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THE TECHNOLOGY ISSUE

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FOCUS ON TECHNOLOGY & FUNDRAISING

We are pleased to bring you the latest issue of our Now, New and Next publication. This time it's full of commentary and opinion on how technology is impacting fundraising, the charity and arts sector.

We hope you'll find this issue interesting and stimulating and we'd love to hear your feedback.

Once again, a range of expert voices offer their insight and expertise across some of the key fundraising and philanthropy topics of the moment, and the opportunities and challenges facing the arts sector as a whole.

We look at new dynamics in online learning, how the mega wealth of US-based tech entrepreneurs is affecting the status quo of philanthropy worldwide and how new technologies such as Blockchain are now being adopted as mainstream by the arts and charity sectors.

I'm grateful to all the contributors to this issue. If you would be interested in contributing an article to a future issue, please send us an email to artsfundraising@cause4.co.uk and we'll be in touch.

**Michelle Wright
Programme Director,
Arts Fundraising and
Philanthropy
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now

Is online learning finding its feet?

BY MICHELLE WRIGHT, PROGRAMME DIRECTOR FOR ARTS FUNDRAISING & PHILANTHROPY AND DR BEN WALMSLEY, ASSOCIATE PROFESSOR IN AUDIENCE ENGAGEMENT AND POSTGRADUATE RESEARCH TUTOR, UNIVERSITY OF LEEDS.

Many professionals have reservations about online learning courses, but new developments are making them an appealing alternative for time and cash-strapped arts workers.

We know that there isn't always a strong commitment to training and development in the arts. It can be difficult to take time out of the office, secure adequate budgets and assess whether a training course will provide enough value in the here and now.

The market itself can also be confusing, particularly as the explosion of online learning has created a dazzling array of offers. According to the cloud learning management system Docebo, the size of the e-learning market is estimated to be over $173bn by 2025.

Professional learners

There are many pros and cons to online learning. The most obvious advantage is that it enables learners to engage at a time and place to suit their own needs, whether geographical, professional or personal. This is particularly significant for professional learners.

Photo: Anne Ruthmann/Visual hunt

Photo: Shaze Tempain Music/Visual Hunt
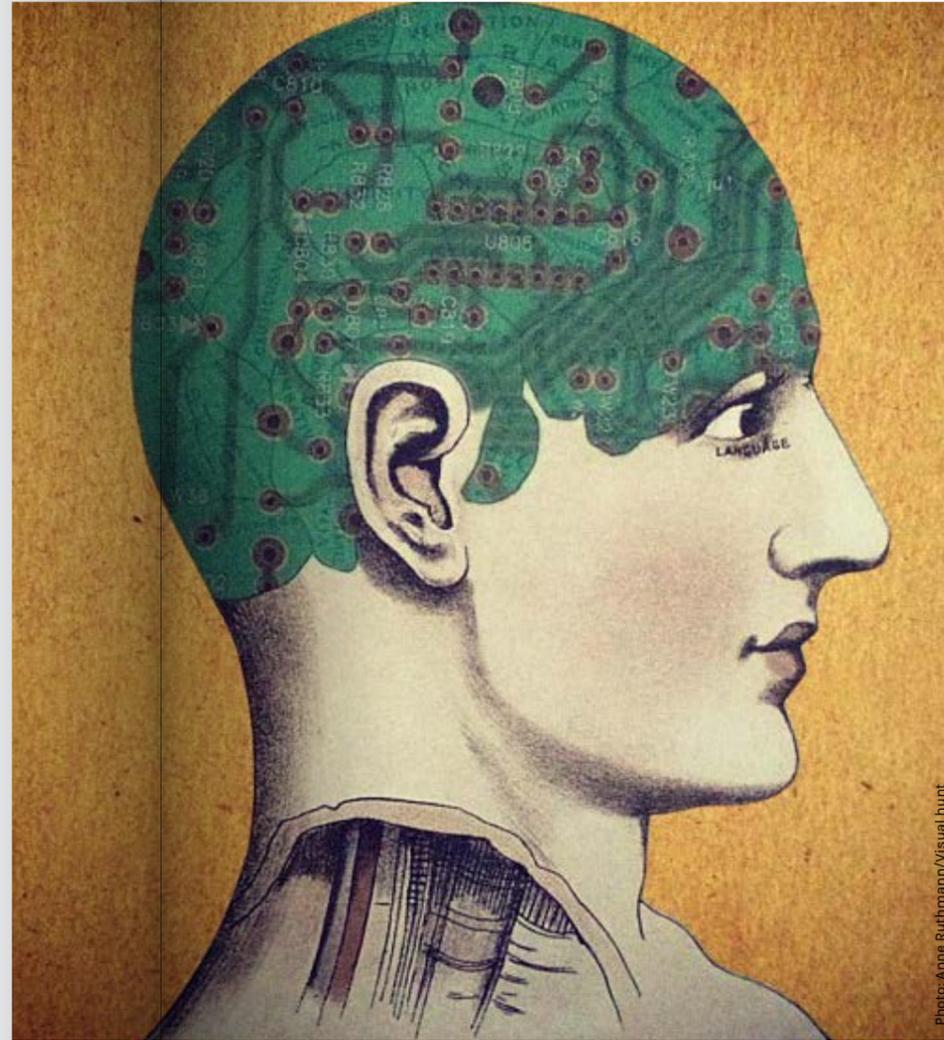
Online learning enables learners to engage at a time and place to suit their own needs.

