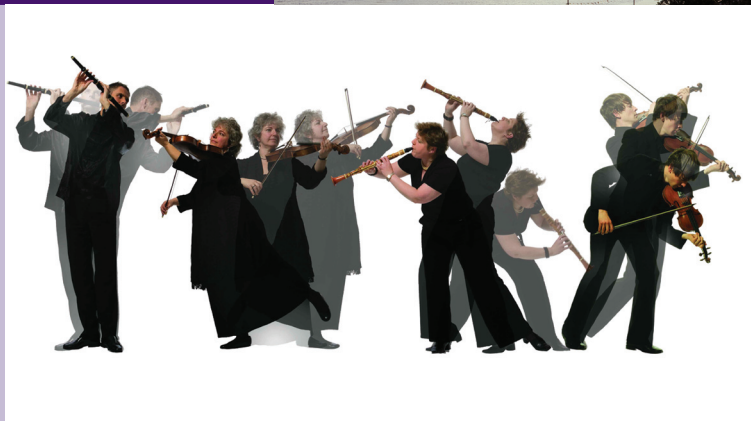


# CULTURAL GIVING

Successful donor development for  
arts and heritage organisations

Theresa Lloyd



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**Successful donor development  
for arts and heritage  
organisations**

**Theresa Lloyd**



The Monument Trust

Other titles by Theresa Lloyd

*Why Rich People Give*

*A Guide to Giving*

Arts & Business, the Institute of Fundraising, and The Monument Trust have supported this book. The facts presented and views expressed, however, are those of the author and not necessarily these organisations.

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Published by Directory of Social Change

24 Stephenson Way

London NW1 2DP

Tel: 08450 77 77 07

Fax: 020 7391 4804

E-mail: [publications@dsc.org.uk](mailto:publications@dsc.org.uk)

The Directory of Social Change is a Registered Charity no. 800517

Editing, design and production Laura McCaffrey

Printed and bound by Russell Press

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A catalogue record for this book is available from the British Library.

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ISBN-10 1 903991 80 3

ISBN-13 978 1 903991 80 0

# To A Wealthy Man Who Promised A Second Subscription To The Dublin Municipal Gallery If It Were Proved The People Wanted Pictures

## **William Butler Yeats**

You gave, but will not give again  
Until enough of paudeen's pence  
By Biddy's halfpennies have lain  
To be 'some sort of evidence',  
Before you'll put your guineas down,  
That things it were a pride to give  
Are what the blind and ignorant town  
Imagines best to make it thrive.  
What cared Duke Ercole, that bid  
His mummers to the market-place,  
What th' onion-sellers thought or did  
So that his plautus set the pace  
For the Italian comedies?  
And Guidobaldo, when he made  
That grammar school of courtesies  
Where wit and beauty learned their trade  
Upon Urbino's windy hill,  
Had sent no runners to and fro  
That he might learn the shepherds' will  
And when they drove out Cosimo,  
Indifferent how the rancour ran,  
He gave the hours they had set free  
To Michelozzo's latest plan  
For the San Marco Library,  
Whence turbulent Italy should draw  
Delight in Art whose end is peace,  
In logic and in natural law  
By sucking at the dugs of Greece.  
Your open hand but shows our loss,  
For he knew better how to live.  
Let paudeens play at pitch and toss,  
Look up in the sun's eye and give  
What the exultant heart calls good  
That some new day may breed the best  
Because you gave, not what they would,  
But the right twigs for an eagle's nest!

# Acknowledgements

This book could not have been written without significant generosity from a number of people.

First are the funders, whose support has enabled me to engage leading professional contributors, cover the editorial and production costs, and allocate a budget for marketing and promotion. The early support and endorsement of The Monument Trust was extremely encouraging. Arts & Business has not only contributed financially, but provided access to its research data and will be helping significantly with the promotion of the book. The Institute of Fundraising also provided financial support and acted as the conduit for the charitable donations; this involved setting up and monitoring a bank account and administering the invoices from contributors and suppliers. I am also very grateful to two anonymous trusts whose support ensured that the project would go ahead.

Key to the concept of this guide is that it draws on the experience of donors, arts and heritage organisations and expert advisers. I owe a special debt to Trevor and Lyn Shears who have been willing to be quoted extensively about their giving to the arts and heritage. Their journey is both inspiring and informative. Other donors have spoken off the record; their knowledge and participation has been enormously helpful.

A number of arts and heritage organisations from around the country and across a wide spectrum of sectors have been generous with frank descriptions of their donor schemes and ideas about volunteer leadership, what it takes to make them work, and what they have learned. Very busy people spent time describing their approach, checking versions of the text, providing data and photographs. No-one whose participation was requested declined to help. They are listed in Contacts.

