Theatre	79	6%
Dance	52	4%
Ballet	17	1%
Opera	16	1%
Orchestra	34	2%
Choir	49	4%
Music Ensemble	57	4%
Music Other	35	3%
Circus	7	1%
Other Performing	57	4%

Category of organisation detail (multiple responses)	n	%
Societies		
Historical Society	35	3%
Poetry + Literary Society	9	1%
Language Association	3	0%
Reading Promotion	11	1%
War Memorial	7	1%
Commemorative Society	0	0%
Other Societies	18	1%
Museums + Galleries		
Art	223	16%
History	51	4%
Sciences	4	0%
Technology	10	1%
Culture	81	6%
Other Museums	27	2%
Festivals		
Festivals	75	5%
Other		
Other Art Forms	36	3%
Total	1393	100%

About the Organisations

- Size of organisation:** Most organisations had a turnover of less than \$50,000 (45%) while just over one in ten had a turnover of more than \$1 million. The survey data was weighted by turnover – e.g. 92 responses from the under \$50,000 organisations were weighted up to 250 in the analysis to compensate for their lower response to the survey (see Survey and Analysis Method p.10).
- Years of operation:** Most organisations had operated for longer than ten years (84%), with about one in twenty operating for less than five years (6%).
- Staff:** Two-thirds of organisations had mainly unpaid staff (62%) while the rest had mainly paid staff (38%).
- Board:** Most had an unpaid board (79%) while one in five did not have a board (20%).

Years in operation	n	%
Less than 2 years	1	0%
2 to 5 years	33	6%
6 to 10 years	53	10%
Over 10 years	464	84%
Total	551	100%

Staff structure	n	%
Majority are paid staff	208	38%
Majority are unpaid staff	342	62%
Don't know/no answer	1	0%
Total	551	100%

Board structure	n	%
A paid board	5	1%
An unpaid board	433	79%
No board	112	20%
Don't know/no answer	1	0%
Total	551	100%

Size of organisation by annual turnover last financial reporting period	n	%
Micro – Under \$50,000	250	45%
Small – \$50,000 to \$249,999	140	25%
Medium – \$250,000 to \$999,999	95	17%
Large – \$1 million to less than \$5 million	47	8%
Extra-large – Over \$5 million	19	3%
Total	551	100%

Caroline Bowditch.
Photo by Oliver Eclipse Photography.



ACE Open, Christian Lock BLACKFLAG opening.
Photo by Jessica Clark.

Income

1

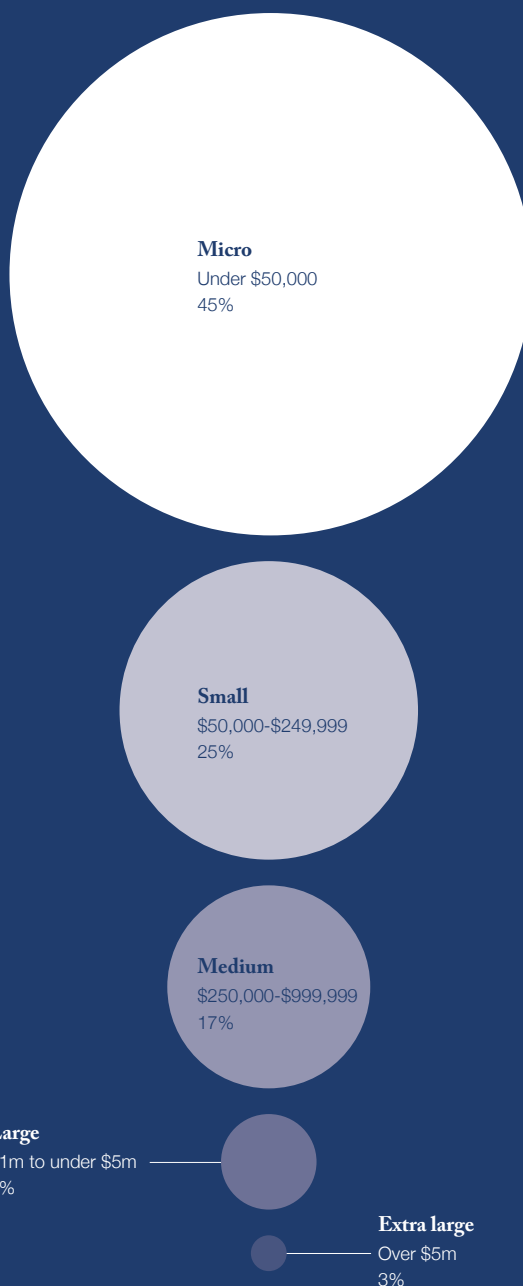
Key Take Outs

This section profiles the income of arts and cultural organisations from the survey;

- Nearly one in two had a turnover of less than \$50,000.
- Most income was earned through box office and sales.
- Organisations reported that government and private support played an equally important role in the funding mix.
- In the next five years, government support was expected to decline slightly while private support was expected to increase slightly.
- Private support was expected to deliver a slightly larger share of funding in future.

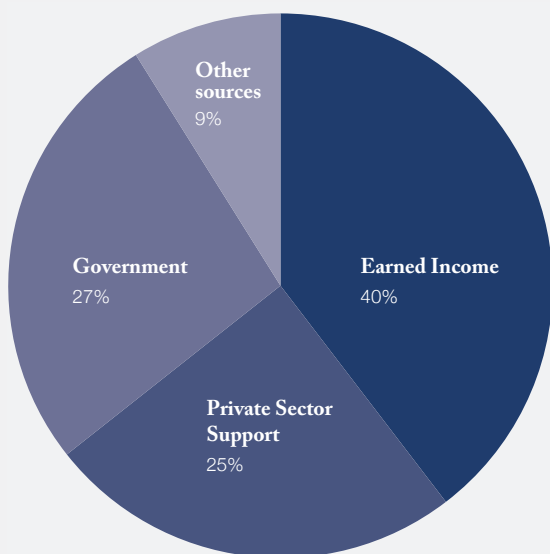
Funding Sources

Organisations in the survey were classified by size according to their turnover – and nearly half of organisations were classified as micro (with a turnover of less than \$50,000) in the most recent reporting period.



Current funding mix

Organisations were asked to report the mix of total funding they received from earned income, government and private support. Most income was earned by organisations through box office and sales (40%), while government (27%) and private support (25%) played an equally important role in the funding mix. Combined, government and private support made up half of all funding received by organisations.



Government (public sector)

Earned Income (box office, ticket sales, item sales, other)

Private Sector Support (cash, in-kind, donations, sponsorships, bequests, fundraising events)

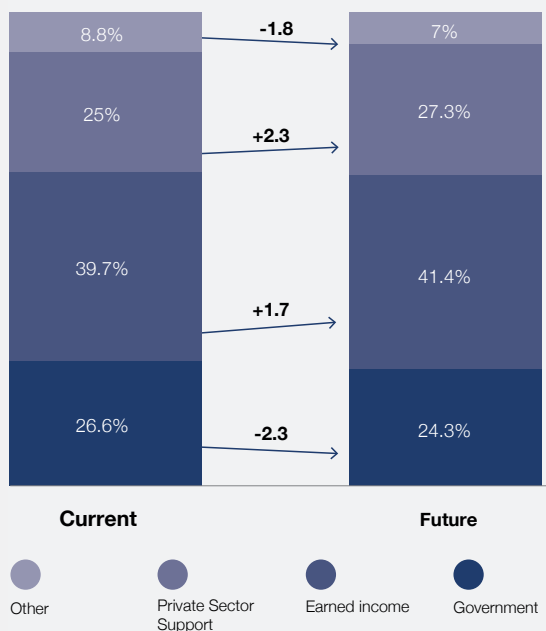
Analysis of the funding mix of different types of organisation;

- Private funding makes up a higher proportion of the total income of micro organisations (30%) compared to medium (18%) and large organisations (17%).
- Government funding makes up a lower proportion of total income of micro organisations (16%) compared to medium (41%), large (41%) and extra-large (47%) organisations.
- Visual arts organisations received a higher proportion of government funding (35%) than performing arts organisations (22%).
- Media & communications organisations receive a higher proportion of private support (38%) compared to performing arts (24%), museums (23%) and visual arts (19%).
- Media & communications organisations received a smaller proportion of earned income (22%) than performing arts (47%), societies (45%), museums (41%) and festivals (44%).
- Results suggest that NT may have a higher proportion of government funding (49%) and a lower proportion of private sector support (9%) than most other jurisdictions.

Future funding mix

Organisations were asked how they thought their funding mix might change in five years' time. Overall, government support is expected to decline slightly (-2.3 percentage points) while private support is expected to increase slightly (+2.3 percentage points) as a proportion of total income. The outlook is for private support to deliver a slightly larger share than government in five years' time.

Organisations in all jurisdictions expected some decrease in government funding apart from NSW and NT. The largest reductions in government funding were expected by medium, large and extra-large organisations (-6, -5, -6 percentage points), those in visual arts (-5 percentage points), media and communications (-7 percentage points), and societies (-5 percentage points).



Some organisations anticipated a change in earned income in the next five years which would impact their funding mix. Societies expected increased earned income (+7 percentage points) and decreased government funding (-5 percentage points) and income from other sources (-4 percentage points). WA organisations also anticipated growth in earned income (8 percentage points) balanced by slight declines in both government (-3 percentage points) and private support (-1 percentage point). In contrast, NT organisations expected a decrease in earned income (-4 percentage points) compensated by a slight increase in government funding (+1 percentage point) and private support (2 percentage points). Results suggest that organisations in all jurisdictions anticipated an uplift in private support apart from WA. Those expecting the most growth in private support were based in ACT (5 percentage points) and Tasmania (6 percentage points). NSW organisations expected no change in the proportion of government support and slight increases in private (3 percentage points) and earned income (1 percentage point).

