



MP POLITECNICO DI MILANO
GRADUATE SCHOOL OF BUSINESS

EXECUTIVE PROGRAM

FUNDRAISING
FOR THE
PERFORMING ARTS

DEVOS INSTITUTE
OF ARTS MANAGEMENT

AT THE UNIVERSITY OF MARYLAND

MANAGING THE PERFORMING ARTS

NEW INSTRUMENTS AND CHALLENGES FOR A SUSTAINABLE FUTURE

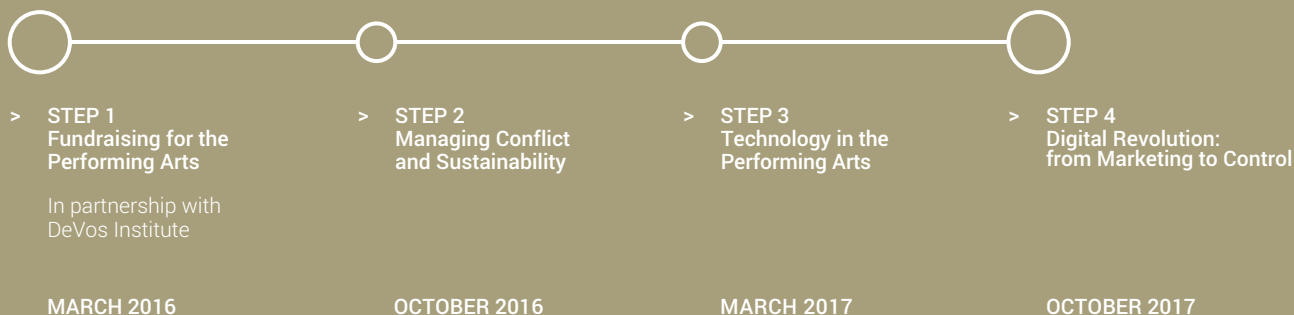
Managing the performing arts, even in small organizations, has become complex.

Especially in Europe, the financial crises challenged the model based on public funding, reducing resources available to aim for perfection in performance. Nowadays, the contemporary performing arts manager must acquire an entrepreneurial mindset. Mastery of such soft skills as fundraising and negotiation is indeed a starting point, but these capabilities need to be integrated into a broader revision of the performing arts business model, taking advantage of the new frontiers with digital marketing and technological resources. How can these help to optimize resources, improve performances, or expand audiences?

Led by Accademia Teatro alla Scala and MIP Politecnico di Milano, this executive educational path will face the challenge of combining excellence in performance with economic sustainability, enabling managers to learn new strategies, discuss different approaches with key experts in the field, and network with other executives.

The path comprises four independent modules between 2016 and 2017.

MANAGING THE PERFORMING ARTS - NEW INSTRUMENTS AND CHALLENGES FOR A SUSTAINABLE FUTURE:





STEP 1. FUNDRAISING FOR THE PERFORMING ARTS

Led by Accademia Teatro alla Scala, MIP Politecnico di Milano Graduate School of Business and the DeVos Institute of Arts Management, the first intensive module on Fundraising for the Performing Arts is targeted to arts managers and fundraisers. This module will enable participants to identify key opportunities to increase the chances of success for their cultural organizations, in addition to enhancing business market position and developing long-term strategic relationships that create value for stakeholders.

The four-day program introduces fundraising as an integral part of an organization, fully integrated with its long-term vision. We will discuss how traditional activities such as sponsorships and ticket sales can be approached more strategically. The module will also address new approaches to fundraising, such as impact investment and crowdsourcing.

In addition to lectures and discussion sessions, the executive program provides networking events, the chance to participate in a major performance at Piccolo Teatro di Milano, and exclusive visits to Teatro alla Scala and Piccolo Teatro di Milano.

WHO IS IT FOR?