In addition to these case studies a number of leading authorities provided advice on their areas of expertise. These cover a number of specialist topics including communications, data protection, endowments, events, legacies, naming, recruitment, research, US fundraising and wealth screening.

The culture sector owes a huge amount to these contributors, who have freely shared their experience and knowledge, as well as to several consultants and other practitioners who gave encouragement, particularly as the ideas for this book were being developed.

One person in particular should be mentioned: Graham Elliott of haysmacintyre contributed the entire chapter on the complex and frustrating area of relevant tax-related issues, particularly Gift Aid and VAT.

I am also indebted to Bill Conner for reassuring me that my occasional plagiarism of my own work, *Why Rich People Give*, is in the best traditions of many of the greatest composers, including Handel, the restoration and support of whose house and the activities inside it is the subject of one of the case studies.

Its chair, Christopher Purvis, has also been very supportive of this project, as have John Botts CBE, Dame Vivien Duffield CBE and Sir Nicholas Goodison, all of whom were generous with their time, experience and ideas. And I am delighted that Vernon Ellis not only shared his ideas about what matters to donors but agreed to write the foreword.

As well as the large group of people who helped pro bono, I have been supported by a group of professional colleagues. David Dixon and Janet Reeve have suggested, researched and written case studies. In addition David has not only written Chapter Six, on audience development, but contributed significantly to the thinking on how to manage individual giving, in Chapter Seven. Janet has reviewed and made very helpful suggestions on several of the special topics in Chapter Eight, and agreed to make time to read the final text in the week before moving house. I am delighted that Susan Mackenzie, who helped with some of the analysis for *Why Rich People Give*, was also involved with this book, providing critical support on data analysis and input on the bigger picture. As much as for their professional input, I am hugely grateful to these colleagues for their enthusiasm, commitment and constant encouragement during what seemed like a very tight timetable. All of these people agreed to undertake these tasks at well below their normal fees.

This also applies to Laura McCaffrey, who managed the editorial, design and production processes gently but firmly, encouraged me (not always successfully) to remove superfluous text, and whose calm professionalism struck exactly the right note towards the end of the project. In this she was helped by my assistant Lindsey Clarke, who joined me in June and whose competence and reliability has transformed my work generally and contributed to this project in particular.

Finally, I have very much appreciated the support of John Martin, publishing manager at the Directory of Social Change.

If, in spite of this broad-based interest and freely-given advice, there are errors, omissions or a lack of clarity, that is entirely my own responsibility.

Essentially, this guide is a collaboration. Those involved have contributed because they believe passionately, as I do, that the arts and cultural heritage in the UK should thrive, because they underpin our values, spiritual recreation, idea of beauty and a sense of identity and community. Whether the focus is gardening or grand opera, poetry or pottery, they inspire and may unite in shared pleasure. The alliance of enthusiastic commitment, money and competence which developed this guide should be mirrored in the successful partnerships – based on shared passions, values, understanding and mutual respect – between trustees, senior managers, artistic leaders, artists, experts, visitors, audience members and individual donors. This collaboration will help the arts and heritage to flourish.

However we all recognise that encouraging individual giving is not of itself enough to enable the arts to thrive. There needs to be an integrated approach to leadership, governance, strategy, financial planning and learning from others. This book is intended to be a contribution to that learning process, and the entire culture sector owes a debt of gratitude to all who have supported it so generously.

*Cover images from left to right:*

*Front: Orchestra of the Age of Enlightenment (Photo: Eric Richmond/Laing and Carroll)); The Sage Gateshead (Photo: Mark Westerby); Joe Walkling, The Place (Photo: Hugo Glendinning).*

*Back: The Regency in the Weldon Galleries (Photo: Andrew Putler); Morte Point (Photo: The National Trust); Year 2 pupils perform Lionhunt: an ENO Baylis project at the London Coliseum (Photo: Talula Sheppard).*

We are most grateful to all the photographers who have waived their reproduction fees for this book.

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# Foreword

**By Vernon Ellis**



**M**ost arts and cultural organisations find it hard to make ends meet. I am chairman of two opera companies so I have some experience! Traditionally, most are dependent on public funding and, when times have got very tight, have relied on public funding to bail them out.

But times are changing. I think that there is now a general realisation that, right or wrong, bail-outs can no longer be relied upon. Moreover, right or wrong, the level of public funding of the arts is unlikely to increase materially. Even more seriously, there is every chance that funding levels will decline in the face of a general squeeze on government budgets and the pressure of the Olympics.

On top of this, the future for corporate support is uncertain. There is scope for corporate sponsorship certainly and some companies are interested in wider support that combines elements of employee engagement and corporate responsibility. But the longer-term trends are unclear.