% point difference current + future funding mix	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Government	-5	0	1	-3	-5	-8	-3	-3
Earned income	-3	1	-4	0	2	3	2	8
Private sector	5	3	2	2	3	6	2	-1
Other sources	3	-4	1	1	-1	-2	-1	-4

Perceived Performance

Key Take Outs

This section profiles arts and cultural organisations' perceptions of fundraising;

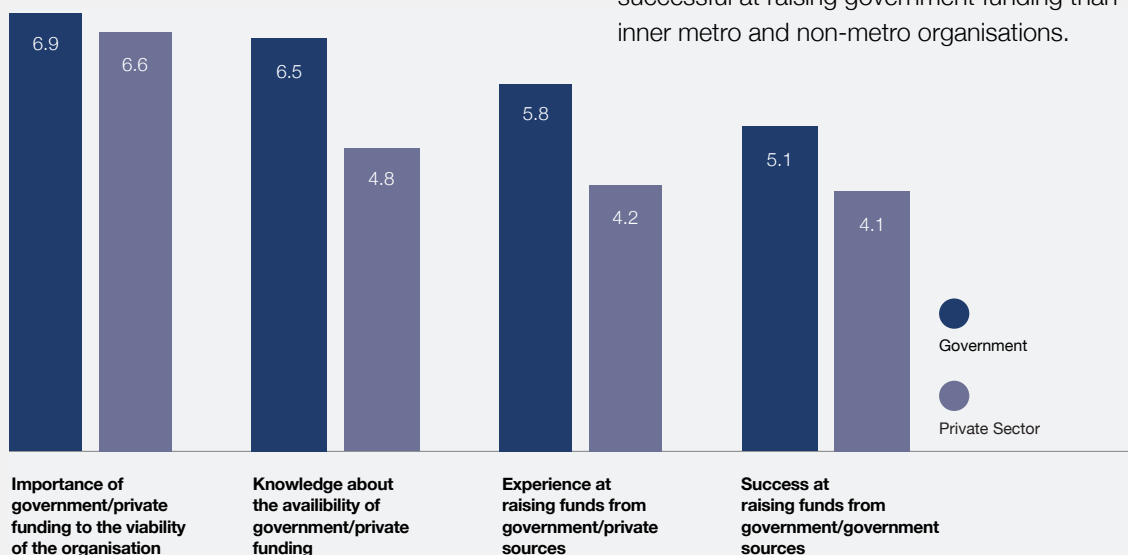
- Government and private sector funding are regarded as equally important.
- Overall the sector reports more success at government than private fundraising.
- Larger organisations rate higher success at all fundraising than smaller organisations.
- Larger organisations claim more success at government than private fundraising.
- Micro organisations report limited success at government and private fundraising.
- Outer metro organisations claim more success at private than government fundraising.

Government and private sector funding are regarded as equally important to the viability of arts and cultural organisations. However, organisations reported being more knowledgeable, experienced and successful at raising funds from government compared with private sources.

Overall, larger organisations believe they are more successful at both government and private fundraising than smaller organisations. Extra-large organisations with over \$5 million turnover reported more success with government fundraising (7.9 out of 10) compared with private fundraising (6.5 out of 10). While micro organisations with under \$50,000 turnover reported limited success with both government (3.9 out of 10) and private (3.4 out of 10) fundraising.

Other notable results were;

- Organisations located in NT, SA, TAS, and WA rate themselves as more successful at government fundraising than those located in NSW (4.2).
- NT organisations had the largest gap (3.0) between success at government (6.9) and private (3.9) fundraising, closely followed by TAS (which had a gap of 2.7).
- Results indicate that organisations located in outer metro areas may rate themselves as more successful at private fundraising (4.9) than government fundraising (3.9) and as less successful at raising government funding than inner metro and non-metro organisations.



Private Sector Support

Key Take Outs

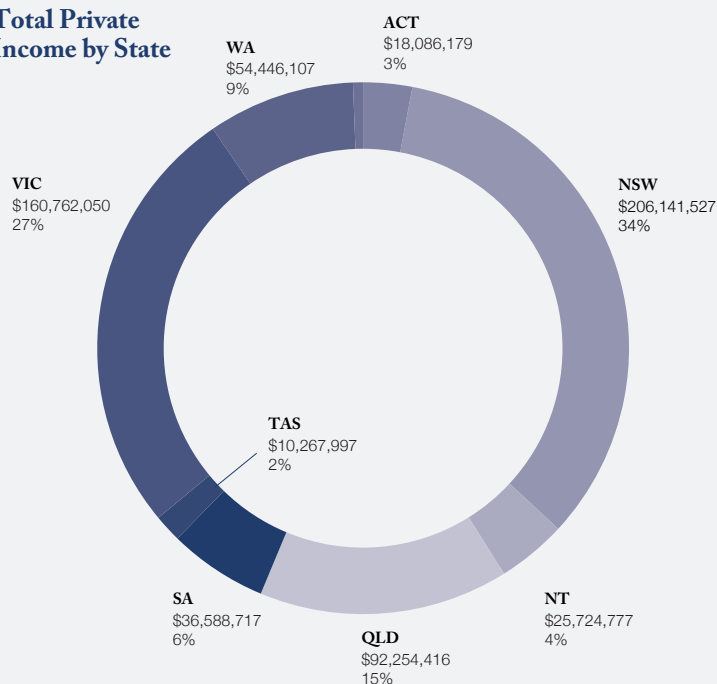
This section profiles estimates of the value of private sector support based upon AIS and survey data;

- Total private sector support was estimated to be \$608 million in the recent reporting period.
- Most was earned in NSW (\$206 million) and Victoria (\$161 million).
- The return on investment was \$3.50 for every \$1 spent on fundraising; QLD had the highest and SA had the lowest return.
- Extra-large organisations had the highest return (4.5) and medium-sized organisations had the lowest return \$2.40 for every \$1 invested in fundraising.
- Over 1 in 10 organisations surveyed spent more on fundraising than they earned.

Total Private Support⁶

Total private support income is estimated to be \$608 million based upon analysis of AIS reports and survey results. Private sector support was valued at \$221 million in 2009-10 through the Australian Business Arts Foundation (AbaF) Survey. While this suggests a large increase in private support over time, it should be noted that these results are not directly comparable because of differences in methodologies. Industry estimates by the Bureau of Communications and Arts Research were considerably lower at \$268 million for 2015-16 based on their projections of the AbaF survey results⁷.

Total Private Income by State

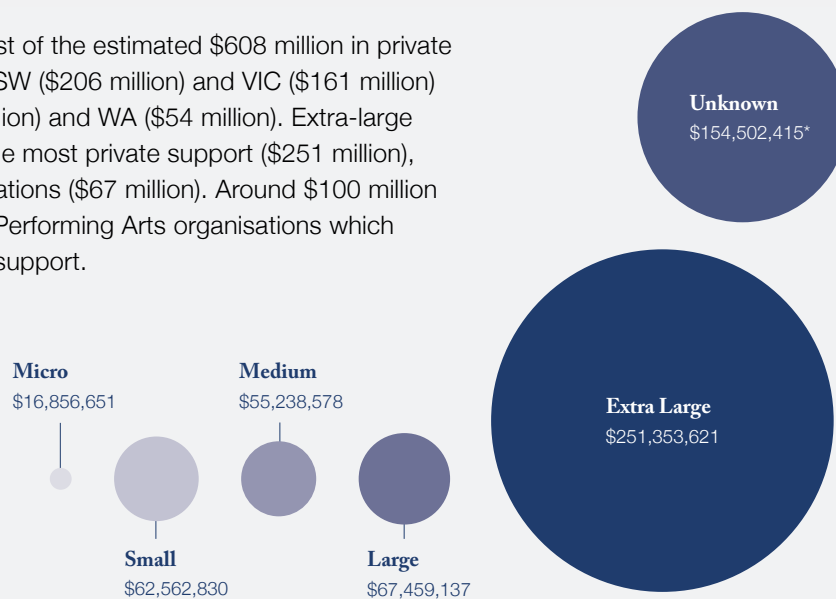


⁶ These estimates were calculated by Wallis Consulting Group – see p. 14.

⁷ Private support for the Arts in Australia, Bureau of Communications and Arts Research, 2017.

This study found that most of the estimated \$608 million in private support was earned in NSW (\$206 million) and VIC (\$161 million) followed by QLD (\$92 million) and WA (\$54 million). Extra-large organisations attracted the most private support (\$251 million), followed by large organisations (\$67 million). Around \$100 million was generated by Major Performing Arts organisations which was 17% of total private support.

Total Private Income by Organisation Size

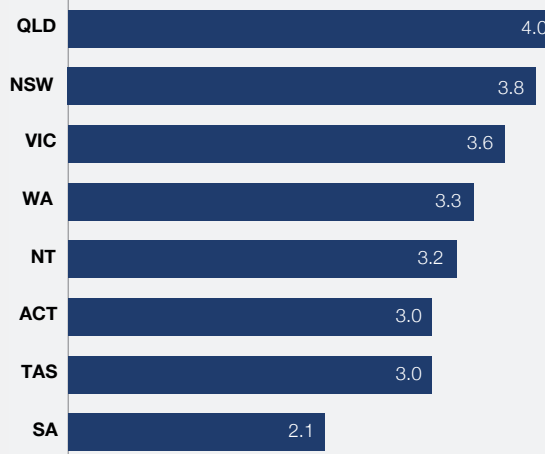


Return on Investment⁸

The return on investment (ROI) for arts and cultural fundraising was \$3.50 raised for every \$1 spent which is below the benchmark measure for fundraising in Australia of about \$5 raised for every \$1 spent.⁹ JBWere found that the overall trend in fundraising is for reduced ROI – since while the amount of funds raised has grown the cost of fundraising has grown faster. The return on investment in fundraising in the not-for-profit sector has fallen consistently over the last decade due partly to increased competition.¹⁰

Analysis by jurisdiction shows that QLD had the highest overall rate of return with \$4 raised for every \$1 spent on fundraising, closely followed by NSW (\$3.80) and VIC (\$3.60).

ROI by State



SA had the lowest return (\$2.10) of all jurisdictions. NT earned similar levels of support to SA but had much lower costs – and therefore had a better a return on investment (\$3.20).

⁸ This is based on estimates calculated by Wallis based on the full list of arts and cultural organisations – see p. 14.

