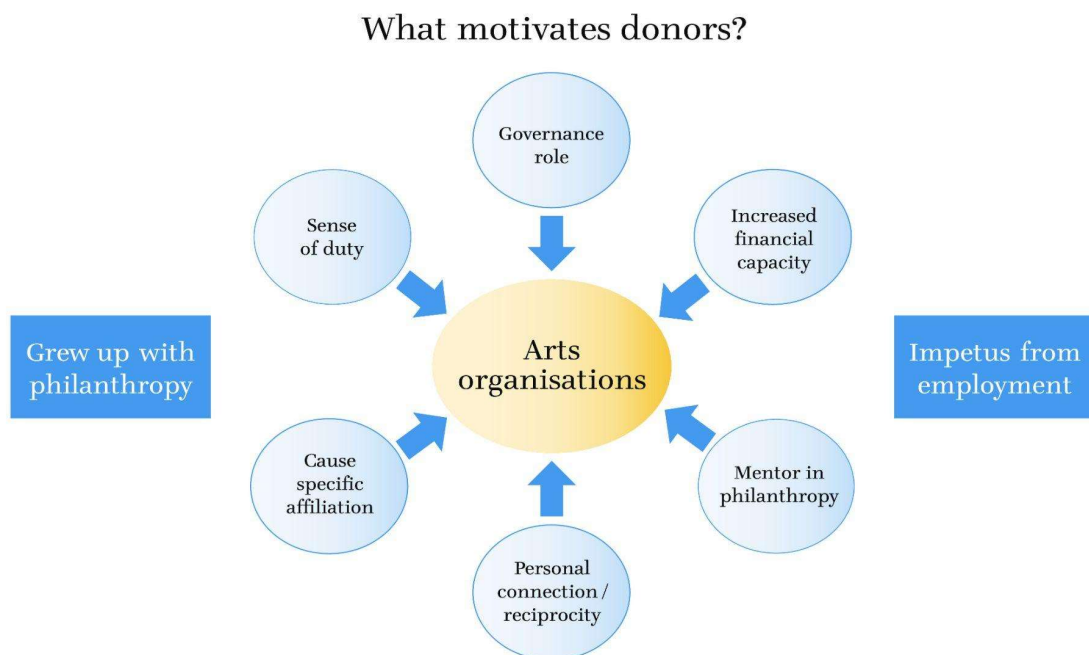


Models for driving new philanthropy

Whilst philanthropists' and supporters' motivations broadly tend to come either from growing up with philanthropy or as an impetus from employment, individual motivations for supporting the arts remain very varied. A flexible and nuanced approach is needed when considering the route to increased donor engagement.

What motivates donors

Based on qualitative research, in this model we have distinguished between those who grew up in relatively affluent families and had an early engagement with [arts] philanthropy, and those who became more affluent later in their careers which gave a particular impetus towards giving. Several interviewees mentioned significant promotions or selling companies as being their first opportunity to give significantly.