There are two elements of a response to this. More must be done by arts and cultural organisations themselves to become more resilient, more open to new business models, more creative – administratively as well as artistically – whilst keeping to their core mission. Mission, Models, Money (which I chair) is a collaborative initiative amongst cultural organisations and funders to find enduring responses to these challenges.

The other response is to increase the level of private funding, particularly from individuals. We often tend in this area to look to the US where they have stronger traditions of individual philanthropy and certainly cultural organisations are much more reliant on private giving. But the culture, and the tax regime, is different there. Not all ideas transfer, though some will.

We might also look at the emerging good ideas and approaches coming out of the new trends in social investment, where money can be invested in new ways, other than straight capital or revenue grants. But the examples are still rare in the arts and cultural sector.

So, what we still need most is a quantum leap in the ability of organisations to tap into the potential offered by the new wealth structure in the UK. There is a broad base of enthusiastic support for most cultural organisations. Moreover, I believe that there is a cadre of people who support the arts and heritage not because it's a "good deal", but because they care passionately about them and want them to flourish. That is certainly true of my own support of the arts. But arts and cultural organisations are often just not efficient enough at translating more of this personal passion into higher level financial support.

There are, of course, many success stories, but also some horror stories. There are some very good development organisations and some less good ones.

What we need is a distillation of real-world experience into best practice and practical advice. This is what this book offers. And advice not just for the development office but for trustees, senior and executive management. I strongly believe that "development" is not just something to be done by the development office but should be something built into the culture of the entire organisation.

This work has been conceived, written and co-ordinated by Theresa Lloyd, who has extensive experience of advising cultural organisations about strategic planning, governance and fundraising, and has also been able to draw on her detailed knowledge of major donors, based on the research undertaken as director for *PhilanthropyUK*, described in her book *Why Rich People Give*.

There are many lessons in the book for all of us who care about the way forward for cultural organisations and want to secure the future for the artistic endeavours we love, whether as artists, managers, trustees or supporters.

*Vernon Ellis is chairman of English National Opera and The Classical Opera Company, trustee of the Royal College of Music and several other musical organisations, chairman of Mission, Models and Money and international chairman of Accenture. He is also a supporter of many arts organisations through the Vernon Ellis Foundation.*

# Introduction

**T**his book is about encouraging individual giving to culture – to the arts, to heritage, to those activities through which we recreate our spiritual lives, affirm our values and interests, and share enjoyment as observers, participants and practitioners. These interests can take a myriad of forms – going to the theatre, visiting a great house, walking in a protected woodland, singing in a choir or developing a garden – from window box to rolling acres. The support sought may be for venues such as concert halls or art galleries, projects such as exhibitions or festivals or opera productions, the conservation and cataloguing of treasures of the past, investment in contemporary art, or the training of young talent.

And as throughout history, the motivations of those who become involved in such support are varied and mixed. At the same time, people may wish to enhance their city, support a talented individual, put something back into an art form which has given them pleasure, have opportunities to share that pleasure with like-minded donors, and be recognised for discerning generosity.

Over the centuries, the arts have been predominantly funded by private patronage. The history of art is as much about the sometimes turbulent relationships between artist, composer or writer and their patron as it is about wider trends. Indeed, although there have been exceptions, it is only relatively recently that artists (in whatever field) have embarked on a creative endeavour without a prior commission, whether from church, king, city, guild or individual benefactor. For their part, the patrons would, as now, see their support as part of their place in society and in history.

For many, the support and embellishment of their community was an expression of communal pride, and the artistic investment was not confined to churches and palaces. Builders of medieval hospices throughout Europe commissioned great artists to ornament the rooms for the sick. Examples include the hospital of Santa Maria della Scala in Siena, which only recently ceased to serve the city as a hospital after some 800 years. Its vast pilgrim hall was built in the 1430s, with a huge cycle of paintings commissioned in the 1440s from a number of leading artists. In the same century, the Hospices de Beaune were established in Burgundy in the wake

of the devastation of the Hundred Years War. The mission specified by the founder, Nicolas Rolin, was primarily to support the poor and the ill:

[Every morning] *"white bread must be given to the poor asking for alms before the doors of the hospital."* [Everything must be done so the poor] *"be received there, fed and cared for, at the expense of the hospital, until they regain their health or are convalescent."*

As in Siena, the founder also had a vision of the power of art, both to transform the experience of the beneficiaries and, perhaps, to glorify his reputation. An inventory of 1501 lists a large number of objects including furniture and tapestries, and the outstanding polyptych by Rogier van der Weyden of the Last Judgment.