⁹ *The Support Report*, John McLeod, JBWere, 2018.

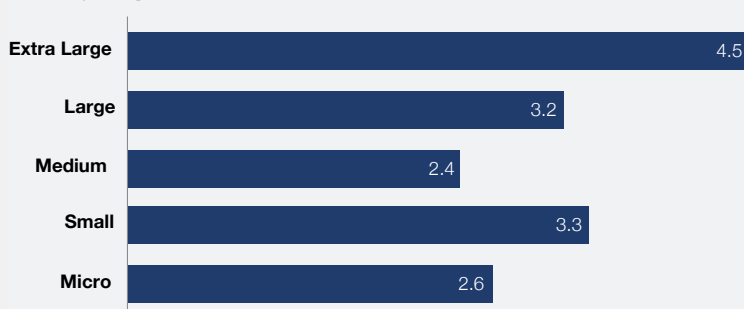
¹⁰ Ibid.

* Data on organisation size was not available for all participants of the survey.

Total \$	Fundraising Income	Fundraising Expenses	ROI
ACT	\$18,086,179	\$6,003,932	3.0
NSW	\$206,141,527	\$54,127,671	3.8
NT	\$25,724,777	\$8,121,160	3.2
QLD	\$92,254,416	\$23,146,114	4.0
SA	\$36,588,717	\$17,484,676	2.1
TAS	\$10,267,997	\$3,468,289	3.0
VIC	\$160,762,050	\$45,221,700	3.6
WA	\$54,446,107	\$16,505,873	3.3

Extra-large organisations had the highest returns overall – earning \$4.50 for every \$1 invested in fundraising – which was a greater return than large organisations (\$3.20). Medium-sized organisations had the lowest returns (\$2.40) – they spent more on fundraising in total (\$23 million) than both small (\$19 million) and large organisations (\$21 million) but earned less in private support (\$55 million, \$63 million, \$67 million).

ROI by Organisation Size



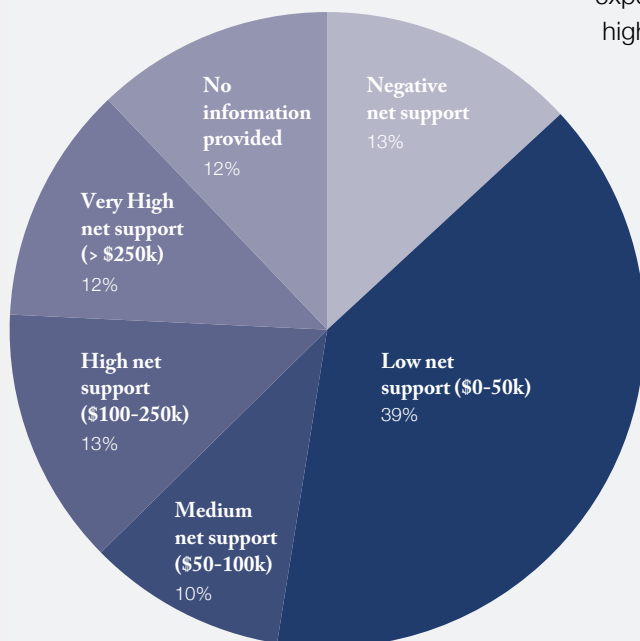
Total \$ by organisation Size	Fundraising Income	Fundraising Expenses	ROI
Micro	\$16,856,651	\$6,375,740	2.6
Small	\$62,562,830	\$18,797,756	3.3
Medium	\$55,238,578	\$22,950,529	2.4
Large	\$67,459,137	\$21,378,379	3.2
Extra Large	\$251,353,621	\$56,117,614	4.5

Net Private Support¹¹

This section uses the survey responses to profile net private support. The level of net support is influenced by the size of organisations – with larger organisations earning higher levels of net support than smaller organisations. Over 1 in 10 arts and cultural organisations surveyed had very high levels of net private support – earning over \$250,000 after fundraising costs. Two-thirds of extra-large organisations (69%) had very high levels of net private support compared with just over 1 in 10 medium organisations (12%) and less than 1 in 20 micro organisations (4%).

Most organisations had low levels of net support (39%) – earning less than \$50,000 after fundraising costs – and nearly half of micro organisations were in this category. Results indicate that a larger proportion of organisations in QLD may have high levels of net support while conversely in ACT and NT a larger proportion of organisations may have low or negative private support than in other jurisdictions.

1 in 10 arts organisations spent more on fundraising than they earned (13%) and this was similar for different sized organisations. The challenges mentioned by those with negative net private sector support were like other arts organisations. They lacked the staff, skills and resources to raise funds, and had difficulty building and maintaining relationships with donors. The main avenues identified to improve successful fundraising were: employing dedicated fundraising staff, having more experienced staff and volunteers, and a higher organisational profile.



¹¹ This analysis is based on those organisations that responded to this survey.

Private Support Mix

Key Take Outs

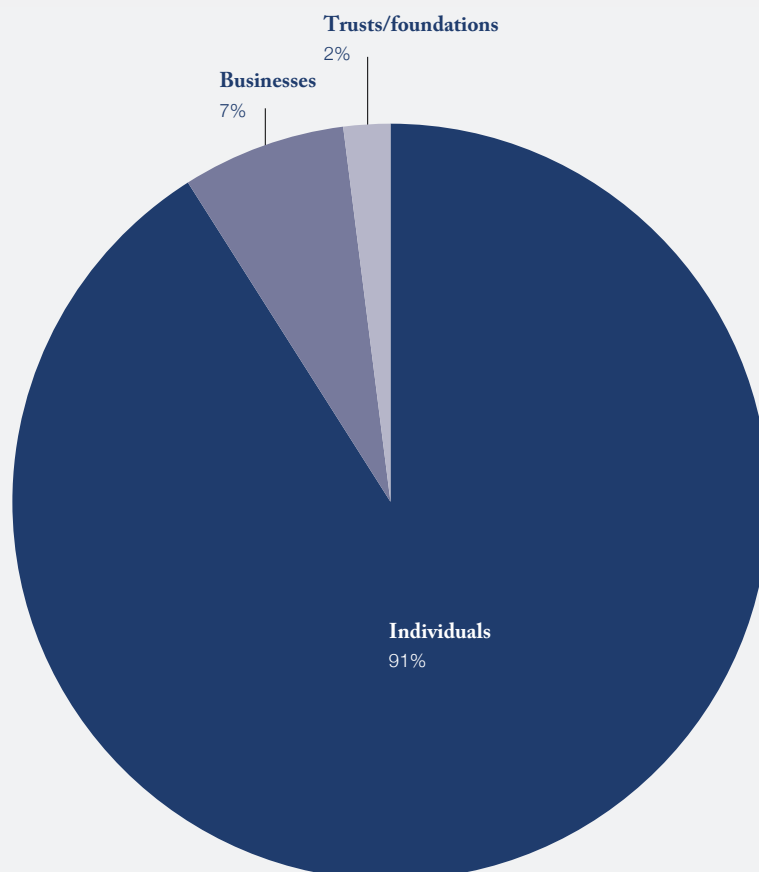
This section profiles the type and level of private support for arts and cultural organisations from the survey;

- Half of all support is given in cash and one-third in volunteer and pro bono services.
- Donations and sponsorship are the main sources of cash support.
- Larger organisations have the most supporters and the highest levels of private income.
- Private support makes up a larger share of the total income of smaller organisations.
- Volunteer and pro bono services are vital to smaller and non-metro organisations.

Type of private supporters

Some private supporters bring more to the table than others. While individuals play an important role, those organisations with strong support from businesses, trusts and foundations tend to earn more support overall.

Overall, the largest number of contributors are individuals (91%) – followed by businesses (7%) and trusts and foundations (2%). On average, arts and cultural organisations had the support of about 120 individuals, 16 businesses and four trusts or foundations.



Extra-large and large organisations have a higher number of all types of private supporters than medium, small and micro organisations. The results indicate that on average small organisations have a larger number of individual and business supporters than medium organisations. One interpretation is that small organisations have more lower value supporters than medium organisations as results indicate they also have lower private income on average.

Average no. of sponsors/donors	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Individuals	35	161	47	272	575
Businesses	13	18	11	25	25
Trusts/foundations	6	2	3	5	10

Organisations located in inner metro areas have a higher number of individual supporters on average (190) compared to those in non-metro areas (90).

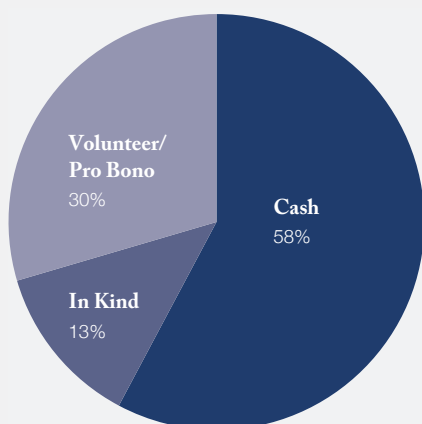
Media and communications organisations have a higher number of business supporters (31 businesses) compared to visual arts (10 businesses) and performing arts (8 businesses). However, they appear to receive less (16%) of total support from sponsorships compared to 22% for visual arts and 31% for performing arts. It is likely that most of this business support for media and communications is through pro bono and volunteer time.

Results indicate that Media and Communications (7) and Festivals (8) may have more trusts and/or foundations supporting them compared with Visual Arts (3).

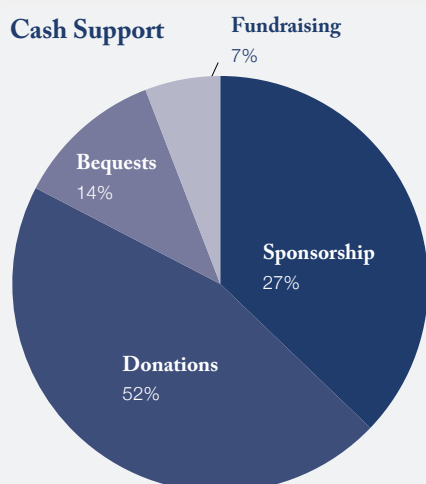
Average no. of sponsors/donors	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Individuals	317	112	106	182	118	159	98
Businesses	31	10	8	20	12	19	24
Trusts/foundations	7	3	5	5	5	8	3

Type of investment

Total private support was reported in cash, in-kind and through volunteer and pro bono services. Most support was provided in cash (58% equivalent to \$351 million¹²), with nearly one third given in volunteer and pro bono time (30% equivalent of \$180 million), and the rest through in-kind support (13% equivalent to \$77 million).