- > Arts managers or fundraisers with at least three years' experience in the arts or cultural sectors
- > Independent practitioners who want to develop fundraising skills in the performing arts or cultural sectors
- > Graduates in cultural or performing arts administration who want to deepen their knowledge of fundraising

KEY FACTS



Duration: 32 hours



Tuition: 2.500 €
An early booking rate of 2.250 € applies until January 31



Language: English



Location: Milan (Italy) -
Accademia Teatro alla Scala
Piccolo Teatro di Milano

HOW TO APPLY

> **Deadline:** February 21

> **Application form:**

www.accademiascala.it/en/management/courses/fundraising.html

> **Information:**

executive.education@accademiascala.it

A certificate of attendance will be provided to each participant from the three institutions.

PROGRAM

DAY	MORNING (9am - 1pm)	AFTERNOON (2 pm - 6pm)	EVENING
Tuesday 15.03		Exclusive private tour of Teatro alla Scala	
Wednesday 16.03	21 st Century Funding for the Performing and Visual Arts Brett Egan DeVos Institute	21 st Century Funding for the Performing and Visual Arts Brett Egan DeVos Institute	Networking Dinner
Thursday 17.03	21 st Century Funding for the Performing and Visual Arts Brett Egan DeVos Institute	Marketing the Performing Arts Projects for Fundraising Giuliano Noci MIP Politenico di Milano	
Friday 18.03	Impact Investing and Culture Mario Calderini MIP Politecnico di Milano	Strategies for Ticket Sales and Box Office Revenue Lanfranco Li Cauli Director Marketing and Fundraising Teatro alla Scala	> Guided Tour of Piccolo Teatro di Milano > Seasonal performance "Accademia Teatro alla Scala Ballet School" at Piccolo Teatro di Milano
Saturday 19.03	Crowdfunding in the Performing Arts Alessandro Lerro	Preparing a Crowdfunding Project: Strategy First Alessandro Lerro	

All the supplemental activities as detailed in the program, are included in the cost of tuition.



Photo by Alessia Santambrogio



"21st Century Funding for the Performing and Visual Arts" - Brett Egan

In recent years, rapid changes in technology, demographics, government policy, and the economy have greatly complicated the job of arts managers and their trustees-in Italy, the EU, the United States, and around the globe. For too many organizations, these changes have led to a "razor-thin" existence between survival and collapse.

Many cultural communities have experienced volatility, if not severe cuts, in public financing; at the same time, many also struggle to limit declining revenue from "earned" sources, such as admissions and ticket sales. For many, this "perfect storm" has led to less art, decreased visibility, diminished relevance-even financial ruin.

Never has the need to balance new approaches to revenue development with artistic mission been so complicated, and so urgent.

21st Century Funding for the Performing and Visual Arts is a response to these conditions, offered by the DeVos Institute of Arts Management, a global leader in arts management training and consultation.

Examples and case studies will reference both American and European models, and suggest practical ways to increase revenue in the short- and long-term, regardless of geography or political context. Additionally, Mr. Egan will look at other ways of developing new sources of revenue-including licensing intellectual property, training others, and partnerships with government and public agencies.

The course will look, specifically, at the relationship between marketing and fundraising, and at the primary reasons early efforts to fundraise succeed, or fail. Importantly, the course will discuss how to create an organizational culture that preserves mission while asking all members of the organization to play a role in "revenue diversification"-an "all-hands-on-deck" approach to identifying, and sustaining, new sources of income.

Participants will be introduced to strategies to develop an institutional "Family"-an energized, enthusiastic group of ticket-buyers, members, donors, trustees, and volunteers that anchors an organization's financial health through its commitment of time, talent, connections, and financial resources. Participants will learn how to develop donors over time (through prospecting, cultivation, solicitation, and stewardship activities) and design essential fundraising mechanisms (membership schemes, special events, and targeted campaigns) to appeal to different donor types.

Finally, participants will be introduced to strategies for engaging volunteers and, to the extent it is appropriate in their context, board members and trustees in the fundraising process. Participants will learn strategies for transitioning volunteers from "advisory" to "philanthropic", even in environments where philanthropy has not historically been a requirement, or even an expectation.

