



Our Centre, Our Story:

Fundraising in Indigenous Art Centres

creative
partnerships
australia



Acknowledgement of Country

Creative Partnerships Australia acknowledges the Traditional Owners of Country throughout Australia and recognises their continuing connection to land, waters, and community. We pay our respects to them and their cultures; and to Elders both past and present.

We acknowledge the value, diversity and integrity of Aboriginal and Torres Strait Islander art, music and performance as an integral expression of Australian culture. We respect the work of Indigenous art centres in their support of the richness of Aboriginal and Torres Strait Islander cultural aspirations and expressions.

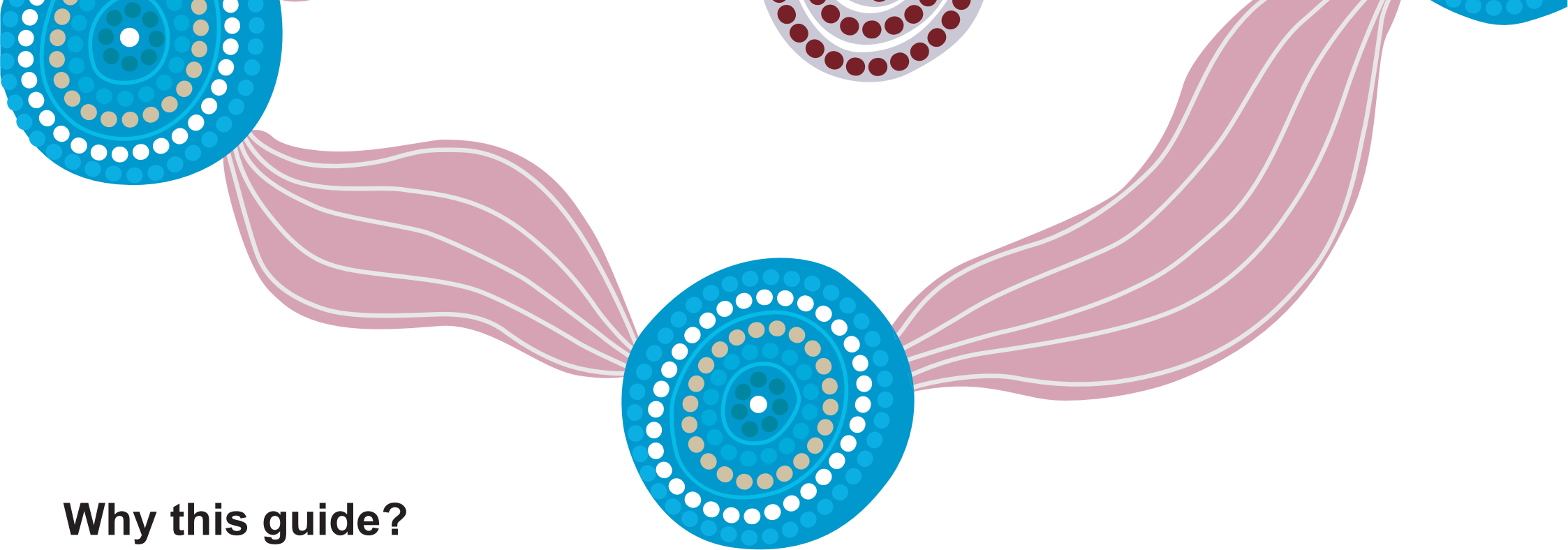
Aboriginal and Torres Strait Islander readers are advised that this document may contain images of deceased persons.

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Tjanpi Desert Weavers NPY Womens Council
Martha Protty Kaltukatjara
Photo by Emma Franklin 2021





Why this guide?

Indigenous art centres are in a unique position when it comes to fundraising and attracting philanthropic support.

They're busy places that have way more on their plate than purely making, exhibiting and selling art. With limited resources and the challenge of engaging a wide range of people when you're in a remote location, the situation can be complex.

However, there are many opportunities for art centres to develop donor networks and secure private sector support. When it comes to good fundraising, relationships are key.

These relationships can take time to build, but if you nurture them, they can be long-term and incredibly rewarding.