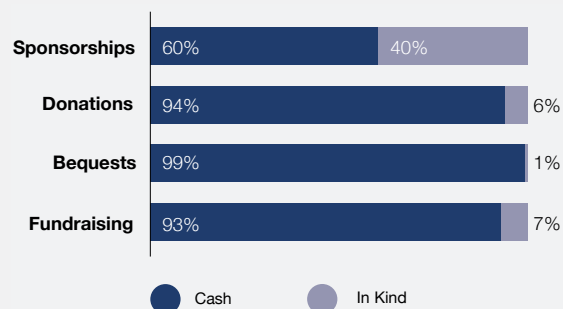


About half of all cash support was given in donations (52% equivalent to \$183 million), while over one quarter was through sponsorships (27% equivalent to \$96 million), over one in ten in bequests (14% equivalent to \$49 million), and the remainder in fundraising (7% equivalent to \$23 million).



If the value of in-kind support was added to cash support, then sponsorship would have a larger share of total support (37% equivalent to \$160 million) due to the sizeable amount of in-kind support (equivalent to \$63 million) for this category. In-kind support made up 40% of all support from sponsors perhaps reflecting the willingness of businesses to donate products and facilities in support of their business goals. Please note that in-kind support does not include the value of volunteer and/or pro bono time which was reported separately.

Trends in the Major Performing Arts (MPA) sector funding are useful to consider. Research in 2017 identified a clear trend away from cash sponsorship towards in-kind support amongst MPA organisations¹³. It also found that donation income (including bequests) was increasing at a faster rate than corporate sponsorships and was driving the overall increase in private sector earnings for the MPA sector. In 2016, donations made up 57% of total private sector earnings compared to 25% in 2001.¹⁴

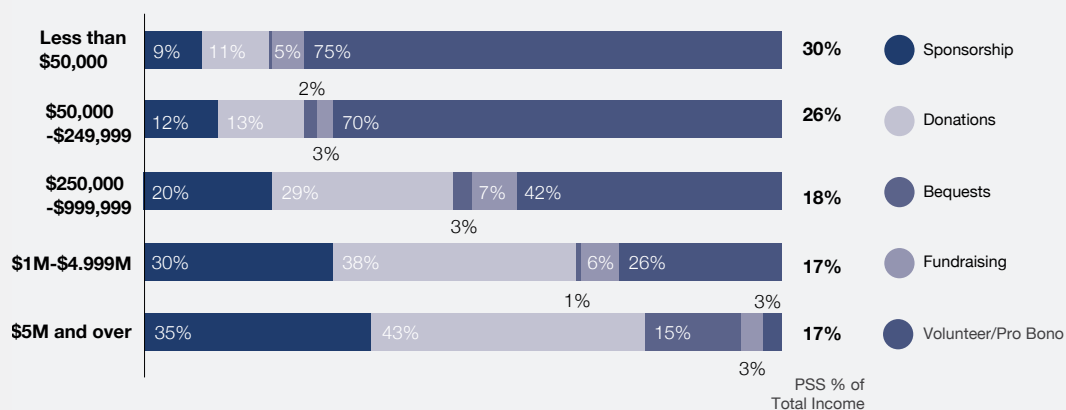


¹² These estimates were calculated by applying the Wallis total private support estimate to the survey results.

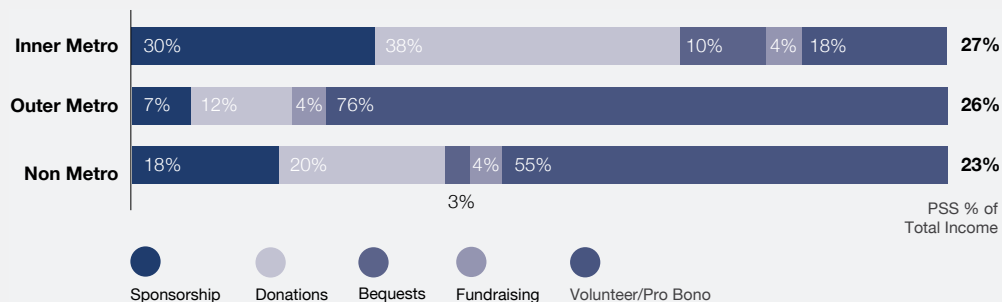
¹³ Tracking Changes in Corporate Sponsorship and Donations 2019, AMPAG.

¹⁴ Ibid.

Private support accounts for a higher proportion of total income for smaller organisations, making up almost one third (30%) of the income of micro organisations (turnover <\$50,000) compared with less than one-fifth of the income (17%) of large and extra-large organisations. Volunteer and pro bono services are essential to smaller organisations – particularly micro organisations where they made up three-quarters of support received¹⁵. Extra-large organisations reported little volunteer and pro bono support (3%) – their main sources of private support were donations (43%) and sponsorships (35%).



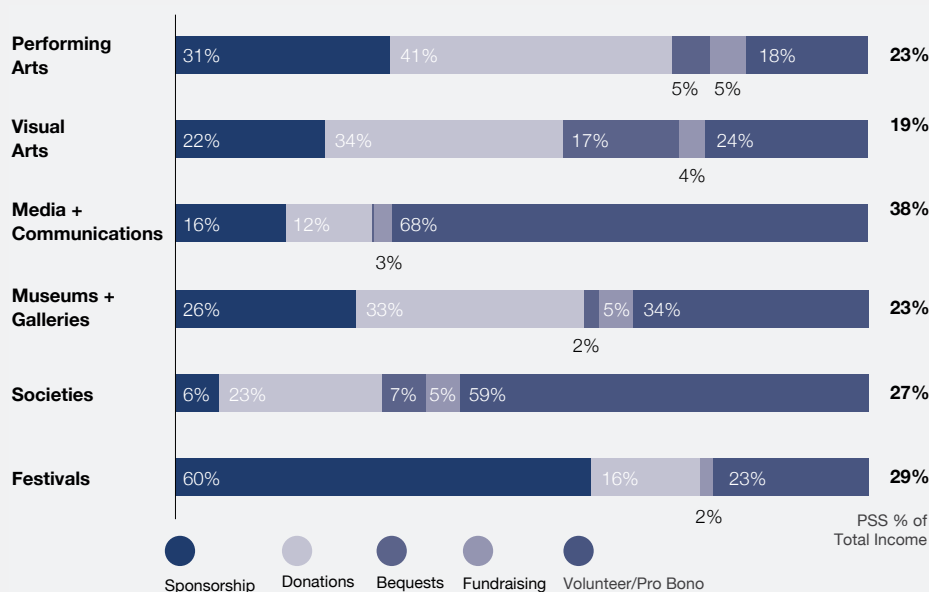
Inner metro organisations have a different mix of private support compared to outer and non-metro organisations. They receive about two thirds of their support from sponsorship and donations, while non-metro organisations receive over one-third of support from these sources. Outer metro and non-metro organisations are more dependent upon volunteer and pro bono services (76%, 55%) compared with metro organisations (18%).



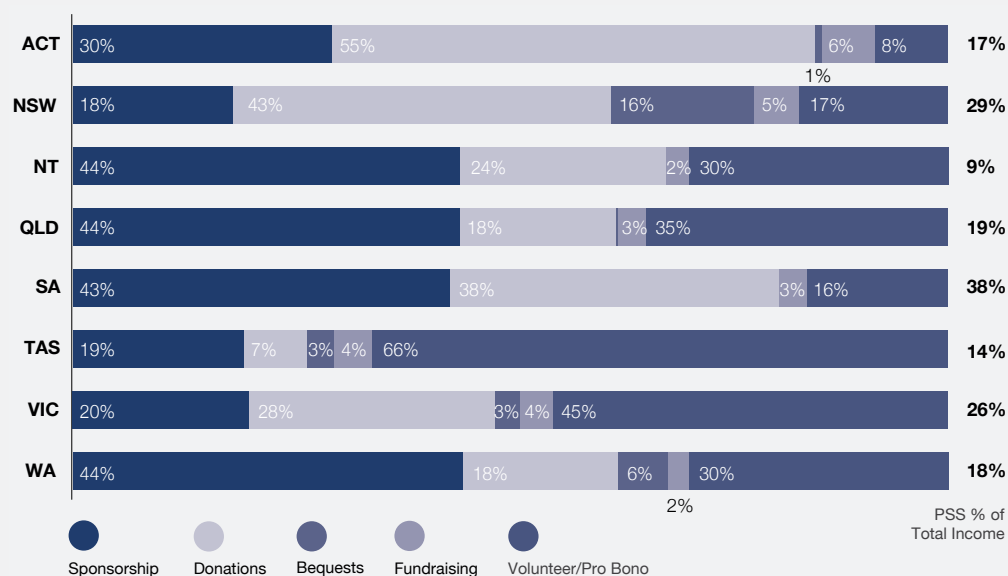
Performing arts organisations earned nearly one quarter (23%) of their total income from private support, mostly from donations (41%) and sponsorship (31%). Visual arts organisations earned nearly one-fifth (19%) of their total income from private support – one-third from donations (35%) and one-fifth (22%) from sponsorship, and bequests (17%). Museums and Galleries earned 23% of their total income from private support, mainly comprised of sponsorship (26%) donations (33%), and pro bono and volunteer support (34%). Festivals earned more (29%) of their total income from private support – which was mainly earned through sponsorships (60%).

¹⁵ Averages are calculated based upon positive values.

Pro bono and volunteer support were important to the Media and communications (68%) and Societies (59%) – making up most of the private support they received.