The Institute, founded at the John F. Kennedy Center for the Performing Arts in 2001, has served hundreds of European organizations through training and consulting intensives in England, Ireland, Croatia, the Czech Republic, France, and Portugal. Through its three-year international Fellowship in Washington, D.C., it has trained over two-hundred managers from throughout the globe, including from Albania, Bosnia and Herzegovina, Croatia, the Czech Republic, Estonia, Greece, Hungary, Ireland, Lithuania, Poland, Portugal, Republic of Moldova, Romania, Russia, Serbia, Spain, Turkey, Ukraine, India, the United Kingdom, China, Oman, Pakistan, Singapore, Australia, and Egypt.

See more case studies about its work in the European context on its website at www.DeVosInstitute.net.



“Impact Investing and Culture” - Mario Calderini

The need to preserve the stock of “artistic capital”, recognized as a common good, and at the same time responding to the changes in society (such as the emergence of new economic models - i.e. sharing economy, co-creation, crowdsourcing, ...) that highly affected the traditional models of artistic production pushes for the creation of innovative ways to support the development of cultural sector.

We explore how Social Impact Investments - namely investments made to generate a measurable social impact alongside a financial return - may constitute an opportunity to gather additional funding, beyond public ones, and to spur innovation in the sector.



“Marketing the Performing Arts Projects for Fundraising” - Giuliano Noci

The class will introduce the basic concepts and tools for developing a project presentation, a business and marketing plan suited for supporting fundraising activities in an effective, business-oriented way. The class will focus on defining the value proposition of the project in a business perspective, analyzing the fund givers' behavior and developing a consistent fundraising marketing strategy.



“Strategies for Ticket Sales and Box Office Revenue” - Lanfranco Li Cauli

Nowadays we experience continuous changes in both the creation and the experiencing of culture. Through new methods of communication and new accelerated lifestyles, audiences have been transformed from “spectators” to veritable “actors”.

In order to effectively communicate with and fidelize this “new audience of actors” it is no longer necessary to distinguish between traditional instruments of communication and marketing, and new digital tools.

We have in fact already understood that digital methods of communication and marketing are no longer either “new” or “miraculous”, but rather an integral part of a “marketing mix” in continuous evolution.

This is the real novelty and challenge: to become used to an “evolutive marketing mix”, capable of following and anticipating change as well as possible.



“Crowdfunding for the Performing Arts” - Alessandro Lerro

With the increasing popularity of crowdfunding, especially in the last five years, many professionals in the performing arts industry have come to view it as a solution to the serious financial challenges facing cultural organization but to date, compared to music, film and even museums, theaters appear to be poor in this trend.

On the other hand theaters, especially famous ones that are well known on an international level, have everything to succeed on a crowdfunding project. In particular they have one incentive that they can use to activate communities of people all over the world: the desire of so many persons to be part of an artistic community and to benefit from the social recognition that being part of a crowdfunding campaign will give them. Therefore crowdfunding for performing arts organizations, in this particular moment, is a great opportunity to gain attention and build a strong connection with Generation X and Millennial donors, that can leveraged in the future, to continue their growth. Goal of this program is to give the audience an overview about crowdfunding, great case studies that they can use as a benchmark and a tool kit with everything they need to run a successful project.

FACULTY

Mario Calderini - Professor, Politecnico di Milano

Mario Calderini has graduated in Mechanical Engineering at Politecnico di Torino and has completed a PhD in Economics at University of Manchester. He is Full Professor at Politecnico di Milano - School of Management: Department of Management, Economics and Industrial Engineering in the subject Management and Economics. He is deputy director of Alta Scuola Politecnica. From 1994 to 2013 has been Full Professor and Researcher at Politecnico di Torino - Department of Management and Production Engineering in the subject of Management, Economics and Strategy and Innovation Management. He holds several offices in national and international organizations and public institutions. He is counselor of the Minister of Education, University and Research, with a mandate in research and innovation. He is member of G8 Task Force for Social Impact Finance, member of Jury in the European Commission Social Innovation Competition and he is Italian delegate in the European Commission of High Level Expert Group for Digital Agenda. Between 2005 and 2010, he has been President of Finpiemonte SpA, Regional development Agency of Piemonte Region.