Creative Partnerships Australia (CPA) has created this guide with the support of the Darwin Aboriginal Art Fair Foundation (DAAFF) so you can build your own fundraising program and better access private sector funds. With interviews and insights from various art centre managers giving real-world examples and practical advice, this guide will lay out the paths and opportunities out there for your art centre to thrive.

“We need to lean on each other. We need to form relationships that make it easier.”

– Kade McDonald

**Mangkaja Arts Resource Agency Mervyn Street,
Hozaus Claire and Raymie Gunn, cutting wood on
Gooniyandi Country**

Photo by Mangkaja Arts 2018





Funds with benefits: Why fundraise?

Fundraising from the private sector is not just about getting more money flowing into your art centre.

Fundraising builds a community of supporters for your centre and its artists.

These supporters then become champions for you and promote your work to their own networks, potentially broadening your support base even further. Supporters might also help you with more than money – they might provide their expertise to help you out in other ways, such as providing business development advice or linking you in with other services that can help you. It's a smart move. Your fundraising efforts can be big or small, project-based or more of an ongoing drive for an endowment to keep your centre humming along and expanding.

Bringing philanthropic funds into the art centre to supplement government support and earned income can help realise your vision and grow the centre's capacity and reach.

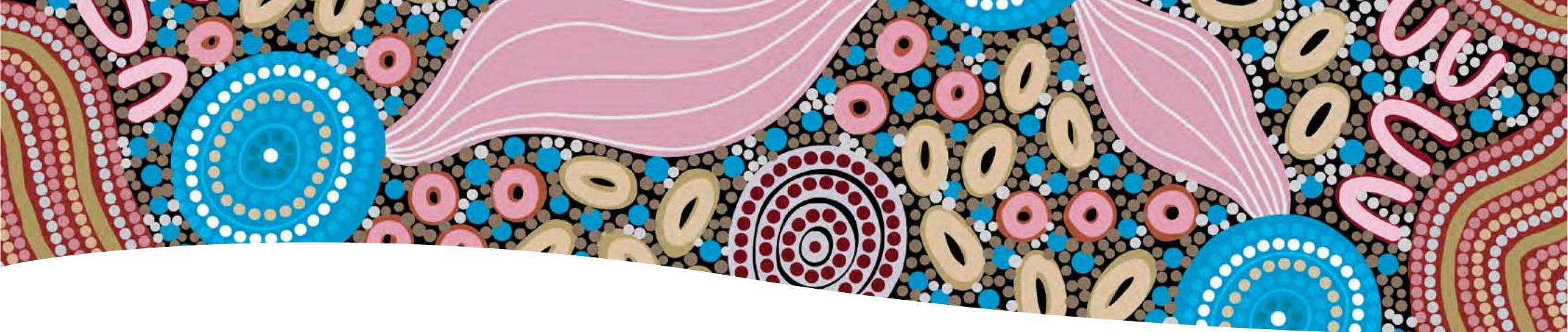
Funding can come from individual donors, philanthropic foundations, business partnerships or all three. It's important to have diverse streams of income rather than putting all your eggs in one basket, so that if one stream dries up, you're not left high and dry. If you've got a good framework of funding, you can aim for future goals with some sense of certainty. For example, you may aim to have 40% government funding, 30% sales or other self-generated income, and 30% donations.

This way, if you lose one source of funding, it may hurt the business, but it won't end the business. It's up to you to decide what mix of funding will work best for your art centre.

An important step before you start!

Deductible Gift Recipient (DGR) endorsement is provided by the Australian Tax Office to not-for-profits. Being endorsed as a DGR allows you to receive tax-deductible gifts, which is attractive to donors. Most trusts and foundations require their grant recipients to have DGR.

People can give to organisations and individuals who don't have DGR – they just can't get a tax deduction for it. But it's worth thinking about. If you're just starting out and haven't yet been endorsed as a DGR, consider registering with the Australian Cultural Fund (ACF). The ACF is Creative Partnerships' fundraising platform, and it's set up to accept tax-deductible donations on your behalf.



Same same but different: Donors, foundations and corporate partners

Philanthropy is the act of giving by individuals, trusts and foundations or businesses for community benefit. It can be money, goods, property, expertise or time.

