

# DEVELOPMENT & SPONSORSHIP MANAGERS MEETING

WEDNESDAY 16 JUNE 2004, 10.30 – 4pm  
GENERAL SCOTT ROOM, ROYAL ALBERT HALL



Chaired by Jenny KilBride *Academy of St Martin in the Fields* and Matthew Swann *OSJ*

## A G E N D A

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- 10.30am      *Tea/coffee available*
- 11.00am      Public Funding
- Individual Giving  
                 Membership Schemes
- Fundraising Events
- Trusts and Foundations
- Corporate Sponsorship  
                 Research Tools for the corporate sector
- 1.00pm      *Lunch*
- 2.00pm      **Tania Robinson *Arts & Business*** will give the meeting an overview of forthcoming Arts & Business events.
- Jenny Davies *London Symphony Orchestra*** will give an update on the progress of the Lord Mayor's Appeal
- Data Protection
- 3.45pm      AOB
- Next Meeting:              Wednesday 17 November 2004
- 4.00pm      Meeting ends

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## A T T E N D A N C E

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Candy	Blackham	Academy of Ancient Music	Head of Development
Jenny	KilBride	Academy of St Martin in the Fields	Development Director
Rebecca	Guest	Association of British Orchestras	Membership Services Manager
Philip	Watts	BBC National Orchestra of Wales	Development Manager
Karen	Daw	Birmingham Contemporary Music Group	Development Manager
Owen	McNeir	Cheltenham International Festival of Music	Senior Fundraiser
Julia	Ient	Eastern Orchestral Board	Funding Development Manager
Amy	Hollings	Hallé Orchestra	Development Manager
Sarah	Tattersall	London Philharmonic Orchestra	Development Officer, Corporate Relations
Ed	McKeon	London Sinfonietta	Development Manager
Nicola	Marsh	London Sinfonietta	Marketing and Development Assistant
Jenny	Davies	London Symphony Orchestra	Trusts and Foundations Manager
Maria	Thomas	Manning Camerata	Manager
Nina	Camilleri	National Youth Orchestra of Great Britain	Director of Development
Amelia	Clarke	National Youth Orchestra of Great Britain	Development Officer
Shaun	Parker	National Youth Orchestra of Great Britain	Corporate Development Manager
Matthew	Swann	OSJ	Development Director
Martha	Oddy	Philharmonia Orchestra	Corporate Development Manager
Angie	Garvich-Smith	Philharmonia Orchestra	Donor Development Manager
Sarah	Biggs	Royal Philharmonic Orchestra	Head of Corporate Affairs
Tess	Campbell	Royal Scottish National Orchestra	Head of Development
Barry	Ferguson	Scottish Chamber Orchestra	Sponsorship and Fundraising Director
Jill	Smith	Trinity College of Music	Development Officer
Mimi	Errington	VIVA: the ORCHESTRA of the east midlands	Business Development Manager

Catrin	Williams	Wigmore Hall	Development Manager
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**Speaker**

Tania	Robinson	Arts & Business	Arts Manager
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**Apologies**

Sarah	Gee	City of Birmingham Symphony Orchestra	Director of Communications
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Mary	Nealon	Making Music	Business Development Officer
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Rebecca	Baxter	Northern Sinfonia	Development Manager
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Ruth	Robson	Northern Sinfonia	Development Manager
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Claire	Hughes	Royal Liverpool Philharmonic Orchestra	Acting Head of Fundraising
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Elizabeth	Nicoll	Royal Scottish National Orchestra	Head of Sponsorship
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## R E P O R T

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### Public Funding

Core funded orchestras needed their lead officer's permission to apply to Grants for the Arts and they reported it had been suggested that they ask project partners to apply on their behalf. **Ed McKeon** *London Sinfonietta* commented that London competition was very high at the moment and good bids were not necessarily getting funding. He had also been advised that ACE is likely to have a standstill grant from the next government spending round. **Jenny Davies** *LSO* reported that they had made a successful application to fund areas of their Discovery programme but the bid had to be very specific.

**Julia Ient** *EOB* gave a brief overview of *Orchestras Live* which aimed to establish a National Touring Circuit for Chamber Orchestras. This was a new approach for the Arts Council of England, as for the first time they were supporting promoters. The objectives were artistic and developmental and it was targeting underprovided areas. The initial areas for the pilot year are Kent, Dartington, Shropshire, Cumbria, Hull and East Yorkshire and the focus had been on getting concerts off the ground. Local Authorities are keen to have an integrated approach and EOB is currently raising money for Education and Community work. Every CEO should keep David Richardson up to date with artistic plans and it is hoped it will be a long term project. Projects were chosen on artistic merit and flexibility and orchestras will need to learn about promoters and develop projects to meet their needs. All but two concerts have been allocated with an average subsidy of £5,500. **Jenny KilBride** *ASMF* and **Rebecca Guest** *ABO* gave an overview of the discussion on this at the recent Chamber Orchestras meeting.

### Individual Giving and Membership Schemes

**Ed McKeon** *London Sinfonietta* asked those present about their membership schemes to highlight good practice. The majority had changed schemes to be less benefit led over the last few years and were mainly concerned with maintenance of relationships and encouraging friends to move up to a higher level of giving. This also impacted on what could be eligible for Gift Aid. **Barry Ferguson** *SCO* had found that recent research highlighted that most supporters were not interested in benefits but in supporting the orchestra. **Angie Garvich-Smith** *Philharmonia* reported that they had a big response to simply asking people to step up a giving level, which was supported by others experiences. **Nina Camilleri** *NYO* had their database screened by the Factory (contact Vanessa Hillman, 0117 924 0663) and this gave a lot of useful background information. The difficulty of generating understanding among patrons of the amount of money orchestras need was also discussed.