Brett Egan - President, DeVos Institute of Arts Management

Brett Egan leads the Institute's team of consultants and teachers in projects on six continents, supporting organizations and executives in every arts industry on a range of short- and long-term concerns, including strategic planning, artistic planning, marketing, community engagement, human resource development, and fundraising.

In the United States, Mr. Egan leads multiyear capacity building initiatives in partnership with the Ford Foundation, supporting community-based organizations from Ajo, Arizona and Anchorage, Alaska to Providence and Miami; a two-year partnership with Bloomberg Philanthropies providing training for 261 organizations in Chicago, Detroit, Dallas, Los Angeles, San Francisco, and Boston; regional training intensives in Portland, Baltimore, San Jose, and Grand Rapids; a one-year initiative serving 15 spoken word organizations in partnership with Youth Speaks; a three-year Fellowship for arts leaders from around the world; and long-term consultancies with a number of private clients.

Under Mr. Egan's leadership, the DeVos Institute has delivered multiyear, first-of-their-kind training programs in Ireland, Croatia, Trinidad and Tobago, Vietnam, and the United Kingdom in partnership with governments and local arts leadership.

From September 2011 until December 2012, Mr. Egan served concurrently as Interim CEO of the Royal Opera House Muscat (Oman), working with local leadership to open this first-of-its-kind institution on the Arabian Peninsula. Mr. Egan led the organization through a successful first season and in 2013 Mr. Egan again supported the Opera House in its development of the first library of musical arts and education on the Arabian Peninsula.

Mr. Egan is the co-author, with DeVos Institute Chairman Michael M. Kaiser, of *The Cycle: A Practical Approach to Managing Arts Organizations* (2013).

Lanfranco Li Cauli - Director Marketing and Fundraising, Teatro alla Scala

Lanfranco Li Cauli is Director of communication and marketing at the Piccolo Teatro di Milano - Teatro d'Europa. He is responsible for communication and marketing, managing the promotional and educational activities of the theatre aimed at the public, as well as relations with the theatre's partners.

He likes to define his sector as "services to the public".

Before becoming director of communication and marketing at the Piccolo Teatro di Milano he managed the Piccolo's international tours from 2002 to 2012.

He writes on numerous websites and blogs dedicated to cultural marketing including www.artsmarketinginsights.wordpress.com.

Giuliano Noci - Professor, Politecnico di Milano

Giuliano Noci is expert in business strategies and marketing. At the beginning of his career, he focused on the analysis of competitive and managerial implications resulting from the deployment of green strategies. More recently, his studies are devoted to the analysis of the impact of ICTs on Marketing and to branding strategies in a global world. He also devoted a specific attention to the following topics: design and management of valuable experiences for the end-market and Marketing 2.0, where he analyses the impact of Internet and social networks on companies' communication strategies and business models in media industry. He chairs Research Labs aimed at investigating changes taking place in the relationship between a company and its market and public institutions and their target audience; he also advises several companies operating in Italy and in China. Accordingly, he is the scientific director of the following Labs: Multichannel Marketing, Media Convergences, e-Government and Political Web Reputation.

Alessandro Lerro - Researcher and Consultant

Alessandro M. Lerro is an Italian attorney who has been advising for more than 25 years in innovation and new technologies, matching a deep expertise in both intellectual property and finance.

Member of the Annual Worldwide Council Of Global Crowdfunding Leaders, General Counsel and Manager of the Europeann Equity Crowdfunding Association and Chairman of the Italian Equity Crowdfunding Association, Lerro is one of the most well known crowdfunding experts in the world and a leading European lawyer in this area.

He is an appreciated international speaker, lecturer and writer in Italian and English about innovation and crowdfunding.

ACCADEMIA TEATRO ALLA SCALA

The Accademia Teatro alla Scala, presided over by Alexander Pereira and managed by Luisa Vinci, has celebrated in 2011 its first decennial as private foundation and today it is an institution universally recognized as among the best of its kind for the training in performing arts.