Businesses may also enter into sponsorship or partnership agreements, which involve an exchange of benefits. This is different to a philanthropic gift, where nothing is given in return.

Chances are your art centre is operating with some level of government funding. But there are also a lot of people and organisations out there who are in the business of giving, so let's look at some fundraising streams available.

Donations from individuals:

Donations are generally given in cash or in-kind (goods or services, such as equipment or volunteers offering their time). A donation must be offered voluntarily, with no expectation of anything in return. It must be a gift.

Donations from trusts and foundations:


A foundation (also a 'charitable foundation' or 'trust') is a legally established not-for-profit entity that typically donates funds or makes grants to other organisations, such as an art centre.

Donations from businesses:

Businesses can make philanthropic donations. As with individuals and trusts and foundations, a gift must be unconditional, with nothing provided in return.

Sponsorships or partnerships with businesses:

Businesses can also enter into a business sponsorship or partnership agreement, where funding or in-kind support is given in exchange for something from the arts organisation, such as an association or promotion of the business.



Case study:
**Don't put all your
eggs in one
(woven) basket**
– Tjanpi Desert Weavers

**When Tjanpi recognised the
importance of diversifying their
income streams, they strengthened
their focus on philanthropy.**

**Tjanpi Desert Weavers, established
in 1995, is a social enterprise of
the Ngaanyatjarra Pitjantjatjara
Yankunytjatjara (NPY) Women's
Council, working with women in the
remote Central and Western desert
regions who earn an income from
contemporary fibre art.**

Their current funding is a combination of government funding, income generated from the sales of their artworks and the delivery of weaving workshops, commissions and philanthropic funding.

When their manager, Michelle Young, joined them in 2009, their revenue was heavily weighted towards government funding. Discussions between Michelle and Tjanpi's business consultant showed that relying so much on one particular source left the organisation vulnerable. So they revisited their strategic plan and decided to make a concerted effort to partner with philanthropic foundations.

They decided to focus on securing longer-term funding, preferably three-year funding. When they were successful in their application for Westpac Foundation funding in 2010, it indicated to other foundations that there was a level of governance and due diligence within NPY which, in turn, opened doors to other potential funders. Since then, they have received a three-year grant from the Ian Potter Foundation as well as other funding that has often been shorter and project-based.

Recognising that it was critical to do some groundwork to be in a position to successfully apply for philanthropic funding, Tjanpi had spent the time framing and articulating their values, mission and successes. They focused too on ensuring that their social media profile was lively and robust, regularly sharing compelling imagery and personal stories on their platforms.

'It doesn't happen two weeks before it ends. It's a 12-month story at the very least, of securing something, particularly something long term.'

– Michelle Young

**Tjanpi Desert Weavers NPY Womens Council,
Artist Tjawina Porter from Tjukurla (WA), Basket**

Photo by Claire Freer 2014

Michelle says that, compared to dealing with government funding, engaging philanthropic foundations does require a bit of a mind shift as it's a very different relationship you're entering into. 'There's much more of a desire to see a relationship formed and to be more involved.'

Michelle recommends you have marketing materials prepared before approaching philanthropic organisations as, in her experience, 'they really want a personal story. They want to be able to market you as a recipient of their funding.'

In terms of building a mutual relationship with donors, expectations vary, but often they want to be involved. They may expect regular reports, or want to follow up on how you're tracking. You need to be able to have the time to meet these expectations, which can be a learning experience for both parties. You have to make sure you keep that connection going as philanthropic funding requires a personalised and dedicated approach.

The advantage of this is that you can build long-term relationships, resulting in champions along the way who can be helpful in facilitating funding from other donors too.

Tjanpi Desert Weavers NPY Womens Council
Tjukapati James Kaltukatjara

Photo by Emma Franklin 2021





Buddy up: Partnering for mutual value

When seeking private sector support, you need to work out which potential supporters have goals and values that align with yours.

This applies to both donations and sponsorships. Most trusts and foundations focus on particular priorities, for example it could be building capacity, or supporting organisations in a particular location, and businesses want to partner with organisations that help them achieve their goals. You need to do some research and find out what these are before approaching potential supporters.