The interaction between art and social welfare, and the idea that the poor would benefit from great art, and not only in churches, was not confined to mainland Europe. St Bartholomew's Hospital, founded in 1123 and granted by Henry VIII to the City of London in 1546, always attracted significant philanthropy. In the 1730s the artist William Hogarth decorated the Grand Staircase with two magnificent paintings depicting the biblical stories of The Good Samaritan and Christ at the Pool of Bethesda which illustrate the spirit of the hospital's work. The Great Hall, built to the designs of architect James Gibbs in the 18th century, is covered inside with large wallboards listing individual donors, including members of the royal family, and the amount they contributed. Around the same time, successful ship-builder and sailor Captain Thomas Coram established The Foundling Hospital to provide care for homeless children he found living and dying on the streets of London. He was assisted by his friend, the artist William Hogarth, who like Coram was childless. In 1739, George II granted a Royal Charter for the establishment of a Foundling Hospital and Hogarth personally contributed paintings to decorate the walls of the new building. His example inspired many other contemporary British artists to donate works to this pioneering and philanthropic institution, creating the first British art gallery. The rich and influential were encouraged to come to view the pictures as well as the children, in the hope that they might commission works from one of the exhibiting artists and contribute to the work of the Hospital.

Handel was also a supporter and presented an organ to the Foundling Hospital Chapel which he christened with a special performance of Messiah (the "Foundling Hospital version"). In his will, Handel bequeathed to the hospital a fair copy of Messiah and so created a musical tradition which continues to the present day through the Coram Family's Handel Concert held each February to celebrate his birthday.

There is no doubt that the Christian traditions of Europe underpinned this commitment to the poor, even among those not noticeably pious. And it was not



The Benefactor's Panel at Barts.

Photo: Courtesy of St Bartholomew's Hospital Archives

only the wealthy who contributed. Ordinary citizens helped those in need and also participated in commissioning important works, including paintings, churches, cathedrals, monasteries, public works and civic buildings, by means of relatively small subscriptions. A pattern of support emerged that has been common ever since, whereby a mass of small gifts is bolstered by major donations from one or more rich individuals.

Victorian charity was also largely religious in its motivation, with Quakers a particularly prominent force. Henry Wellcome, who founded one of the world's richest foundations, declared he wished to be rich in order to fund medical research for the glory of God and the good of mankind. Andrew Carnegie, in contrast, remarked in his Gospel of Wealth in 1889 that: *"the man who dies rich dies disgraced"*, thereby suggesting that philanthropy was a social rather than a religious obligation. He, like so many others, included funding of cultural activities – in his case libraries and church organs – in his philanthropic portfolio, seeing it as an integral part of improving the lives of the poor.

The town halls of Victorian Britain, like those of medieval Italy, are monuments to civic pride and to patronage by successful local business people supported by local subscription. Concert halls, art galleries and museums were being funded and opened around the country. They ranged from the major and broad-based to the small and specialist. Before the Tate Gallery opened in 1897, with a collection of 65 works donated by Henry Tate to the nation, a trust was formed in 1890 by the Reverend Stopford Brooke. He bought Dove Cottage, home of the poet Wordsworth, and opened it to the public a year later.

Explaining the aims and ideals of the first board of trustees, Brooke wrote: *"There is no place... which has so many thoughts and memories as this belonging to our poetry; none at least in which they are so closely bound up with the poet and the poems... In every part of this little place [Wordsworth] has walked with his sister and wife or talked with Coleridge. And it is almost untouched. Why should we not try and secure it... for the eternal possession of those who love English poetry all over the world."*

Meanwhile, in 1895 the National Trust was founded by three Victorian philanthropists – Octavia Hill, Sir Robert Hunter and Canon Hardwicke Rawnsley. Concerned about the impact of uncontrolled development and industrialisation, they set up the National Trust to act as a guardian for the nation in the acquisition and protection of threatened coastline, countryside and buildings. Essential to the vision is the concept of access, and in 2004 an estimated 50 million people visited the National Trust's open-air properties, and the pay-for-entry sites were visited by more than 12 million people. The Trust now has 3.5 million members.

However, notwithstanding the huge growth of organisations such as the National Trust, together with charities in the social welfare sector funded by individual donors, there is no question but that two world wars and the advent of the welfare state changed attitudes profoundly. While the philosophy of individual giving in the 20th century was inevitably influenced by the philanthropic principles of the wealthy businessmen of the 19th century, the establishment of the Arts Council, conceived of by J M Keynes and formed by the Attlee Government in 1945, marked an enormous change in attitudes to support for the arts. Launching the Arts Council in a broadcast, Keynes remarked with confidence: *“We look forward to the time when the theatre and the concert hall and the gallery will be a living element in everyone’s upbringing, and regular attendance at the theatre and at concerts a part of organised education.”* The original objective was not only to provide public funding for artists and arts organisations, but also to ensure universal access.