Photo: robpatrick/Visual Hunt
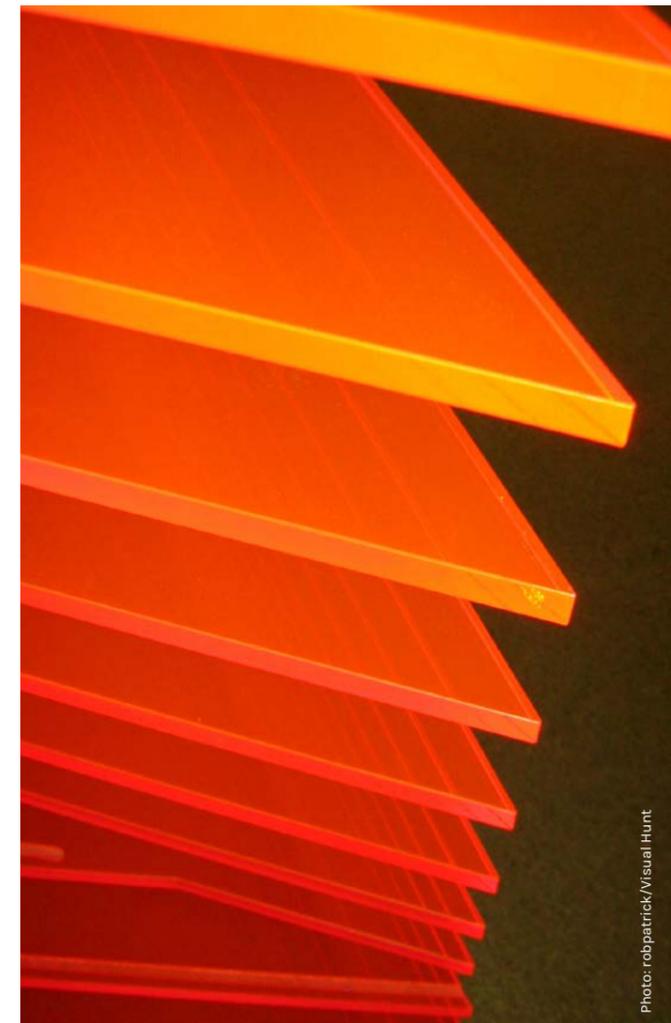
When the University of Leeds started designing the curriculum for the Postgraduate Certificate in Arts Fundraising & Philanthropy, it did so specifically with professional learners in mind. So, for example, half the curriculum was based on a module that encouraged learners to reflect on their professional practice that was part of the face-to-face training delivered at the National Easter School for Arts Fundraising and Leadership.

The university supported this reflective thinking through a series of dedicated webinars, complemented by individual online supervision. So, online learning didn't replace the face-to-face experience but added significant value to it.

Social contact

It's important to recognise that often the most positive aspect of training is getting out of the office, engaging with expert trainers and meeting a new network. Undoubtedly, the key challenge related to online learning is the lack of regular face-to-face contact that limits the learner's ability to engage on a sustained personal level with tutors and fellow students. Some learners find this physical distance both frustrating and isolating, which in turn can demotivate them and lead to drop-out.

The most effective e-learning platforms enable both tutors and learners to engage with one another in real time, or at least as close to the original learning experience as possible – and this social learning experience is

increasing all the time thanks to better and more interactive technologies. This means that learning becomes more peer-centred, more immediate and more fun.

Mobile learning

E-learners can choose to engage via their mobile devices – and from our perspective at Arts Fundraising & Philanthropy, surely the important thing is that we're learning something, not how or where we are learning. After all, according to an American report by Zogby Analytics, 87% of millennials (those born 1981–1996) say that their smartphones never leave their side, so bringing training to their phones is surely a good move.