If you're looking to partner with a trust, foundation or business for support, it's vital you have a compelling story or project that will make that organisation want to invest in your centre or champion your project. Another way of describing your story is a 'case for support' - a call to action and a vision for the future. You are offering people the opportunity to be involved in your project.

The best example of a case for support includes a mix of emotionally compelling stories about the work you've already done and the work you're planning to do, and strategic, more operational and business related information. Before you distribute it to potential donors, test your case for support with a trusted adviser – someone outside your art centre who will read it with fresh eyes and be able to tell you if it makes sense and if it is compelling.

Once you've finalised your case for support, you can promote it in your newsletters, mail outs, on your website or social media feeds, in letters to donors, grant applications and approaches to business sponsors.

A great case for support should include:

- an outline of your mission and creative vision;
- a strong business case;
- reason/s you need donors' support now; and
- the positive outcomes they can expect.



Darwin Aboriginal Art Fair Foundation

Photo by Dylan Buckee 2019



Case study: The snowball effect – Durrmu Arts

When Durrmu Arts secured some funding, they used it to rustle up even more.

Durrmu Arts, based in Peppimenarti, 300km south-west of Darwin, is known for its fine, contemporary art production, with an emphasis on acrylic painting and fibre work. It has a team of talented established and emerging artists, lead by senior artist Regina Pilawuk Wilson.

One of Durrmu's recent major projects is the NIMBI project, an initiative to digitally repatriate works from global institutions to the local community of Peppimenarti and create a digital repository of photographs, artwork, text, sound recordings, film and video of the Ngan'gikurrungurr culture, language, and traditional practices.

To fund this project, Melbourne based Kade McDonald (Durrmu's former executive director, now CEO and founder of Agency Projects, an organisation initiating and facilitating sound and ethical investments into Indigenous-led projects and partnerships) worked in tandem with Regina, combining her on-the-ground momentum with his relationships with known arts donors.

But the fundraising strategies for NIMBI didn't really start until they successfully applied for Creative Partnerships Australia's *Plus1* program (a dollar-for-dollar matched funding program, designed to boost the fundraising efforts of small-to-medium-sized not-for-profit arts organisations). Using this funding, they engaged a third-party business development person to take their fundraising to the next level.

Having *Plus1* funding made donating to NIMBI a very attractive proposition for potential donors, knowing their donations would be matched, giving them more bang for their philanthropic buck. With this in mind, Kade was able to use his existing relationships to help generate donations to support the project.

The business development person created collateral for the project and created a campaign around it. They hosted an event in Sydney and an exhibition at the home of a known philanthropist.

Durrmu Arts Aboriginal Corporation Margaret Kundu, Body paint design, Work on Paper, 380mm x 280mm

Photo by Durrmu Arts Aboriginal Corporation 2019

Many attendees were donors to the Art Gallery of New South Wales, so it was a group of people known to be interested in supporting visual arts. Regina attended, presenting on the culture and language of Peppimenarti. The event successfully raised more than the goal of \$25,000. Afterwards, they focused on following up promptly with donors – emailing, making phone calls, having virtual cups of tea – with involvement from the Durrmu community, who would make thank you signs that were relayed through email newsletters.

They made presentations via video conference all over the world and have maintained relationships with some donors who have become annual contributors, donating to other projects as well.

Durrmu's experience shows how important it is to know the value of your work and to be able to tell the story of your art centre in a compelling way. They were able to use one matched funding opportunity to connect with like-minded donors, spending time with them to understand why they wanted to support Durrmu's work and how they could engage with them over the long-term.

If this sounds like more work than you have capacity for, Kade says, 'you don't have to go it alone. Partnerships are really important. The more strategic relationships you can develop, the more capacity you will have to build sustainable forms of support for your centre.'

Durrmu Arts Aboriginal Corporation Annunciata Dartinga, working on the deck at Durrmu

Photo by Durrmu Arts Aboriginal Corporation 2018





Hey pal! How to turn art centre friends into financial supporters

One way to work out who to approach for a donation to your art centre is to think about who you already know. Who is already advocating for you? Who already loves what you do and really wants to help? Who buys your art regularly, comes to your events and is reading your emails and social media?