NSW organisations received 29% of their income from private support on average. Most of this was through donations (43%). Results indicate NT had the smallest proportion of income from the private sector (9%) and most of this was sponsorship (44%). TAS also had a small share of income from private support (14%) and volunteer and pro bono services made up two-thirds of this (66%).



Flying Fruit Alliance, Junk Albury 1984.
Photo by Ian Sutherland.

Success in Private Fundraising

2

Key Take Outs

Fundraising Activities

This section profiles fundraising activities and identifies the drivers of fundraising success;

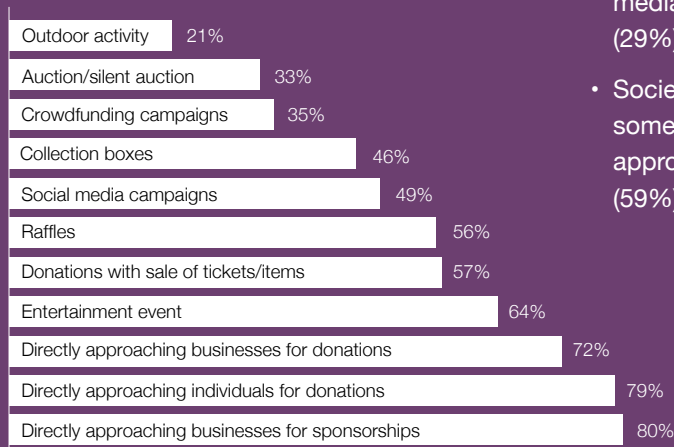
- The most commonly used fundraising activities are also the most successful.
- Long term relationships and a community of donors/sponsors are the key to success.
- Making a direct approach to individuals for a donation is the most effective activity.
- Being comfortable asking for support from the private sector is important to success.
- It may be more effective to approach businesses for sponsorships than donations.
- Board engagement is a key contributor to fundraising success.

The most common fundraising activities were directly approaching businesses for sponsorship (81%) or donations (72%) and directly approaching individuals for donations (79%). Two thirds of organisations undertook traditional fundraising activities such as entertainment (64%) and donations with sales of tickets (57%). About half of organisations had run social media campaigns (40%) and over one-third had run crowdfunding campaigns (35%).

Analysis by type of organisation found that;

- There was variability amongst the states and territories about inviting donations with the sale of tickets/items. Organisations in Tasmania (79%) and ACT (82%) were highly likely to use this method while in WA, NSW and SA about half of organisations did so, and in NT about one-third.
- Non-metro organisations were more likely to engage in some fundraising activities than inner-metro organisations, including directly approaching businesses for donations (75%, 64%), conducting raffles (63%, 42%), and using collection boxes (53%, 36%).
- Micro organisations were more likely to run raffles (67%) and less likely to conduct social media (38%) and crowdfunding campaigns (29%) than larger organisations.
- Societies were less likely to undertake some fundraising activities including directly approaching businesses for sponsorship (59%) and individuals for donations (60%).

Organisations Fundraising Activities



Fundraising Drivers

This study confirms that the personal approach is the most effective fundraising strategy; both in terms of fundraising activities and the fundraising style of the organisation. Statistical analysis found the main indicator of fundraising success was whether organisations report they have built long term relationships with (or developed a community of) donors and sponsors. Overall, nearly half of respondents (45%) reported that they had achieved this.

Making a direct approach to individuals for a donation is the most effective and successful fundraising activity and most arts organisations (79%) had done this. Analysis shows that success at this activity is linked to success at fundraising overall. For each point on the scale of success in approaching individuals for a donation, we would expect a 0.4 unit increase on the fundraising success scale.



Most organisations directly approach businesses for sponsorship (80%) and rate this as a highly effective activity, and our statistical analysis confirms that this is a significant driver of overall fundraising success. However, making a direct approach to a business for a donation (undertaken by 72%) is rated as highly effective by organisations but statistical analysis shows that it is not as highly correlated with overall success as negotiating sponsorship.

Entertainment events were hosted by two-thirds of organisations and ranked by them as the most successful activity. However, statistical analysis shows that direct approaches to individuals for donations and business for sponsorship are more highly correlated with fundraising success than entertainment events. Entertainment comes at a cost and accounted for 17% of all fundraising expenses in the reporting period. Previous research has found that the ROI on fundraising events may be lower than other fundraising methods, earning about \$3 for every \$1 invested.¹⁶

Collection boxes may be more effective than organisations think. They are used by almost half of organisations (46%), but they aren't rated as a particularly successful activity, and yet statistical analysis shows that collection boxes have a relatively strong link to overall fundraising success.

Building long term relationships with or being able to develop a community of donors/sponsors is an important indicator of success at private sector fundraising. Organisations indicated above the average performance on this indicator. Similarly, being comfortable asking for support from the private sector is a key driver for successful fundraising. Organisations generally perform above the average at this key indicator. Finally, having difficulty finding staff with the right skills to drive fundraising is a key challenge for success and organisations recognise this challenge.

Having staff dedicated to fundraising is an important driver of success, yet, companies indicate below average performance at this key indicator. So, giving priority to increasing the number and skills of dedicated staff for fundraising is key. Similarly, establishing fundraising firmly as part of the organisation's activities is relatively important to success however organisations indicate below average performance for this indicator.

Predictor of fundraising success	Fundraising attributes	Point change in success for each unit increase
Primary predictor	The organisation has built long term relationships with or has developed a community of donors/sponsors	1.8 unit increase
Secondary predictor	The organisation is comfortable asking for support from the private sector	1.2 unit increase
Tertiary predictors	The organisation has staff dedicated to fundraising	0.6 unit increase
	Fundraising is a well-established part of the organisation's activities	
	Fundraising is based on sound methodology and proven techniques	
Tertiary predictors	The organisation has difficulty finding staff with the right skills to drive fundraising	0.7 unit decrease

16 Return on fundraising investment, Jeff Buchanan, JBWere Philanthropic Services.

Fundraising Capacity

Key Take Outs

This section profiles fundraising perceptions, staffing levels and board engagement;

- Larger organisations report greater fundraising skills and experience.
- Micro organisations report low levels of fundraising skills and experience.
- Three in four organisations do not employ dedicated fund-raising staff.
- Smaller organisations are less likely to have fundraising staff than larger ones.
- Two-thirds of organisations had a board engaged with fundraising.

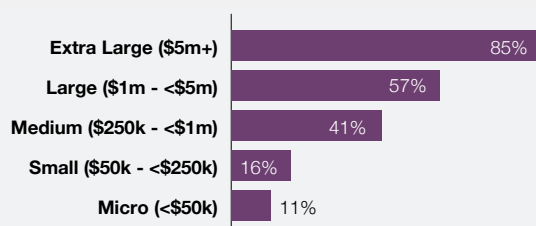
Knowledge and Experience

Larger organisations rate their fundraising experience and knowledge higher than smaller organisations.

Fundraising Assessment (average score out of 10)	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Knowledge of availability of funds	4.0	4.8	5.4	6.4	7.4
Experience at raising funds	3.5	4.4	4.6	5.9	6.8

Staff Resources

Most arts and cultural organisations do not have dedicated fundraising staff (73%). Overall, 1 in 4 organisations employ dedicated fundraising staff (24%). Amongst this group, the average number of fundraising staff employed is 1.4 FTE. Larger organisations are more likely to employ dedicated fundraising staff. About 1 in 10 small organisations have fundraising staff. Over 8 in 10 of the Extra-large organisations (\$5 million and over) employ fundraising staff with an average of 3.9 FTE in their development teams.



Those organisations who were most likely to have dedicated fundraising staff;

- Extra-large (85%) and large (57%) organisations
- Located in WA (39%), NT (38%) or SA (37%)
- Media and communications (33%)
- Inner metro based (34%)

Those least likely to have fundraising staff were;

- Micro organisations (11%)
- Societies (9%)
- Located in NSW (15%)
- Outer metro or non-metro based (16%, 19%)

Other research has shown that MPA companies have employed more staff to raise donation income — 75.3 FTE in 2017 up 6.1 FTE on 2015 levels¹⁷.

Board Engagement

Most organisations had an unpaid board (79%) and two thirds (66%) had a board that was engaged with fundraising. Statistical analysis found that where the board is engaged, a 1.2¹⁸ unit increase in overall success at raising funds from the private sector would be expected, versus a board that is not engaged.

While few organisations reported a lack of support from their board as a challenge, 1 in 10 proposed increased board involvement would help them be more successful in raising private sector support in future.

Those organisations who were most likely to have an engaged board;

- Micro organisations (80%)
- Organisations based in SA (83%)

Those least likely to have an engaged board were;

- Large organisations (42%)
- Organisations based in the NT (38%)

¹⁷ Tracking Changes in Corporate Sponsorship and Donations 2019, AMPAG.

¹⁸ One of the reasons this value is so large, is that Engagement (the IV) is measured as an all-or-nothing variable, while the DV (Q17) is a ten-point scale.

Fundraising Costs

3

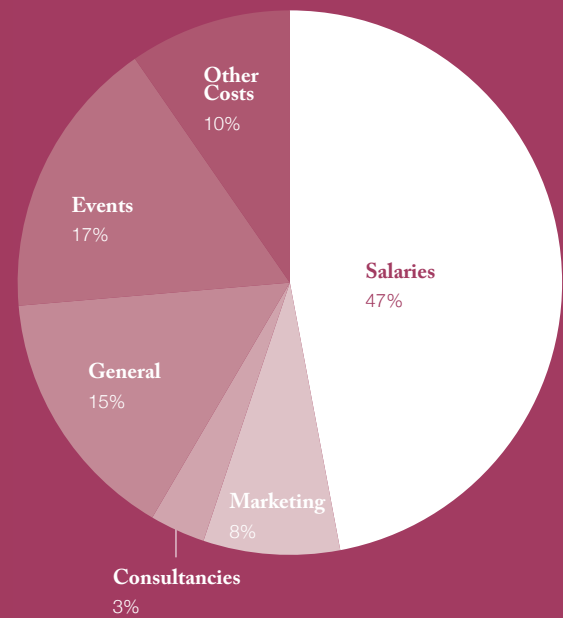
Key Take Outs

This section profiles the type and level of fundraising costs;

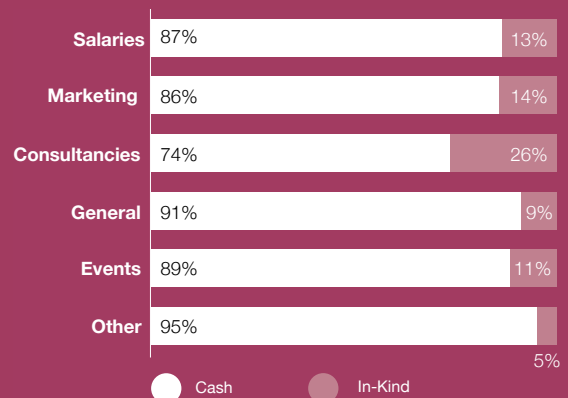
- About half of all fundraising costs were spent on salaries.
- The largest organisations spent the most on fundraising.
- Performing Arts and Museums and Galleries spent the most on fundraising.
- About a quarter of consultancy costs were reported to be in-kind.