A key component of the vision was the integration of access and organised education. At the same time, however, the establishment of the welfare state in the wake of World War II gave rise to a new and significant change in conceptions of altruism in the UK, the role of the state and responsibility for the provision of public goods. It marked the beginning of what became an increasingly common tendency to marginalise charities and to belittle individual giving. Indeed, for some 20th-century collectivists the word “charity”, which had once brought to mind working-class traditions of giving, began to take on objectionable connotations of hierarchical values and unfashionable pieties.

Today, however, charities have become essential organs of civic society: the “third sector” offering important alternatives to the state and sustaining independent values against centralising pressures of conformity. Although some 40% of charity income is from public sources, not only has private giving survived the challenge of a changing social context, but some of the biggest gifts from wealthy people over the last 50 years have gone to universities, museums, galleries and cultural organisations.

However, we have not returned to pre-welfare state attitudes. The positioning of art and heritage as the preserve of the rich or the pursuit of an elite is a phenomenon of populist journalism, reinforced by most politicians. This is despite the numbers: 50 million visits to the National Trust a year, six million visitors to the Tate galleries, over five million to the British Museum. In a recent Arts Council survey, 25% of the sample (over 6,000 people) had been to a play or drama in the previous 12 months, and 40% had listened to classical music in the last four weeks. (By contrast 12.8 million attend Premier league football matches each year.) And, of course, this is just the tip of the national iceberg of interest and participation in the arts and heritage. The philanthropic idea, manifest for centuries, that access to the arts for all, or as



many as possible, is part of being in a civilised and caring society, and should be an integral part of “organised education”, needs to flourish again. But, as we shall explore in Chapter One, attitudes to the role of the state are changing. And as well as the impetus of vision and philanthropy, economic forces are also at work as people realise that culture is good for business. In Liverpool and Manchester, research by the Institute for Public Policy Research (IPPR) has clearly shown how a vibrant cultural life is helping to bring skilled people back to city centres. (This is and discussed further in Chapter Two.) Creativity and culture is increasingly viewed as an essential part of the regeneration package, and a characteristic of great cities.

In a sense we have come full circle. But over the same period as we have seen the essential role of the individual philanthropist decline and begin to be recognised again, we have also seen two other significant developments. The first is an inevitable result of processes such as the reduction of cultural studies in formal education – that the value of the arts is not obvious to those who wish to contribute to social welfare. The arts have to learn to attract those who are not as yet frequent visitors or audience members. The IPPR report gives strong ammunition for those who wish to make the case for the role of culture in contributing to community life and active citizenship.

More importantly, few organisations are as effective as they could be at engaging the support of those with real potential to be committed and major donors – the people who already know about them, love the art form and attend regularly.

The other key development over the past two decades is that there is increasing professional expertise and experience in the field of fundraising and development in the UK. The purpose of this guide is to share that experience and inspire the reader to creative plagiarism. There is something for everyone in the range of ideas and practical examples featured.

Before giving these in detail, the first chapter considers the context within which potential donors and cultural organisations seeking support are operating.

## Chapter One

# The attitudes to the role of the state in the UK and the US

**T**his book is a practical guide to encouraging individual giving to cultural organisations. It could be argued that, particularly in the arts, all that matters is the personal passion for the artform and the link between individual and institution. However, as in the fields of education, health and social welfare, for organisations to be effective at soliciting significant gifts, it is important that their leaders understand the context within which major donors operate, the beliefs and influences that inform their approach to giving, and their view of whose job it is to fund the provision of culture.

While each individual carries a very personal range of feelings, there are broad research-based indications which can provide an insight.

In thinking about giving, especially to the arts and heritage, many look wistfully across the Atlantic, either in the hope that US donors will fund them when UK donors have not, or that somehow US levels of funding can be obtained in the UK without the commensurate investment in developing relationships and in the context of a very different culture of asking and giving.

In Chapter Eight we explore what is needed to fundraise in the US. And while the main focus of this guide is the UK, and what has been and can be achieved here, this chapter will also refer briefly to other countries, particularly the US, and why experience there is so dissimilar<sup>1</sup>.

## The role of the state and the development of philanthropy

The motivations and attitudes of private donors in any country are inextricably bound up with perceptions of the role of the state: in which sectors should it intervene, for what aspects of their lives should people take personal responsibility, and what is the function of private philanthropy.

<sup>1</sup> Some organisations have been effective at soliciting support from US donors, see Chapter Eight.