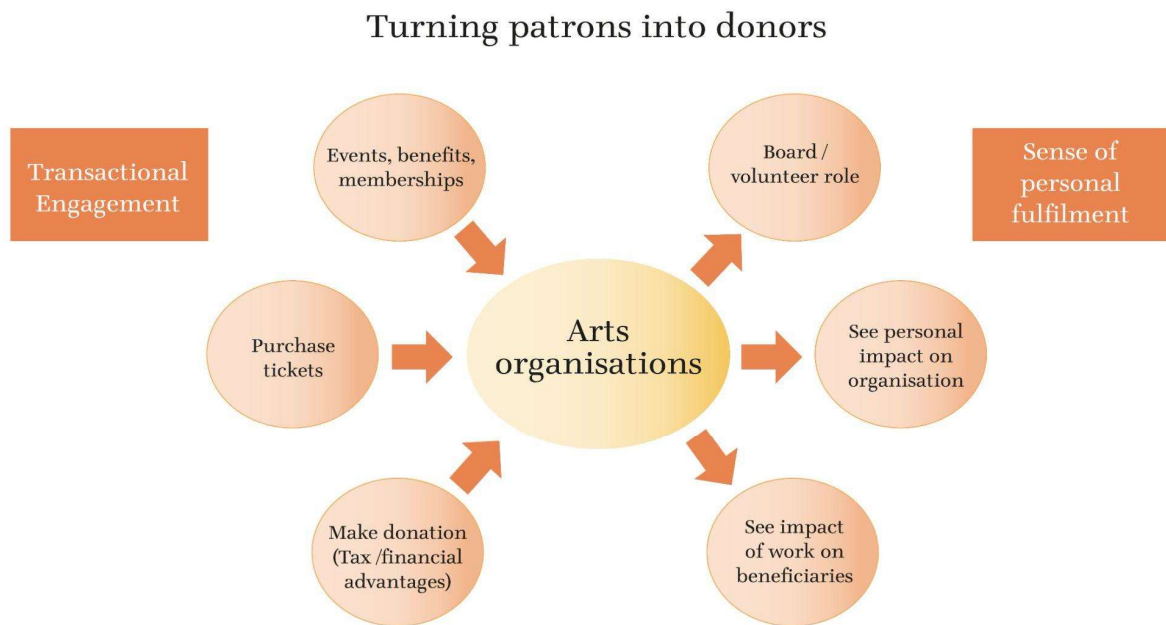


Notes:

1. A 'cause' could include a specific community or location. To define 'cause' we have adopted the definition used in New Philanthropy Capital's 2020 research into cause-related networks: "A cause is a subject area, social aim, or broad movement to which people are committed and prepared to support through financial or non-financial means."
2. In many cases philanthropists reported multiple motivations from among those shown

Turning patrons into donors

A summary of the typical route of an arts donor to increased engagement with the organisation they are supporting. Generally, a first engagement is 'transactional' – taking the form of purchasing a ticket or attending an event. As a donor's engagement increases, they might become more involved, for example by taking a governance role. In so doing they start to see their personal impact on the organisation, and the impact of its work leading to an increased sense of personal fulfilment.

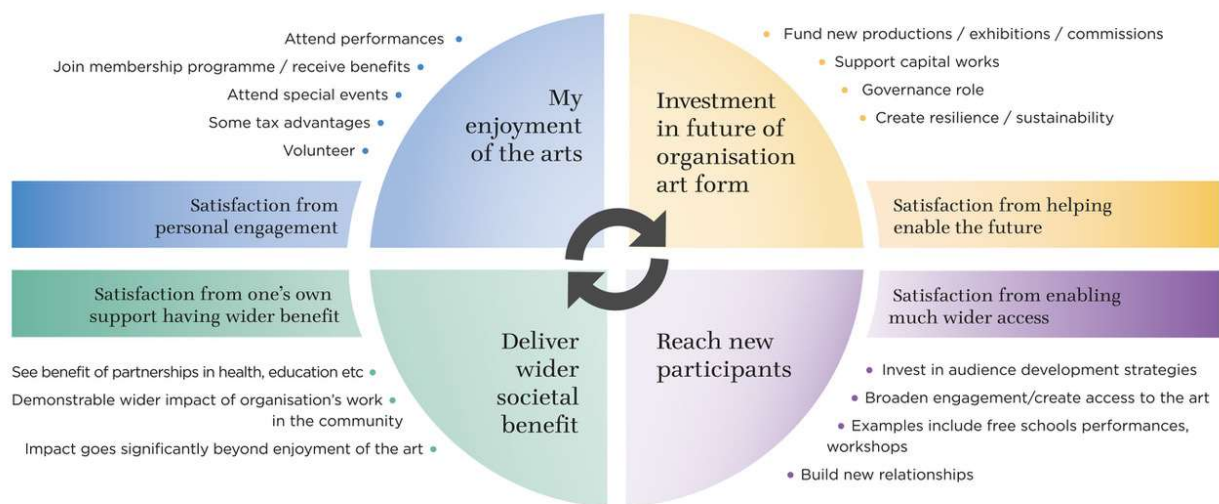


Note that many audience members purchase tickets, but never move beyond that initial transactional relationship with the arts organisations. Recent Beacon Collaborative research into next generation philanthropists found that those surveyed believed that their ticket purchase covers all the costs of the arts organisations, whereas in most arts organisations ticket sales cover less than half of the organisational costs.

Route to increased donor engagement

Our third model attempts to evolve a donor engagement with a particular organisation to a more holistic one. In this model the traditional route to engagement with a particular organisation is set out in the top left blue quadrant. The yellow quadrant depicts a wider engagement in the organisation or indeed its wider art form. The lower quadrants depict donor journeys motivated by something much broader than the organisation or its art – in essence the audiences it seeks to serve (purple quadrant) or the societal impact of its work (green quadrant). Our challenge to arts organisations is: how to create a model where a donor might get satisfaction from any of all of these quadrants. Indeed the donor journey might see them moving between these quadrants, where their giving might increase accordingly.

Route to increased donor engagement



A challenge for arts organisations: how to create an holistic model which brings all these elements together so that donors get satisfaction from the impact they make across the whole model