Take the time to get to know your supporters and what they're passionate about. For example, if you know someone who loves a particular type of art or artist, speak with them about opportunities to support projects that involve that artist.


Find reasons to talk to your supporters. Involve them in conversations and make them feel part of the team. Invite them to openings or events or let them know when an artist has new work available. Remember that relationships are key.

Asking for money can feel awkward or uncomfortable. However, people who are engaged in what you're doing actually want to contribute, so it's a prime opportunity to make the most of that interest and good will. Ask if they'd be interested in contributing towards an End of Financial Year Appeal, or if they'd like to become regular donors with other like-minded people by joining a Donor Circle.

As the managers who we spoke to for this guide said, it's incredibly important to nurture the relationships between your art centre and your donors. Always thank them for their contributions and keep in touch with them about how a project is progressing and the difference their support has made. Thank them directly via a phone call or email, and thank them publicly in newsletters or end of year wrap-ups and reports.



Darwin Aboriginal Art Fair Foundation Curator,
Jo-Anne Driessens at 2019 Darwin Aboriginal Art Fair
Photo by Dylan Buckee 2019



Case study: Shaping the future through circles (and squares)

– Mangkaja Arts

Mangkaja's fundraising has upped its game, thanks to passionate friends – and a spare Square reader.

Located in Fitzroy Crossing, Mangkaja Arts Resource Agency began as an arm of Karrayili Adult Education Centre, which was established in 1981. Today it's an art centre with a fine art gallery, specialty store and a studio space for artists. They are currently fundraising for two projects: an extension to their artist studio and a return to country cultural program.

Mangkaja Arts' base funding comes from government agencies and commissions from sales. While they have followed a fairly familiar fundraising path – seeking end of financial year donations as well as giving people the option to donate via their website all year round - recent years have seen the majority of their private sector funds raised through a Circle of Friends.

The Mangkaja Circle of Friends was instigated by Paula Thomson and Sandy Goddard five years ago. Paula and Sandy had had the opportunity to visit remote communities in the Kimberley and recognised the critical role art centres play maintaining connection to country and facilitating the inter-generational transfer of knowledge, culture and language.

Wanting to contribute, they connected in with Mangkaja Arts, impressed with the centre's management, excellent governance and its strong standing in the Fitzroy Crossing community. Paula and Sandy then set about growing the Circle of Friends, seeking multi-year commitments from their personal networks to support the work of the centre.

The Circle of Friends has fluctuated between 15 and 40 donors over the years, with individual donations ranging from a few hundred dollars to a several thousand. Total donations from the group sit anywhere from \$15,000 to \$26,000 per year, with Paula and Sandy working directly with members of the Circle to drive and renew contributions.

A Circle of Friends model, championed in this way by two committed donors, has been incredibly beneficial for Mangkaja. Clear communications and a commitment to deepening the relationship between donors and the centre is critical in this form of fundraising. It's important that members are kept abreast of funding outcomes and future plans so they can see the impact of their giving. As Liam Kennedy, current manager of Mangkaja Arts, says, 'that's why so many fundraising programs now are less about the one-off donation and more of an ongoing donation because it gives that sense of following through the storyline.'

Mangkaja Arts Resource Agency
Artwork by artist Annette Lormada

Photo by Mangkaja Arts 2018

Another initiative Mangkaja is keen to get off the ground to further grow their fundraising is the ability for visitors to the art centre to donate via a 'tap and go' Square reader. These 'donation stations' are a quick way for visitors to donate without the need for staff on hand to assist. They also have the benefit of providing customer data (if customers agree that you may use their contact information for the purposes of communications and marketing), which you can then use to build up a database and share information, promotions and upcoming projects.

Individual visitor donations all add up and, after all, you never know when a chance visit to an art centre may inspire someone to become a committed, long-term supporter.

'One straightforward way to get your message across is sharing stories directly through social media that talk about not just the artwork or the production of the artwork, but the things that sit outside the bounds of direct funding or direct revenue raising, like doing trips. Explaining the importance of those things and the other side of the support that art centres offer is pretty important.'