A unique experience in Europe, through its four departments - Music, Ballet, Stageworkshops, Management - and a Didactical Area, it covers all of the professional profiles tied to musical theatre, availing itself with teachers who represent the finest experts from the Scala and pertinent fields. There are students from all over the world, ranging in age from 6 to 30, who every year work hard to embody excellence, not only in the artistic realm, but also in technical and managerial matters: opera singers, musicians, chorus singers, assistant conductors, piano accompaniers, dancers, set designers, costume technicians and designers, hair and makeup artists, lighting designers, carpenters, stage technicians, sound technicians, set photographers and managers.

The teaching approach of the institution is based on the direct engagement with the work environment through workshops and internships, concerts, shows and exhibitions.

In addition, there is the annual "Academy Project", part of the calendar of the Teatro itself. Through these appointments the students are challenged at a national and international level. In the past few years, the Accademia has increased international performances of its student body in wellknown theatres as well as festivals. To which are also to be added the international activity carried out by the Cultural Cooperation Section. Ever since it was first constituted, the Accademia has considered it a priority to maintain an international outlook and, with European Community funding, to develop valuable projects based on research and cultural cooperation with European and non-European theatrical institutions.



Photo by Benedetta Pitscheider

MIP POLITECNICO DI MILANO

Founded in 1979 as a Consortium between the Politecnico di Milano and many Italian institutions and several leading public and private industrial groups, today MIP is a non-for-profit limited company. MIP and the Department of Management Engineering together make up the School of Management of Politecnico di Milano, which is involved in all the many aspects surrounding research and education in the fields of management, economics and industrial engineering.

In 2007, the School of Management was initially accredited by EQUIS. Since first joining the Financial Times' rankings of best European Business Schools in 2009, for the seventh consecutive year, in 2015, the Financial Times has endorsed the School, listed among the best schools in Europe. Today, the School is listed with: Executive MBA, Full-Time MBA, Master of Science in Management Engineering, Customised Executive Programs for business, Open Executive Programs for managers and professionals.

In 2013, the MBA and Executive MBA programs received the prestigious international accreditation, AMBA (Association of MBAs). From 2014, the School is member of UniCON (International University Consortium for Executive Education), PRME (Principles for Responsible Management Education) and Cladea (Latin American Council of Management Schools).



DEVOS INSTITUTE OF ARTS MANAGEMENT

The DeVos Institute provides training, consultation, and implementation support for arts managers and their boards. It operates on the premise that while much is spent to train artists, too little is spent to support the managers and boards who keep those artists at work. At the same time, rapid changes in technology, demographics, government policy, and the economy have complicated the job of the manager and volunteer trustees. These challenges continue to accelerate.

Organizations that have mastered these trends are flourishing—even leveraging them to their advantage.

For those which have not, however, the sense that “something’s not quite right” can seem unshakable. For too many, these changes have led to less art, decreased visibility, diminished relevance—even financial collapse.

These challenges inform the Institute’s approach. Never has the need to balance best practices and new approaches been so urgent. Institute leadership and consultants—all arts managers themselves—understand that, in today’s environment, there is no time or resource to waste. Therefore, Institute services are lean, direct, and practical. Since its founding in 2001, the Institute has served over 1,000 institutions from over 80 countries. While environments, objectives, and disciplines vary, each of these clients shares the desire to create, market, and sustain exemplary cultural programs.

As such, the Institute has designed its services to assist a wide range of institutions, from traditional performing and presenting organizations, museums and galleries, arts schools and libraries, to botanical gardens, glass-making studios, public art trusts, and non-profit cinemas, to name a few.

It offers support to individuals, organizations, and—in collaboration with foundations and governments—to communities of organizations throughout the world.

The DeVos Institute transferred its activities and offices from the John F. Kennedy Center for the Performing Arts to the University of Maryland in September 2014. The move enables the Institute to expand its global training and consulting programs, enhance its fellowships for North American and international arts managers within the context of a major educational institution, and create a master’s degree program that leverages both University and Institute resources.





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