

CATALYTIC FUNDRAISING IN THE PANDEMIC ERA

**Practical Strategy for Launching,
Calibrating, and Completing Campaigns**

**November 23, 2020
11:00 am -3:00 pm
Eastern Standard Time**

**Led by Brett Egan, President,
DeVos Institute of Arts Management
at the University of Maryland**

In addition to its immense human and social toll, the pandemic and its impacts have placed extreme pressure on the finances of many non-profit organizations worldwide.

Amongst the most consternating questions is whether, when, and how to mount, or re-start, a significant fundraising campaign.

The DeVos Institute of Arts Management at the University of Maryland, a global leader in fundraising and capital campaigns, offers this one-day intensive to address key questions and provide practical strategy for managing revenue development campaigns under today's extraordinary circumstances.

An Online Intensive for Arts, Culture,
Humanities, and Educational Institutions

**To Register and for More Information:
www.DeVosInstitute.net/CatalyticFundraising**

\$179 USD per organization
(for up to three participants per
organization)

This intensive will address pillars of any catalytic fundraising campaign, while providing specific guidance on planning, mounting, and completing a variety of campaigns in the pandemic era, including: short-term, bridge-gap campaigns; campaigns to support the development, renovation, or expansion of physical infrastructure; or the development of endowments, working reserves, or program funds.

Three scenarios will be addressed during the intensive:

1

For some organizations, **one-time, emergency fundraising campaigns** have been required to stem losses during a period when earned revenue ground to a halt. What has led to, or inhibited, the success of these campaigns during this period? What can we expect from short-term, catalytic fundraising efforts in late 2020? In early 2021? In late 2021? What will be required to be successful?

2

For others, **major capital or comprehensive fundraising campaigns underway at the onset of the pandemic** have slowed, or stalled altogether. What are reasonable expectations as to when, and how, such campaigns can re-energize or re-start? Will aggressive fundraising for capital projects be deemed unreasonable during a period of widespread economic stress? What will be required to motivate support for long-term projects when short-term, even existential concerns seem paramount?

3

Even others had **envisioned mounting a significant campaign** in 2020 or 2021, but were **stalled at the onset of the pandemic**. How long is “right” to wait to begin a new campaign, given the circumstances? What can be expected from the market if, and when, a campaign is eventually launched?

Intensive topics will include:

- Campaign Readiness – are we ready?
- Developing or Re-evaluating a Campaign Goal
- Evaluating Campaign Fundraising Feasibility
- Campaign Design and Implementation
- Engaging Board of Directors
- Building internal capacity
- Creating and Maintaining Campaign Momentum
- Building a practical financial plan that anticipates the impact of the fundraising effort on annual operations
- Risks inherent to a catalytic campaign and how best to avoid common pitfalls

ADVANCING CAPITAL INFRASTRUCTURE PROJECTS ADD-ON

For organizations contemplating **the development of a new physical project, or the completion of a current capital expansion**, the Institute will offer a separate, one-day special intensive on November 20 discussing Capital Infrastructure Projects in a Time of Uncertainty. For more information on this, please visit www.DeVosInstitute.net/CapitalProjects.

Date and Time:

Monday, November 23, 2020
11am-3pm Eastern Standard Time

Location:

Online. Instructions will be provided upon registration.

Registration fee:

\$179 per organization, for up to three participants.

Registration limited to 100 organizations.

Register online by November 13.

About the DeVos Institute of Arts Management at the University of Maryland



Brett Egan, President

Brett Egan provides planning and training services for arts and culture organizations in the United States and around the world. He specializes in strategic planning; business planning for new or expanding institutions; succession planning; capital campaigns; annual fundraising; community-based practice; human resource development; board development; and institutional and programmatic marketing.

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

Mr. Egan has provided fundraising counsel, capital campaign planning, or business planning for a wide range of non-profit institutions worldwide, including the National Public Radio Foundation, the Apollo Theater, the Motown Museum, the Royal Opera House Muscat, Sundance Institute, the International Center for Photography, and the American Repertory Theater at Harvard University.