- Liam Kennedy

Mangkaja Arts Resource Agency
Artist John Nargoodah

Photo by Mangkaja Arts 2018



Let's get started

Ready to get fundraising? Using the information in this guide, here's a checklist of key points to guide you.

- 1. Get your organisation ready.** Clarify roles and responsibilities so you know who will undertake each task. Is the Board on board? Do you know what you have to do to comply with fundraising rules and regulations? Try to involve the whole organisation in your fundraising.
- 2. Have your case for support ready to go.** Make sure you have a compelling vision and story for your project, with a clear strategy to share it.
- 3. Identify your audience.** Work out who your potential supporters are and have an idea of their capacity to donate and promote your cause.
- 4. Develop a fundraising plan.** Work out how much funding you need, how you're going to go about raising it and promoting your campaign, from social media to online donation buttons. Include timeframes and delegate tasks in your plan so that everybody knows what they need to do and when it needs to be done.
- 5. Get started.** There are people and organisations out there who want to support your centre. Now's the time to ask!

And remember...

Creative Partnerships Australia can guide you through the fundraising process and give you all the latest best practice fundraising information. Get in touch with one of our State Managers and visit the Creative Partnerships Australia website for detailed resources, professional development opportunities and case studies as you develop your plans.

THANK YOU

Creative Partnerships Australia and the Darwin Aboriginal Art Fair Foundation would like to thank all the art centre representatives who contributed to the development of this guide.

We would also like to thank all Indigenous art centres for the incredible work you undertake to bring Aboriginal and Torres Strait Islander art and culture to a broader audience. We look forward to working with you on your fundraising journey.

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Appendix:

Glossary of Fundraising Terms

Annual giving

The practice of providing donations to an organisation on an annual basis to support the organisation's principal purpose.

Australian Charities and Not-for-profits Commission (ACNC)

The Australian Charities and Not-for-profits Commission (ACNC) is the national regulator of charities.

Australian Taxation Office (ATO)

The Australian Taxation Office (ATO) is the Australian Government's principal revenue collecting agency.

Bequest

A donation of money or an asset upon the owner's death as specified in the owner's will.

Capital campaign

An organised drive to collect and accumulate substantial funds within a given period to finance major needs of an organisation, such as a building, major repairs project or acquisition of artworks. Sometimes it can indicate a campaign to raise funds for an endowment, to provide for the future needs of the organisation.

Case for support

The formal expression or statement that describes the work an individual or organisation carries out or creates and why it should be supported. The case for support should be powerful, succinct and should clearly describe the difference the work or the organisation makes.

Contra

Refers to in-kind support provided by a sponsor or partner such as goods (e.g. flights) or services (e.g. marketing).

Corporate foundation

A corporate foundation receives its income from the profit-making company whose name it may bear, but is established as a separate legal entity, usually with a permanent endowment. They often receive staff contributions and/or contributions from company profits on a regular basis.

Crowdfunding

Crowdfunding is a financing method that involves soliciting relatively modest contributions from a large number of people for a defined cause or project in exchange for specific rewards. Crowdfunding makes use of the easy accessibility of contacting potential contributors through the internet, including social media websites.





Deductible gift recipient (DGR)

If a not-for-profit (NFP) organisation wants to receive income tax deductible gifts and tax deductible contributions, it must be a deductible gift recipient (DGR). The majority of organisations become DGRs by being endorsed by the ATO.

Donation

An unconditional voluntary transfer of money, property, assets or services to an organisation or individual where the donor doesn't receive any benefit, as a condition of the gift.

Donor

A person or organisation that gives money, property, assets or services to a not-for-profit organisation and receives no material benefit on condition of the gift.

Donor Circle

A donor circle describes a group of donors brought together by a charitable organisation to have a shared impact and reach a fundraising goal. Importantly, the group is initiated by the charity.

End of Financial Year Appeal

End of Financial Year Appeals are specific fundraising campaigns run during the last few months of the financial year as a way of connecting with donors and soliciting contributions.

Endowment

A capital fund established to provide income for grantmaking purposes. The fund is usually invested 'in perpetuity' meaning there is no time limit for its end and only the income is distributed, not the capital amount.