Type of Costs

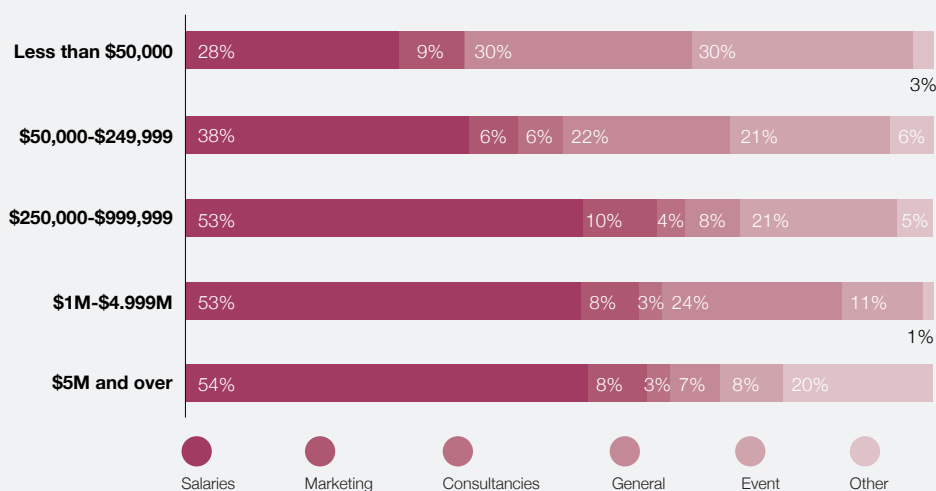
Arts and cultural organisations dedicated a lot of resources to fundraising. Salaries made up about half of all costs (47%) while consultants fees made up 3%. Event expenses made up 17% of costs, while marketing made up 8% of total costs.



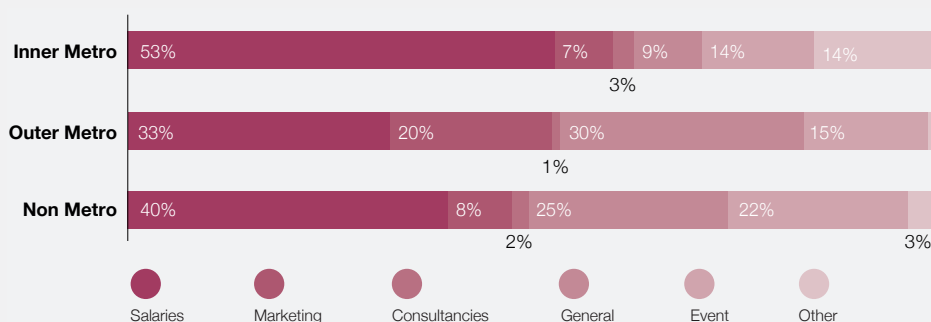
Most of the costs of organisations were expended cash (88%) with the remainder in-kind (12%). In-kind costs made up about one quarter of all consultancy costs (26%).



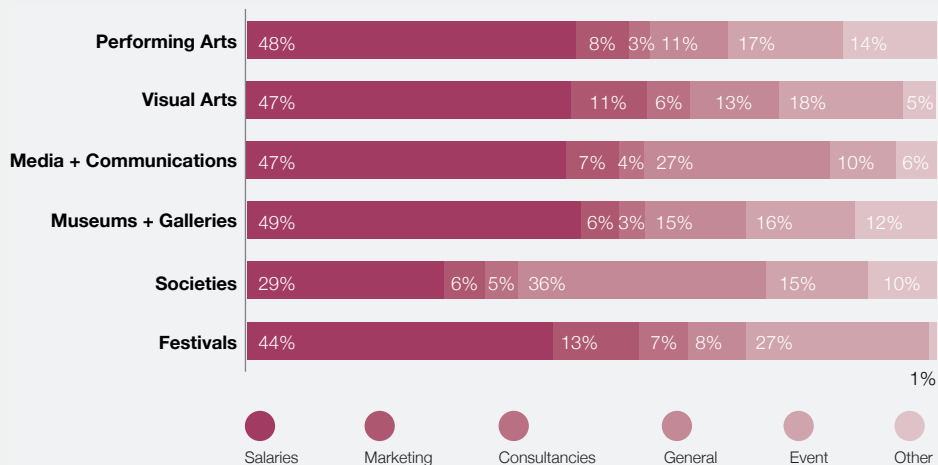
Extra-large organisations (> \$5 million) spent the most on fundraising overall and most of this was on salaries (54%). Micro organisations (< \$50,000) spent the least on fundraising overall and their costs were relatively evenly divided between salaries (28%), events (30%), and general expenses (30%).



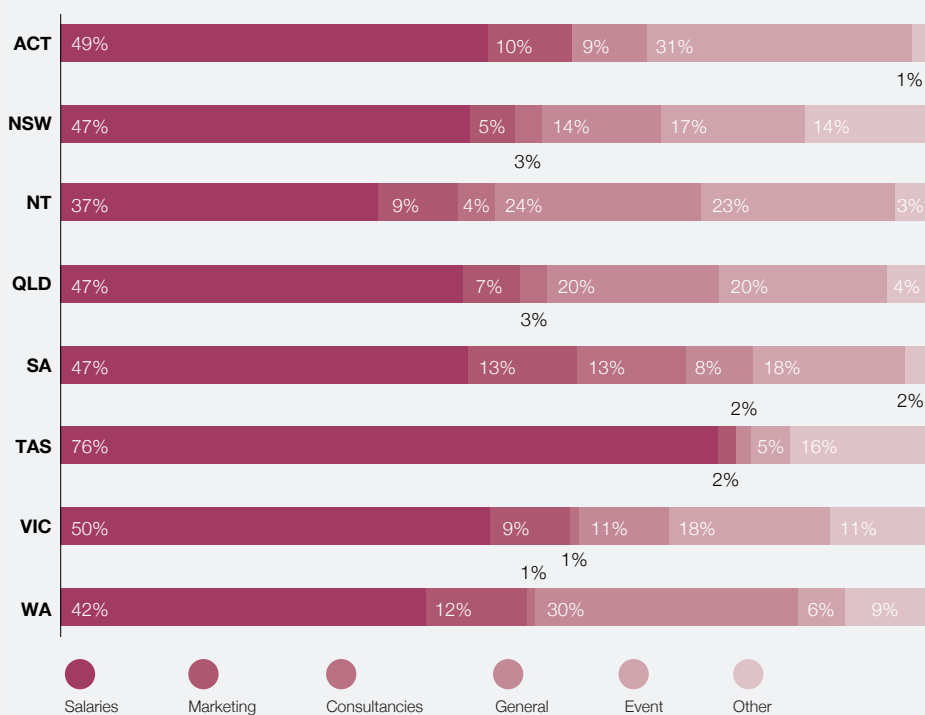
Inner metro organisations spent more on fundraising overall compared to non-metro organisations and more of this went towards salaries (53%) than for non-metro organisations (40%).



Performing arts organisations spent the most on fundraising overall followed by museums and galleries – both spent about half their fundraising costs on salaries. Societies spent the least on fundraising overall, with over one quarter going towards salaries.



NSW organisations spent the most on fundraising overall, followed by those in VIC – with about half spent on salaries (47%, 50%). TAS organisations spent the least on fundraising in total and nearly three-quarters of their costs were for salaries (76%). SA organisations spent a higher proportion on consultancies (13%) than other jurisdictions. ACT organisations spent about half on salaries (49%) and almost one third on event expenses (31%).



Unbound, Rehearsal of *The 7 Stages of Women*.
Photo by Blank Space Productions.

Challenges and Opportunities

4

Key Take Outs

This section profiles the barriers and opportunities to fundraising success identified by arts and cultural organisations;

- The main challenges identified were lack of staff and skills to fundraise.
- The main opportunities were for more skilled and dedicated fundraising staff and volunteers.
- Organisational branding, profile and marketing were also seen as an opportunity by many.
- Over one in five saw relationship building as a challenge.
- Nearly one in ten mentioned increased board engagement as an opportunity.
- Over half did not have the resources to achieve more fundraising success.
- Larger organisations were more likely to have the resources to improve than smaller ones.

Challenges

The main challenges identified in achieving fundraising success were lack of staff and skills to fundraise (30%) which was an issue reported by organisations of all sizes.

“We have little experience in this area, do not have any idea where to start and are also very understaffed.”

Some mentioned feeling uncomfortable about asking for support, particularly those without dedicated fundraising staff.

“We are all volunteers trying to preserve heritage. We do not have marketing backgrounds and do not like to ask people for money directly.”

“It has not been part of the culture of leadership directing in the past. Current staff do not consider it part of their role even though there is a number of opportunities to such donors and philanthropic support from the community.”