## The US

In the US, there has been extensive research and commentary on attitudes to the job of government – a role seen as profoundly different from that in the countries of origin of many of its citizens. As Claire Gaudiani has pointed out<sup>2</sup>, citizen generosity has *“created a social environment where capitalism could flourish without destroying democracy”*. More than that, such giving – seen as investment – has contributed to economic development alongside the spur of capital investment. It is argued that the values – drawn from the Judeo-Christian tradition – which underpin generosity in the US are essentially about enlightened self-interest; the purpose or impetus is to establish a social structure of mutual support and upward mobility so that people may become *“responsible citizens”*<sup>3</sup>. The act of the Good Samaritan restored the man on the road to Jericho to productive life<sup>4</sup>. It is suggested that the same values of fairness and honesty underpin investor confidence and hence capitalism.

However, as we shall see, influences are complex and motivations mixed. Philanthropy is also a pragmatic response to the risks to social cohesion arising from unfettered capitalism. It softens some of the more negative impacts of competition and wealth concentration – the Darwinian world of the survival of the fittest which we currently see in some emerging economies. In this way, philanthropy helps to distribute wealth and, most important, opportunity and upward mobility, which are seen as good for society and democracy. American philanthropy is considered by most commentators as entrepreneurial, creative and individualistic.

Furthermore, the lack of any relationship with or knowledge of the recipient that is inherent in the provisions of services by the state also minimises the sense of reciprocal responsibility and commitment that was also the hallmark of pre-welfare state philanthropy in the UK. For many, not only in the US, this awareness of mutual obligation and interdependency is essential for a sense of being part of a community.

But in recognising the overall benefits to society and accepting that the imperfections of democratic capitalism, tempered by responsible citizenship, nevertheless provide one workable social model, we should also acknowledge that the motivations of individuals are likely to be mixed. This is borne out by research in the US and the UK, and, increasingly, elsewhere.

2. *The Greater Good – How Philanthropy Drives the American Economy and Can Save Capitalism 2003.*

3. *Benjamin Franklin, quoted by Claire Gaudiani.*

4. *See the eighth and highest stage of generosity described by Maimonides, the Jewish philosopher and teacher, which is to help the person in need to become productive and independent – helping people to help themselves.*

Many of these themes identified in the UK studies are echoed in research from other countries, such as Germany, Australia and, of course, the US. But while there are common motivations and concerns about society, there are also very significant differences. These are integrally linked with attitudes to the role of the state; the most documented comparisons are between the US and the UK, with recent research in Australia<sup>5</sup> indicating attitudes closer to those prevalent in the UK than in the US.

It is worth spending some time exploring these ideas, since so often politicians berate the wealthy for not apparently giving as much as their US counterparts, without appearing to understand the very different culture and tax regime (for the wealthy) which pertains across the Atlantic.

### Values, attitudes to the state and control – does the US think differently?<sup>6</sup>

A major part of US giving is linked to community. People with wealth feel they have a responsibility to embellish their community and indeed that a range of high-quality local amenities, particularly cultural and medical, reflects well on their own success in business or enterprise. So wealthy people who do not contribute risk being perceived as not “doing their share” while benefiting from other people’s support.

In the Francie Ostrower research in the US, almost everyone (over 90%) rejected the idea of reducing or even eliminating the tax incentive for giving and having the government/state use the increased revenue to support the types of welfare and cultural activities which benefit from philanthropy. Comments on the alternatives included “that’s socialism” and “if I wanted to live that way I’d move to Sweden”.

Part of the reason for giving, and for giving the maximum for which they receive a tax reduction, is a marked antagonism to the idea of any extension of government expenditure, and the proposition that their taxes would otherwise be contributing to the growth and maintenance of a welfare state. Creating a foundation is seen as a way of “not giving all your money to the government in taxes”.

There was also scepticism about the ability of the government to provide an effective substitute for private philanthropy. (Scepticism about government competence is reflected in the UK and German research.) But beyond the perceived

5. Encouraging wealthy Australians to be more philanthropic. *Denis Tracey 2005.*

6. For this analysis the main US sources have been *Why the Wealthy Give*, by Francie Ostrower, published in 1995, and *The Mind of the Millionaire*, which presents findings from a national survey on Wealth with Responsibility, published by Paul Schervish and John Havens in January 2002.

impracticality of the idea is a stronger view that a vital aspect of philanthropy is that it allows individuals to support the causes they value. Linked to that is the question of influence, or even control. *"If government took over, then unless I become a legislator, how can I have a say?"* And there was a fear about an "official line". *"This country is about freedom of choice."*

As this demonstrates, donors argue that it is desirable that philanthropy places a significant level of the funding of welfare and other activities in private hands and outside the government domain. They value the individualism in terms of choice, initiative and impact which they believe the current system represents. For these reasons, philanthropy represents more to donors than a mechanism for channelling money to worthy causes. It is seen as representing some of the most valuable and even defining elements of American society. For one woman in the Ostrower research, philanthropy is *"the idea of giving and citizen participation – and I think that's what America's all about"*. One man talked about *"the whole difference between our system [that is, the American approach] and the European system, where the government fills the gap and the people don't do anything"*.