Foundation

In philanthropic terms, a foundation (also a 'charitable foundation' or 'trust') is a legally established not-for-profit entity that typically donates funds or makes grants to other organisations. It may also refer to a fund which exists to provide ongoing support to an organisation's own charitable purposes.

Fundraising

Fundraising is the act of soliciting donations from the public for general or specific purposes. State and Territory Governments have legislation governing fundraising, often as consumer protection and it may be necessary to obtain a permit from government authorities to conduct fundraising in the specific State/Territory.

Gift

A gift is the term used in tax law to refer to a sum of money or an asset (property or goods) voluntarily transferred to an individual or organisation for its use and benefit. To receive a tax deduction for the gift, the provider cannot expect any tangible benefit in return, and the organisation must be endorsed as a deductible gift recipient (DGR).

Giving Circle

A giving circle is a group of donors that come together, pool their donations and decide together what they will support. These groups are initiated by donors.

Grant

A payment of financial assistance from one organisation (usually a government entity or a grant making foundation) to another by means of direct contributions, subsidies, co-payments or similar.

In-kind

A donation of goods or services, time or expertise, rather than cash or property.

Major gift

Major gifts are those gifts that are large relative to the majority of the gifts the organisation receives. The definition of a major gift thus varies from one organisation to another, for some it may mean a gift of \$10,000, for others a gift of \$10 million.

Matching grant

A grant or gift made with the specification that the amount donated must be matched on a one-to-one basis or some other prescribed formula.

Philanthropy

According to Philanthropy Australia, philanthropy is 'the planned and structured giving of money, time, information, goods and services, voice and influence to improve the wellbeing of humanity and the community'.

Private Ancillary Funds (PAF)

A private ancillary fund (PAF) is a legal structure which is often used by families, individuals or companies to establish grantmaking foundations. A PAF must only make grants and is not permitted to carry out charitable programs.





Pro bono

Pro bono generally refers to the provision of professional services voluntarily and free of charge. It is most commonly used in professional services such as legal, accounting, auditing, marketing and advertising.

Prospect

An individual, business or foundation identified as a potential donor.

Register of Cultural Organisations (ROCO)

The Register of Cultural Organisations assists qualifying cultural bodies to attract private support by providing donors the incentive of a tax deduction. Cultural organisations listed on ROCO have a public fund which is endorsed as a DGR and is therefore eligible to receive tax deductible donations.

Regular giving

The practice of providing donations to an organisation on a regular basis, usually on a monthly basis.

Sponsorship

Sponsorship is a business agreement between an organisation and a business with the aim of mutual benefit—material and organisational. Sponsors can provide cash and/or in-kind support in exchange for benefits such as tickets to performances, access to new audiences and markets, or naming rights.

Tax deductible receipt

A receipt that can be provided to a donor which includes the amount that can potentially be claimed back in a tax return at the end of the tax year.

Will

A legal document in which an owner specifies how to deal with or allocate their assets after their death.

Workplace giving

Workplace giving is a mechanism for salaried employees to make regular pre-tax donations to DGR organisations. It is also referred to as pre-tax payroll deductions or giving.



Artwork: *The connections we make*
by Kamara Morgan.

Kamara is a proud Yorta-Yorta, Gunai-Kurnai, Dja Dja Wurrung, Boonwurrung, Taungurung and Baraparapa Aboriginal Artist specialising in contemporary Aboriginal Art.

The circle in the centre tells the story of how Creative Partnerships Australia (CPA) continue to build stronger relationships and greater resilience within the Aboriginal and Torres Strait Islander community. The surrounding circles in blue represents gathering circles, which encompass the art centres, philanthropists, donors, partners and

community members who are all working towards building mutual respect and stronger relationships. The lines that connect the gathering circles represent the stronger networks that continue to develop across Australia thanks to the relationships formed.

The circular markings surrounding these shapes represent our connection to Country through art, dance and songlines. On the outer edges, framing the centrepiece are various shapes that symbolise our Country and the many Nations that we represent. The 'U' shapes that surround these shapes symbolise our people, the unique stories we hold and the responsibilities we have to pass on our knowledge in order to promote stronger relationships and resilience between our people, our partners and our Country.

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