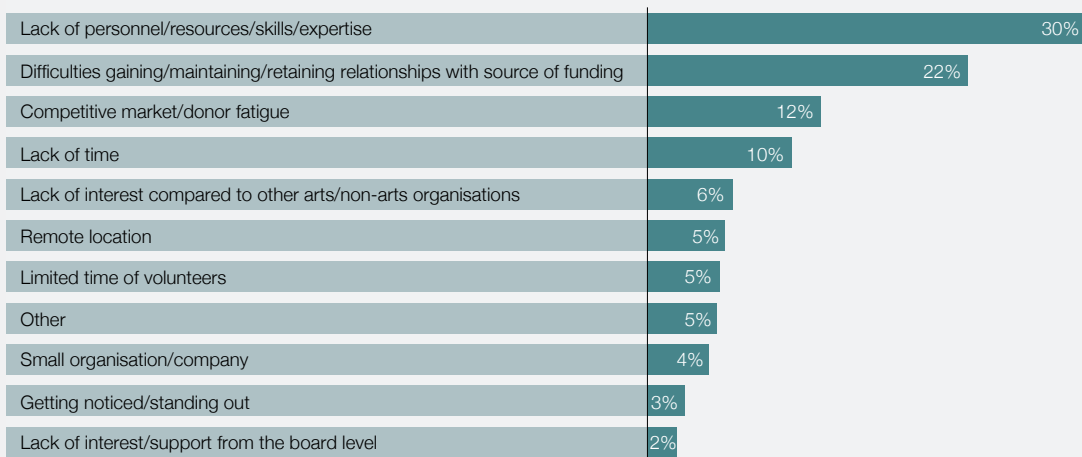
Large organisations were more likely to be challenged by developing, maintaining and retaining relationships with sources of funding (42%) compared with micro (19%), small (20%), and medium organisations (21%).

“Fundraising has always been difficult and often it is dependent on timing. However, it covers many areas – relationship, timing, the ‘fit’ with values of the organisation, the type of ask and the economy – it is not just one component, but it covers many.”

Competition and donor fatigue were an issue for some (12%) – and sponsorship was mentioned as an area of increased competition and lower yield.

“ Corporate sponsorships are increasingly difficult to secure, particularly multi-year arrangements. Priorities for a number of corporate partners have changed over recent years.”

Challenges of Organisations



Opportunities

The main ways organisations reported they could become more successful in raising private support were; developing a higher organisational profile or a clearer value proposition, having more skilled staff or volunteers, and having dedicated fundraising staff or volunteers.

“Better training, better overall ‘pitch’, better understanding of why businesses might support us and what they want in return.”

“Better articulated organisational point-of-difference and goals, more dedicated staff time, more Board support/activity.”

However, for some employing dedicated fundraising staff didn’t seem possible.

“Dedicated staff is not realistic in the short-term, therein, drawing on board members expertise in fundraising and making better use of their networks within the philanthropic and business sectors is critical.”

“The cost-benefit doesn’t add up. The core staff do not have time to engage in fundraising activity and we don’t have the funds to hire someone who does and support their role until it begins to pay for itself and then provide surplus back to the organisation, so we’re caught between a rock and a hard place.”

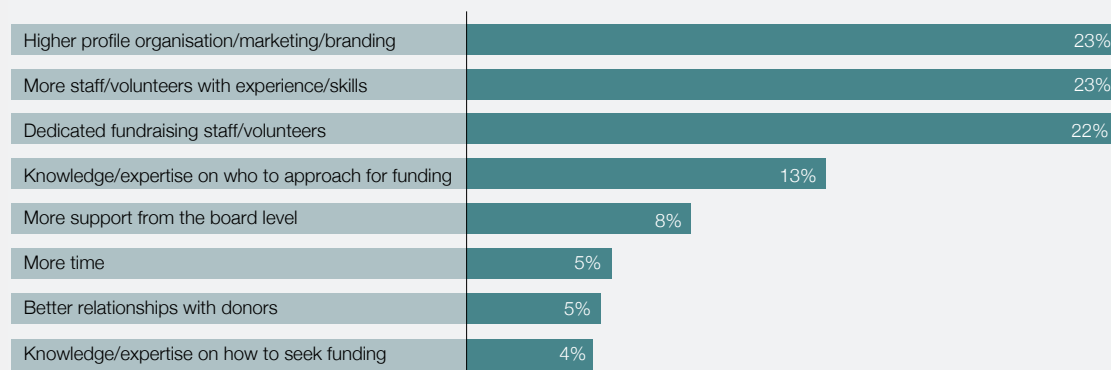
Some also mentioned the need to be more strategic about seeking potential supporters including more actively engaging the board.

“We need better networks with high net worth individuals and more external champions for our organisation. Likewise, a more connected board and executive.”

“We are putting a team together. Things are changing. More board education, team awareness.”

Over half of organisations reported they did not have the resources to implement the changes needed to be more successful in raising private sector support. Just one in five organisations reported they have the resources they needed. Extra-large and Large organisations were more likely to have the resources they needed (50%,31%) than smaller organisations (micro 16%, small 15%).

Opportunities % of Organisations



Sydney Fringe.
Photo by Seiya Taguchi.

Appendices



Appendix A – Data Tables

Arts and Culture Profile

Position of the respondent	n	%
Chief Executive Officer or equivalent	280	51%
Chief Financial Officer or equivalent	108	20%
Director/Manager	74	13%
Development Manager or equivalent	37	7%
Clerical	33	6%
Other	4	1%
Don't know/no answer	15	3%
Total	551	100%

Nature of organisation	n	%
Not an Aboriginal Torres Strait Islander organisation	516	94%
Aboriginal Torres Strait Islander organisation	35	6%
Total	551	100%

Status	n	%
Not-for-profit organisation	517	94%
For profit organisation	22	4%
Don't know/no answer	12	2%
Total	551	100%

Appendix B – Data Tables

Total Private Support

Estimated Fundraising \$ by State	Support income	Support expense	Net support	ROI
ACT	18,086,179	6,003,932	12,082,247	3.0
NSW	206,141,527	54,127,671	152,013,856	3.8
NT	25,724,777	8,121,160	17,603,617	3.2
QLD	92,254,416	23,146,114	69,108,302	4.0
SA	36,588,717	17,484,676	19,104,041	2.1
TAS	10,267,997	3,468,289	6,799,708	3.0
VIC	160,762,050	45,221,700	115,540,350	3.6
WA	54,446,107	16,505,873	37,940,234	3.3
Unknown	3,701,462	1,330,238	2,371,224	2.8
Total	607,973,232	175,409,653	432,563,579	3.5

Estimated Fundraising \$ by Organisation Size	Support income	Support expense	Net support	ROI
Micro	16,856,651	6,375,740	10,480,911	2.6
Small	62,562,830	18,797,756	43,765,074	3.3
Medium	55,238,578	22,950,529	32,288,049	2.4
Large	67,459,137	21,378,379	46,080,758	3.2
Extra Large	251,353,621	56,117,614	195,236,007	4.5
Unknown	154,502,415	49,789,635	104,712,780	3.1
Total	607,973,232	175,409,653	432,563,579	3.5

Estimated Fundraising \$ x MPA status	Support income	Support expense	Net support	ROI
AMPAG	100,862,010	20,292,008	80,570,002	5.0
Non AMPAG	507,111,222	155,117,645	351,993,577	3.3

Net Private Support

Net Private Support by Organisation Turnover % of Organisations ¹⁹	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Negative net support	15	12	12	12	13
Low net support (\$0-50k)	46	37	39	18	0
Medium net support (\$50-100k)	9	12	13	10	6
High net support (\$100-250k)	8	22	14	18	7
Very High net support (> \$250k)	4	10	12	38	69
No information provided	18	6	10	4	6
Total	100	100	100	100	100

Net Private Support by State % of Organisations	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Negative net support	14	14	23	7	18	1	14	15
Low net support (\$0-50k)	54	42	48	37	27	53	37	29
Medium net support (\$50-100k)	0	11	0	9	10	6	12	19
High net support (\$100-250k)	7	13	3	23	20	16	9	13
Very High net support (> \$250k)	2	10	8	14	6	9	17	15
No information provided	24	10	19	10	19	15	11	9
Total	100	100	100	100	100	100	100	100

¹⁹ Net private support includes the value of in-kind and volunteer and pro bono support.

Funding Sources

Current source of Total Income %	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Government	31	35	22	20	28	25	37
Earned income	22	35	46	45	41	44	31
Private Sector	38	19	23	27	23	29	23
Other	8	12	9	8	8.2	2.4	8

Current source of Total Income %	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Government	17	26	41	41	47
Earned income	41	40	38	40	34
Private Sector Support	30	26	18	17	17
Other	13	8	3	3	3

Current source of Total Income %	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Government	30	19	49	25	33	36	26	42
Earned income	41	39	41	48	27	33	41	34
Private Sector Support	17	29	9	19	38	14	26	18
Other	13	13	1	9	2	17	6	7

Current source of Total Income %	Inner metro	Outer metro	Non metro
Government	24	24	30
Earned income	38	39	41
Private Sector Support	27	26	23
Other	11	11	6

Percentage point change in source of Total Income	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Government	-7	-5	0	-5	-2	-2	-2
Earned income	4	1	0	7	2	2	2
Private Sector Support	4	4	1	2	1	1	4
Other	-1	-1	-1	-4	-2	-1	-4

Percentage point change in source of Total Income	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Government	-1	-2	-6	-5	-6
Earned income	1	1	3	2	3
Private Sector Support	2	2	3	3	3
Other	-3	-1	-1	1	0

Percentage point change in source of Total Income	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Government	-5	0	1	-3	-5	-8	-3	-3
Earned income	-3	1	-4	0	2	3	2	8
Private Sector Support	5	3	2	2	3	6	2	-1
Other	3	-4	1	1	-1	-2	-1	-4

Percentage point change in source of Total Income	Inner metro	Outer metro	Non metro
Government	-1	0	-3
Earned income	2	0	2
Private Sector Support	3	0	2
Other	-3	0	-1

Perceived Performance

Success at fundraising average (score out of 10)	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Government	5.6	5.3	4.5	4.8	5.1	4.7	6.3
Private Sector	5.0	3.8	4.1	3.3	3.9	4.4	4.2
Gap	0.6	1.6	0.4	1.4	1.2	0.4	2.0

Success at fundraising average (score out of 10)	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Government	3.9	5.0	6.4	7.4	7.9
Private Sector	3.4	4.2	4.6	5.6	6.5
Gap	0.5	0.9	1.9	1.8	1.4