Philanthropy not only sustains a set of organisations; it sustains a set of values.

### Giving as a norm

As important as maintaining "control", in the US philanthropy is an integral and defining element of elite culture. This is crucially linked to the nature and functioning of upper-class culture in American society. Characteristic of the people who formed the basis of the US research was that they live in an environment in which giving is a norm, and regard philanthropy as an obligation that is part of their privileged position. It is seen as a responsibility that goes with success.

The US may lack the aristocratic and sharply defined class distinctions and social traditions that still linger in the UK, but the analysis of philanthropy in the US shows that American elites do fashion a separate cultural world for themselves by drawing on and refining elements and values from the broader society.

Philanthropy becomes a mark of class status that contributes to defining and maintaining the culture and organisational boundaries of elite life. As donors put it, philanthropy becomes a *"way of being part of society"*, and *"one of the avenues by which society makes its connections"*.

We know that this is not the case in the UK. Hard though it may be to define the social elite, we understand that the extent to which elite philanthropy opens doors to

## Contact details

This list provides the contact information of those who so generously helped with case studies, expert articles and general encouragement.

### Case studies

Birmingham Contemporary Music Group  
Stephen Newbould, artistic director  
[stephen@bcmg.org.uk](mailto:stephen@bcmg.org.uk)  
[www.bcmg.org.uk](http://www.bcmg.org.uk)

Chickenshed  
Kate Varah, director of business  
development  
[katev@chickenshed.org.uk](mailto:katev@chickenshed.org.uk)  
[www.chickenshed.org.uk](http://www.chickenshed.org.uk)

Community Foundation serving Tyne &  
Wear and Northumberland  
George Hepburn OBE, chief executive  
[gh@communityfoundation.org.uk](mailto:gh@communityfoundation.org.uk)  
[www.communityfoundation.org.uk](http://www.communityfoundation.org.uk)

English National Opera  
Kirsty MacDonald, development director  
[kmacdonald@eno.org](mailto:kmacdonald@eno.org); [www.eno.org](http://www.eno.org)

Foundation and Friends of the Royal  
Botanic Gardens, Kew  
Lucy Blythe, chief executive  
[L.Blythe@kew.org](mailto:L.Blythe@kew.org); [www.kew.org](http://www.kew.org)

Hallé Concerts Society  
Fiona McLeod, director of development  
[development@halle.co.uk](mailto:development@halle.co.uk)  
[www.halle.co.uk](http://www.halle.co.uk)

Handel House Trust  
Christopher Purvis, chairman  
[christopher@purvis.co.uk](mailto:christopher@purvis.co.uk)  
[www.handelhouse.org](http://www.handelhouse.org)

National Galleries of Scotland  
Peter Thierfeldt, head of fundraising  
[pthierfeldt@nationalgalleries.org](mailto:pthierfeldt@nationalgalleries.org)  
[www.nationalgalleries.org](http://www.nationalgalleries.org)  
From October 2006, Peter is director of  
external relations and fundraising, Royal  
Scottish Academy of Music and Drama  
[www.rsamd.ac.uk](http://www.rsamd.ac.uk)

National Portrait Gallery  
Pim Baxter, communications and  
development director  
[pbaxter@npg.org.uk](mailto:pbaxter@npg.org.uk); [www.npg.org.uk](http://www.npg.org.uk)

National Theatre  
Oonagh Desire, head of individual giving  
[odesire@nationaltheatre.org.uk](mailto:odesire@nationaltheatre.org.uk)  
[www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk)  
John Rodgers, director of development  
[jrodgers@nationaltheatre.org.uk](mailto:jrodgers@nationaltheatre.org.uk)  
[www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk)

National Trust  
Justine Webb, head of major gifts  
[justine.webb@nationaltrust.org.uk](mailto:justine.webb@nationaltrust.org.uk)  
[www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

Orchestra of the Age of Enlightenment  
Judy Digney, director of development  
[judy.digney@oae.co.uk](mailto:judy.digney@oae.co.uk); [www.oae.co.uk](http://www.oae.co.uk)

Royal Academy of Arts  
Sarah Cook, head of revenue fundraising  
[Sarah.Cook@royalacademy.org.uk](mailto:Sarah.Cook@royalacademy.org.uk)  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

Royal Opera House  
Ruth Jarratt, director of policy  
development  
Ruth.Jarratt@roh.org.uk  
www.roh.org.uk

Royal Shakespeare Company  
Kirstin Irvine, head of development  
(revenue)  
kirstin.irvine@rsc.org.uk  
www.rsc.org.uk

South Bank Centre  
Karen Whitehouse, director of  
development  
kwhitehouse@sbc.org.uk  
www.sbc.org.uk