Recent, Representative Institute Clients in Fundraising, Programming, or Business Planning

- Alaska Native Heritage Center (Anchorage, AK)
- The American Repertory Theater at Harvard University (A.R.T.; Cambridge, MA)
- The Apollo Theater (New York City, NY)
- Asian Arts Initiative (Philadelphia, PA)
- Austin Film Society (Austin, TX)
- BAYCAT (San Francisco, CA)
- The Boca Raton Center for Arts and Innovation (Boca Raton, FL)
- The Cultural Council of Palm Beach County (Lake Worth, FL)
- The Doha Center for Creative Industry (Doha, Qatar)
- Grand Center (St. Louis, MO)
- The Great Lakes Center for the Arts (Petoskey, MI)
- The Harlem School for the Arts (New York City, NY)
- Hi-ARTS (New York City, NY)
- The International Center for Photography (New York City, NY)
- Japanese American Cultural and Community Center (Los Angeles, CA)
- LaMama E.T.C. (New York City, NY)
- The Loggerhead Marinelife Center (Jupiter, FL)
- The Longhouse at Evergreen State College (Olympia, WA)
- The Longhouse Reserve (East Hampton, NY)
- MACLA (Movimiento de Arte y Cultura Latino Americana) (San Jose, CA)
- Maryland Film Festival (Baltimore, MD)
- MATE (Museo Mario Testino) (Lima, Peru)
- Memphis Symphony Orchestra (Memphis, TN)
- The Motown Museum (Detroit, MI)
- National Kaohsiung Center for the Arts (Kaohsiung, Taiwan)
- The Nickelodeon Theatre (Cinema) (Columbia, SC)
- PA'I Foundation (Honolulu, HI)
- The Royal Opera House Muscat (Muscat, Oman)
- The San Francisco Gay Men's Chorus (San Francisco, CA)
- SAY (Stuttering Association for Youth) (New York City, NY)
- The Schwarzman Center at Yale University (New Haven, CT)
- Self Help Graphics and Art (Los Angeles, CA)
- The Stephen A. Schwarzman Centre for the Humanities (Oxford, England)

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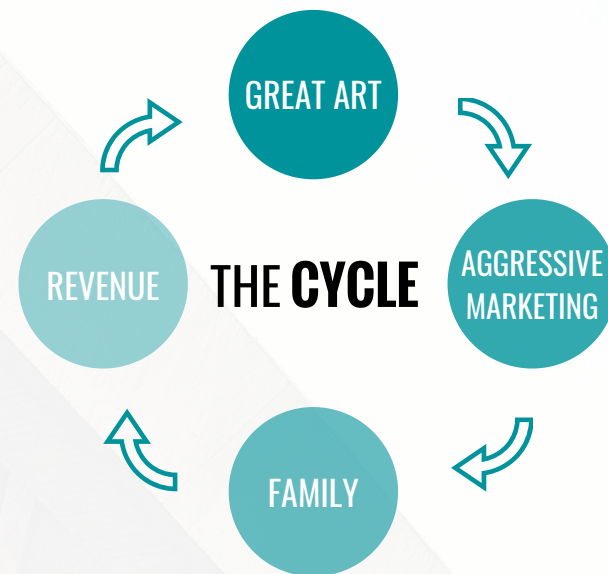
Since its founding by Michael Kaiser in 2001 at the John F. Kennedy Center for the Performing Arts in Washington, D.C., The DeVos Institute of Arts Management has consulted and trained arts leaders and board members at more than 2,000 cultural organizations from over 80 countries.

Now an affiliate of the University of Maryland, the Washington D.C.-based firm provides a wide range of services to support the well-functioning non-profit, including capital campaign planning and implementation; strategic planning; planning and implementation support for new or expanding institutions; capacity building training; interim executive services; fundraising and marketing consulting; board training; and project-based support.

Institute methodology maintains that, regardless of art form, geography, or size, thriving cultural organizations hold several core characteristics in common:

- Their programming is bold, mission-driven, and balanced;
- They aggressively market that programming, as well as the institution behind it;
- The resulting visibility produces a swell of interest and enthusiasm among a “family” of ticket-buyers, students, board members, donors, funders, and volunteers;
- They make it easy and enjoyable for that family to get more involved—to contribute money, time, or connections; and
- They reinvest revenue produced by that family in ever-more dominant programming that, marketed well, entices a larger, more diverse, generous, and connected family.

When this “cycle” repeats year after year, all stakeholders—staff, board, and family—sense they are part of a strong, successful enterprise. For “family members” with means, this momentum encourages increased generosity and ambassadorship; for those with skill and time, a swell of pride and focus—aligned with mission—drives increased productivity. These organizations grow steadily—donor by donor, patron by patron, ally by ally—to build and sustain dominant artistic program and financial health.



This *Cycle* is the subject of a full-length book by Michael M. Kaiser and Brett Egan, *The Cycle: A practical guide to managing arts organizations* (2013), and the backbone of all Institute planning services.