Success at fundraising average (score out of 10)	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Government	5.7	4.2	6.8	5.3	6.0	7.2	5.1	6.0
Private Sector	4.2	3.9	3.9	3.7	5.1	4.5	4.4	3.8
Gap	1.5	0.3	3.0	1.6	0.9	2.7	0.6	2.2

Success at fundraising average (score out of 10)	Inner metro	Outer metro	Non metro
Government	5.0	3.9	5.4
Private Sector	4.1	4.9	4.1
Gap	0.9	-1.0	1.3

Fundraising Activities

Fundraising Activities % of Organisations Undertaking	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Crowdfunding campaigns	36	38	40	30	37	33	27
Social media campaigns	47	48	55	56	51	61	39
Entertainment event	67	62	67	66	64	61	70
Outdoor activity	24	25	22	37	23	27	24
Auction/silent auction	26	41	33	30	36	31	20
Collection boxes	47	53	41	55	52	45	22
Raffles	50	59	52	66	61	58	57
Donations with sale of tickets/items	45	60	57	66	61	57	48
Directly approaching individuals to ask for donations	68	85	85	60	82	79	72
Directly approaching businesses to ask for donations	63	76	73	67	72	80	81
Directly approaching businesses to ask for sponsorships	79	84	80	59	79	91	93

Fundraising Activities % of Organisations Undertaking	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Crowdfunding campaigns	29	34	44	47	29
Social media campaigns	38	49	63	62	52
Entertainment event	62	67	64	60	77
Outdoor activity	22	25	18	17	13
Auction/silent auction	29	35	38	29	46
Collection boxes	44	51	46	42	37
Raffles	67	58	46	31	34
Donations with sale of tickets/items	56	59	55	55	67
Directly approaching individuals to ask for donations	75	85	75	85	90
Directly approaching businesses to ask for donations	74	74	65	72	74
Directly approaching businesses to ask for sponsorships	75	83	79	91	93

Fundraising Activities % of Organisations Undertaking	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Crowdfunding campaigns	37	32	29	39	26	46	39	31
Social media campaigns	31	49	32	45	49	28	58	47
Entertainment event	58	67	68	68	47	71	63	57
Outdoor activity	9	20	9	23	6	49	24	25
Auction/silent auction	47	29	57	35	30	43	33	29
Collection boxes	36	46	39	49	41	44	49	43
Raffles	37	58	63	66	56	63	49	59
Donations with sale of tickets/ items	82	48	37	62	52	79	66	48
Directly approaching individuals to ask for donations	94	79	80	78	71	87	81	73
Directly approaching businesses to ask for donations	77	71	59	81	69	73	69	77
Directly approaching businesses to ask for sponsorships	89	80	83	78	81	90	82	72

Fundraising Activities % of Organisations Undertaking	Inner metro	Outer metro	Non metro
Crowdfunding campaigns	31	42	37
Social media campaigns	50	50	48
Entertainment event	60	88	63
Outdoor activity	16	33	24
Auction/silent auction	28	47	36
Collection boxes	36	60	53
Raffles	42	74	63
Donations with sale of tickets/items	56	79	53
Directly approaching individuals to ask for donations	82	80	77
Directly approaching businesses to ask for donations	64	88	75
Directly approaching businesses to ask for sponsorships	76	92	82

Fundraising Drivers

Fundraising Activities by category (ranked by derived importance to overall fundraising success)	Organisations carried out activity %	Mean Success Ratings (out of ten)	Derived Importance
Direct approach to individuals for donations	72	5.23	0.41
Direct approach to businesses for sponsorships	80	4.87	0.31
Entertainment events	64	5.52	0.21
Collection boxes	46	3.42	0.13
Auctions	33	4.01	0.05
Raffles	56	4.57	-0.01
Crowdfunding campaigns	35	3.08	-0.03
Donations with sale of tickets/items	57	4.40	-0.05
Social media campaigns	49	3.28	-0.07
Direct approach to businesses for donations	72	4.53	-0.09
Outdoor activities	21	2.44	-0.19

Fundraising Capacity

Private Fundraising Assessment (average score out of 10)	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Importance to viability of organisation	7.0	6.2	6.6	6.2	6.5	7.4	6.9
Knowledgeable about availability of funds	5.5	4.5	4.7	4.4	4.7	5.1	4.9
Experience in raising funds	5.3	4.0	4.2	3.4	4.0	4.4	4.5

Private Fundraising Assessment (average score out of 10)	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Importance to viability of organisation	6.0	6.6	6.9	8.0	8.3
Knowledgeable about availability of funds	4.0	4.8	5.4	6.4	7.4
Experience in raising funds	3.5	4.4	4.6	5.9	6.8

Private Fundraising Assessment (average score out of 10)	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Importance to viability of organisation	4.9	6.2	6.9	6.2	8.0	6.7	6.9	6.8
Knowledgeable about availability of funds	4.7	4.5	4.4	4.8	5.5	5.3	4.9	4.7
Experience in raising funds	4.1	4.1	4.1	3.9	5.1	4.8	4.4	3.9

Private Fundraising Assessment (average score out of 10)	Inner metro	Outer metro	Non metro
Importance to viability of organisation	7.0	5.3	6.2
Knowledgeable about availability of funds	4.7	5.2	4.8
Experience in raising funds	4.1	5.0	4.3

Fundraising Staff	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Employ Staff %	33	23	21	9	21	26	25
Average number fundraising FTE	1.5	1.3	1.5	1.2	1.5	1.6	0.8

Fundraising Staff	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Employ Staff %	11	16	41	57	85
Average number fundraising FTE	1.0	0.5	0.5	1.1	4.0

Fundraising Staff	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Employ Staff %	21	15	38	19	37	22	28	39
Average number fundraising FTE	3.2	1.7	0.8	1.3	1.2	0.7	1.5	1.2

Fundraising Staff	Inner metro	Outer metro	Non metro
Employ Staff %	34	16	19
Average number fundraising FTE	1.7	0.8	0.8

Board ratings % of organisations agree (multiple response)	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
The board is aware of the organisation's fundraising activities	74	68	74	71	67	75	79
The board is supportive of the organisation's fundraising activities	72	66	76	69	69	82	73
The board is engaged with the organisation's fundraising activities	72	65	62	74	65	59	56
None of the above	3	6	2		5	2	7

Board ratings % of organisations agree (multiple response)	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
The board is aware of the organisation's fundraising activities	68	73	66	70	74
The board is supportive of the organisation's fundraising activities	68	67	68	70	72
The board is engaged with the organisation's fundraising activities	80	68	51	42	72
None of the above	3	8	6	1	

Board ratings % of organisations agree (multiple response)	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
The board is aware of the organisation's fundraising activities	72	63	86	75	78	46	73	63
The board is supportive of the organisation's fundraising activities	54	62	80	75	76	37	74	65
The board is engaged with the organisation's fundraising activities	66	64	38	63	83	72	72	53
None of the above	0	9	4	0	5	0	4	4

Board ratings % of organisations agree (multiple response)	Inner metro	Outer metro	Non metro
The board is aware of the organisation's fundraising activities	71	69	67
The board is supportive of the organisation's fundraising activities	74	83	61
The board is engaged with the organisation's fundraising activities	61	78	69
None of the above	6	6	5

Challenges and Opportunities

Main challenges to fundraising from the private sector % of organisations experienced (unprompted)	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Lack of personnel/resources/skills/expertise	22	33	44	34	40
Difficulties gaining/maintaining/retaining relationships with source of funding	19	20	21	42	38
Competitive market/donor fatigue	8	15	14	16	29
Lack of time	7	10	19	11	7
Lack of interest compared to other arts/non-arts organisations	5	8	3	5	11
Remote location	4	4	10	7	6
Limited time of volunteers	5	10			
Other	5	5	3	3	6
Small organisation/company	2	6	7	3	6
Getting noticed/standing out	3		4	4	1
Lack of interest/support from the board level		1	3	10	4
The mistaken view that we are well funded/do not need funds		1	1	2	11
No deductible gift recipient (DGR) status	1		1		

Main changes needed to be more successful in raising private sector support % of organisations suggested (unprompted)	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Higher profile organisation/marketing/branding	19	25	25	25	49
More staff/volunteers with experience/skills	21	25	25	24	25
Dedicated fundraising staff/volunteers	14	25	31	37	33
Knowledge/expertise on who to approach for funding	15	9	14	8	8
More support from the board level	2	7	13	24	22
More time	2	7	9	7	4
Better relationships with donors	1	6	7	13	13
Knowledge/expertise on how to seek funding	2	6	6	5	8
Other	2	4	5	6	4
Don't know	2	4	2	2	3
Nothing/no problems	2	1	1		

Organisation has the resources to improve fundraising %	Media and communications	Visual arts	Performing arts	Societies	Museums and galleries	Festivals	Other
Yes	24	14	21	17	18	23	17
No	45	62	53	50	59	58	67
Don't know/no answer	31	24	27	33	23	19	16

Organisation has the resources to improve fundraising %	Micro (<\$50k)	Small (\$50k – <\$250k)	Medium (\$250k – <\$1m)	Large (\$1m – <\$5m)	Extra Large (\$5m+)
Yes	16	15	20	31	50
No	46	64	60	58	43
Don't know/no answer	38	21	20	11	7

Organisation has the resources to improve fundraising %	ACT	NSW	NT	QLD	SA	TAS	VIC	WA
Yes	20	19	21	12	26	8	21	24
No	50	52	47	67	47	54	50	58
Don't know/no answer	30	29	33	21	27	38	29	18

Organisation has the resources to improve fundraising %	Inner metro	Outer metro	Non metro
Yes	18	17	21
No	56	58	49
Don't know/no answer	26	26	30



Watch This Space, Lofty Awards Night, Frankie Snowden performance.
Photo by Emma Collard.

creative
partnerships
australia

Level 4
2-4 Kavanagh Street
Southbank VIC 3006

T +61 3 9616 0300

ABN: 88 072 479 835

creativepartnershipsaustralia.org.au