



## What motivates arts philanthropists – a summary of individual motivations based on interviews with NPAC members

FAMILY BACKGROUND /ROLE MODEL OFTEN INSTILLED PHILANTHROPIC MINDSET	PERSONAL CONNECTIONS/RECIPROCALITY INSPIRE GIVING
<ul style="list-style-type: none"> <li>• Family history of significant local community contributions; led to awareness of inequality</li> <li>• Giving focused on causes linked to family history and former education establishments</li> <li>• Contribution often of time rather than funds</li> <li>• Influence of respected mentors and important clients acknowledged</li> <li>• Exposure to the arts in childhood fuelled long-term interest</li> <li>• Need identified to create habit of giving early in life; several cited the importance of inspiring the next generation to participate</li> </ul>	<ul style="list-style-type: none"> <li>• Importance of peer-to-peer asks and an acknowledgement that cannot ask others to contribute if not doing oneself</li> <li>• Direct ask from contact more likely to result in a gift being made; there is an expectation of a reciprocal ask (could be barrier to asking)</li> <li>• Motivated by feeling 'part of the family' through long-term philanthropic relationships with arts organisations, including personal access to artists, special events etc</li> <li>• Some commented on low levels of giving among some high net worth colleagues</li> </ul>
CHARITY GOVERNANCE ROLES	MOTIVATIONS PARTICULAR TO RECIPIENT ORGANISATION
<ul style="list-style-type: none"> <li>• Governance roles, particularly chairmanships, related to active giving. Level of giving is also generally higher in these cases, particularly where transformational effect of the gift is clear</li> <li>• Substantial involvement key to long-term association and significant giving</li> <li>• Charities have expressed need to engage the next generation of trustees; creates opportunity to introduce younger people to philanthropy</li> </ul>	<ul style="list-style-type: none"> <li>• Love of particular art form generally key to initial engagement in a particular charity; some motivated by art itself, others by specific project</li> <li>• Often a focus on giving to local organisations, linked to the area where philanthropists live</li> <li>• The social impact of the arts (eg placemaking and regeneration, education benefits, health benefits, opportunities for all) cited, although impact thought not always to be well defined</li> </ul>
FINANCIAL CONSIDERATIONS	CONNECTION BETWEEN EMPLOYMENT AND GIVING
<ul style="list-style-type: none"> <li>• Acknowledgement of being in a position of good fortune linked to first motivation to give</li> <li>• Able to give more when other financial commitments lessen e.g. school fees, mortgage</li> <li>• Initial association with an arts organisation often due to financial success such as sale of business</li> <li>• Different sizes of gifts categorised as 'small' or 'significant' (first significant gifts mentioned ranged from £1,000 to £100,000) demonstrate that wealth is relative; few people generally consider themselves wealthy</li> <li>• Use of tax benefits, Gift Aid and Charitable Foundations well understood by senior philanthropists; material benefits of traditional arts patronage not mentioned as being important.</li> </ul>	<ul style="list-style-type: none"> <li>• Employee giving schemes can encourage initial engagement with an organisation</li> <li>• Partnership rules sometimes require a philanthropic contribution</li> <li>• Employee involvement in use of charitable funds thought to be motivating</li> <li>• Suggestion to explore possibility of young professionals forming small-scale syndicates to give to arts projects via a giving portal through which they also receive information on the impact of their support</li> <li>• Challenge that giving is 'counter-intuitive'; those in commercial roles are conditioned to make ever increasing financial returns</li> <li>• Concerns expressed that new generation of high net-worth individuals will be less interested</li> </ul>