Southbank Sinfonia  
Michael Berman, chairman  
mb@sagnet.co.uk  
www.southbanksinfonia.co.uk  
Paul Nicholson, general manager  
paul@southbanksinfonia.co.uk  
www.southbanksinfonia.co.uk

Tate Foundation  
John Nickson, director  
John.Nickson@tate.org.uk  
www.tate.org.uk

The Place  
Nigel Hinds, executive director  
www.theplace.org.uk

The Sainsbury Centre for Visual Arts,  
University of East Anglia  
Nichola Johnson, director  
n.johnson@uea.ac.uk

The Watermill Theatre  
Susan Foster, development director  
susan@watermill.org.uk  
www.watermill.org.uk

The Wordsworth Trust  
Michael McGregor, director of  
development  
m.mcgregor@wordsworth.org.uk  
www.wordsworth.org.uk

Tyneside Cinema  
Mark Dobson, chief executive  
mark@tynecline.org  
Gillian Spry, director of fundraising  
gspry@tynecline.org  
www.tynecline.org

Welsh National Opera  
Lucy Stout, director of development  
lucy.stout@wno.org.uk  
www.wno.org.uk

Young Vic  
Caroline Jones, development director  
carolinejones@youngvic.org  
www.youngvic.org

## Contributors on specialist topics

Act IV  
Rebecca King Lassman, executive  
director  
rebecca@activ.org.uk  
www.activ.org.uk

Bates, Wells and Braithwaite Solicitors  
Lawrence Simanowitz, partner, charity  
development  
l.simanowitz@bateswells.co.uk  
www.bateswells.co.uk

Brakeley Ltd  
William Conner, managing director  
william.conner@brakeley.com  
www.brakeley.com

Chapel and York Ltd  
David Wickert, director  
david.wickert@chapel-york.com  
www.chapel-york.com

European Association for Planned Giving  
James Myers, chief executive  
jim@plannedgiving.org.uk  
www.plannedgiving.org.uk

Factory  
Christopher Carnie, director  
chris@factory.com  
Elizabeth Dixon, senior research director  
lizdixon@btconnect.com  
www.factory.com

Richmond Associates UK Ltd  
Moyra Doyle, managing director  
mdoyle@richmond-associates.com  
www.richmond-associates.com

Smee and Ford  
Richard Radcliffe, legacy fundraising  
consultant  
rradcliffe@smeeandford.co.uk

Tara Arts  
Jatinder Verma, artistic director  
vaio@tara-arts.com  
www.tara-arts.com

The Jerwood Foundation  
Alan Grieve CBE, chairman  
alan.grieve@jerwood.org  
www.jerwood.org

Victoria & Albert Museum  
Damien Whitmore, director of public  
affairs  
d.whitmore@vam.ac.uk  
www.vam.ac.uk

### **Contributors of complete chapters, case study development and research, and analysis support**

David Dixon, director  
Dixon Raines and The Phone Room  
david.dixon@dixonraines.com  
www.dixonraines.com  
www.phoneroom.co.uk

Graham Elliott, partner  
haysmacintyre  
gelliott@haysmacintyre.com  
www.haysmacintyre.com

Susan Mackenzie, interim director  
*Philanthropy UK*  
susan@philanthropyuk.org  
www.philanthropyuk.org

Janet Reeve, strategic fundraising  
consultant  
janet@janetreeve.com

### **Other**

In addition to those listed the following people provided significant input:

Breda Daly, former development director of The National Theatre, who provided the case study on the National Theatre Development Council  
breda.daly@btinternet.com



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***Cultural Giving: Successful donor development for arts and heritage organisations*** is the new book by Theresa Lloyd, author of *Why Rich People Give* and founder director of *Philanthropy UK*.

Based on her own extensive experience over more than a decade as one of the foremost strategy, governance and fundraising consultants in the cultural sector, and her understanding of the motivations and expectations of donors, *Cultural Giving* also draws on the expertise and experiences of senior development directors and consultants from a wide range of organisations. This is complemented by specialist advice on a number of topics, including board development, data protection, events, legacies, naming, research, recruitment, US fundraising and wealth screening. A chapter by expert Graham Elliott of haysmacintyre is devoted to tax issues and there is another on audience development by David Dixon, leading marketing and fundraising consultant and founder of The Phone Room. He and consultant Janet Reeve have used their extensive experience to develop case studies which bring to life best practice and draw out concrete advice.

Susan Mackenzie, interim director of *Philanthropy UK*, provided support on data analysis and input on the bigger picture.

Skilfully pulling all these strands together, the book offers cultural organisations real-life ideas into how to improve and sustain their fundraising from individual donors. It is essential reading for chief executives and trustees as well as the fundraising staff of cultural organisations.