The emphasis on maintenance of relationships had also encouraged the development of more 'giving events'. **Tess Campbell** *RSNO* reported that they had developed stand alone events with an intimate 'exclusive' and non-corporate feel to help develop the orchestra's relationship with individual givers. She also outlined the Arts & Business Macenas Initiative on individual giving. **Julia Ient** *EOB* also mentioned that the editors of Arts Professional had produced a very good book on membership schemes. Those that had experienced an Inland Revenue Gift Aid audit had found it was a useful exercise that sometimes pointed out previously undiscovered areas where Gift Aid could be reclaimed.

### Fundraising Events

**Jenny Davies LSO** reported that their recent Centenary Gala had been very successful and advice from the Inland Revenue had been useful in how to allocate Gift Aid on ticket prices and although this was administratively difficult the result was worth it. The top price event ticket included a dinner at Windsor Castle hosted by the Prince of Wales and the full reception on the night of the gala, which for a few involved meeting the Queen. There was also a whole week of events for donors from the USA. The Board was involved in recruiting the 450 who attended the receptions.

**Sarah Tattersall LPO** also reported a successful annual gala at the Guildhall, which included a champagne reception, concert and dinner with the musicians (that the guests particularly enjoyed), although they had found that a big event was a lot of work and thought the same amount of money could be raised at smaller ones. To combat this administrative burden the *Philharmonia* had arranged a consortium of donors to sponsor a concert each year with a reception and opportunity to meet the artists. **Catrin Williams Wigmore Hall** also reported a successful dinner for potential donors after a concert to raise refurbishment funds. The meeting then discussed the difficulties of a regional or multi-regional base and the use of members of the Royal family. **Philip Watts BBC NOW** had found Prince Charles very good as a patron and the importance of the Private Secretary was emphasised.

## Trusts and Foundations

Various people had heard that the Esmée Fairbairn Foundation intended to move away from funding music. The Tupney Fund had also stopped and would restart with different criteria. Most members had found that funding for education work was easier than that for core funding and some had successes with multi-year grants. There had also been a movement towards funding fewer organisations with larger grants and a gradual change in lobbying practice of trustees. **Jenny Davies LSO** estimated that 90% of their income from Trusts hinged on the Discovery programme. **Nina Camilleri NYO** had used Invisible Trusts with some success and thought they could be a useful source of income. **Jenny KilBride ASMF** suggested that it may be useful to ask a representative from the Directory of Social Change to come to a meeting to discuss the way members were using the online Directory and hear about any plans to improve the search functions.

**Action:** ABO to approach DSC about the next meeting.

## Corporate Sponsorship and Research Tools

Some members had begun to see an upturn in this area and **Mimi Errington ViVA** reported a successful partnership with East Midlands Airport, but applying to the Arts & Business New Partners scheme had thrown up some issues. The role of consultants as 'gatekeepers' to large companies was discussed and most people felt Directories were not particularly useful as they went out of date quickly. A daily look through the press and the websites of regional development agencies, as well as Chambers of Commerce, were suggested as useful research tools. **Matthew Swann OSJ** commented that your own research always seemed to be the most reliable.

## Data Protection

**Rebecca Guest ABO** outlined the key points of Richard Tomlinson's recent talk on data protection to the marketing managers, which were:

- The importance of informed consent and monitoring what profile and personal information was stored. The data protection policy of the box office needs to ensure the informed consent questions are asked correctly.
- The Act does not cover ownership of data, which was governed by contracts between parties at a venue. An important element of this was the Act's emphasis on who the consumer thinks owns their data.

The recent Marketing Managers meeting report contains further information.

## Tania Robinson Arts & Business

Firstly, **Tania Robinson** extended an invite to the London Development Forum meeting on Monday 21

June to all present. She then outlined future events in London, including a forthcoming Sponsorship seminar on 30 June 2004 and also those in the East Midlands, Wales and Scotland.

Arts & Business were launching a new programme on Board Development, which had been developed by Kirsten Mason. The two strands will include a Board 'retreat' on particular issues and working with individual Board members. The 'How to make the most of your Board' course will still be available. The new Macenas Initiative research findings will be available shortly, the research focused on fundraising modules for individual giving, particularly in the USA. Seminars on individual giving will be held across the UK in the near future. The Arts & Kids programme has been very successful and the UK wide theme for this year will be a 'story quest'.

### **Jenny Davies *London Symphony Orchestra* gave an update on the progress of the Lord Mayor's Appeal**

The current Lord Mayor had a strong interest in the arts and the theme for this year was 'Music and the Arts for Everyone'. The arts had not been a focus for the annual appeal before and this was a new departure. He was a partner in a firm with long standing links with the LSO and therefore approached them to be part of the appeal, which tied in with their centenary appeal. The appeal has to be run by the principal beneficiary and they hired two (now three) people for this role. All donations go into a central pot which is administered and distributed by LSO to the other beneficiaries. The Mayor insisted there was no public target in order to move away from the competitiveness of the past. It has been a great opportunity to develop new contacts, although a huge amount of work. The main elements of the campaign have been:

- 1) Major gift campaign, focused on a fundraising committee and their contacts
- 2) Major Trust donations. They received two restricted grants for specific areas of Discovery.
- 3) Solicitation from ongoing appeal.
- 4) Tap into regular Mayor appeal major givers
- 5) Events: road race, regatta and other sport events as well as musical ones, including the Centenary Gala and a Viennese Ball at Mansion House.

### **AOB**

**Nina Camilleri NYO** reported some problems they had encountered with their auditors on deferred gift income as this implied a surplus in the annual accounts when the gift was for core costs. Various suggestions were made on how to tackle this.

**Date of Next Meeting:**

**Wednesday 17 November 2004**