Phones can also enhance the increasing trend of micro-learning – short-length learning, usually three to five minutes in length, delivered in rich media formats. Micro-learning is ideal for distracted or busy professional learners or for the under-pressure arts leader juggling multiple priorities.

Worldwide learning

Via the Arts Fundraising & Philanthropy programme, Arts Council England has invested in two e-learning platforms: a MOOC (massive open online course) and smaller bite-size chunks of two-hour modules via a partnership with Proversity.

MOOCs have been running successfully on a global scale for over a decade now, and they are attracting millions of online

learners across the globe with the trend moving from free to revenue-based models. One key benefit of engaging in e-learning is that we can tap into different cultures and practices of fundraising and leadership, enabling our learners to share case studies from their specific funding environments and share tips and best practice from different cultural contexts.

A key benefit for the arts organisation investing in the training is that due to its flexibility, organisations can gather more detailed learning analytics. This means we have more information about whether the use of a training budget has actually been a good investment.

The important thing is that we are learning, not how or where we are learning.

Following the trends

As we explore the trends further, game-based recruitment and job application assessments are rapidly gaining traction in the corporate sector. Studies have shown that games, and the use of virtual and augmented reality, have an amazing ability to engage long-term memory, by requiring numerous tasks to be performed simultaneously and engaging users in solving problems. Applications into the arts (where creativity is a driving factor) could be hugely exciting, creating performance-enhancing content that builds personal growth through challenging and provocative content.

We are definitely not at a point where online learning can replace the value of face-to-face training, and it will never be as rich and engaging, but we can't ignore the trends. E-learning can be an important part of talent management, and it does present a tried and tested alternative mode of delivery for busy professionals who can't always carve out the time to be physically present for training.

If learners have the requisite drive and self-motivation, e-learning offers an excellent opportunity for self- and professional development at a relatively low cost.

Click here to register your interest for access and more information on our e-learning courses.

This article is part of a series of articles on the theme fundraising for the future, sponsored and contributed by Arts Fundraising & Philanthropy to Arts Professional magazine

Photo: Rubin Starset/Visual hunt

WHAT ARE YOU THINKING?

Share your thoughts at
linkedin.com/groups/5172823

Interview with Tonya Nelson,
Director of Arts Technology and Innovation at Arts Council England

HEAD OF ARTS FUNDRAISING & PHILANTHROPY, DAVID JOHNSON, TOOK THE OPPORTUNITY TO GET TO KNOW TONYA NELSON AND TO HEAR ABOUT HER PLANS TO SUPPORT ARTS ORGANISATIONS AS THE DIRECTOR OF ARTS TECHNOLOGY AND INNOVATION AT ARTS COUNCIL ENGLAND (ACE).

What has been your career path to becoming Arts Council England's first Director, Arts Technology and Innovation and what do you hope that the role will achieve?

I don't have a traditional tech background, I worked in management consultancy supporting tech companies, and then practised intellectual property law. I moved into the sector and was the Director of Museums and Cultural Programmes at University College London, working with academics on developing 3D imaging technology and its application for museums. From this post I was seconded for 8 months to the Department for Digital, Culture, Media & Sport (DCMS) to support them to develop a digital strategy for the sector, culminating in the *Culture is Digital* report. At the end of the secondment I was thinking how great it would be to see some of this work implemented and the role at Arts Council England enabled me to realise this.

now

The aim of my role is to ensure the whole cultural sector has the ability to use digital technologies to create new experiences for audiences in addition to using digital platforms for distributing artistic content. I want to help the sector to take risks and innovate. My job is also to work internally within the Arts Council to help think about how we support the funding of digital work with the different types of challenges it brings.

What work have you seen in the arts and cultural sector in the use of digital and technology that particularly excites you? What do you think might be coming round the corner that arts organisations should be thinking about now?

So often we see digital portrayed as dystopian and manipulative, I've been really encouraged by how artists are approaching digital from a more optimist perspective, exploring how it can help us to have better relationships with the world around us. A couple of great examples I've seen recently are *We Live in an Ocean of Air* at the Saatchi Gallery, where Marshmallow Laser Feast have used Virtual Reality to incorporate our bodies into the natural world; and *Riot* by Karen Palmer where tech is used to give audiences the experience of having to confront police during a protest march.

Artificial Intelligence is going to have a huge impact on the sector. Artists are already using AI to create painting in the style of Old Masters and create new music. As such, it will both allow people to be more creative and allow us to 'capture' our creativity and automatically reproduce it.

How do you think technology can be harnessed to better connect with our donors and supporters in terms of fundraising?

We have access to so much information about the people who engage with our organisations and we can harness this to support building more of an understanding of their behaviour, motivations, attitudes and habits. Simple things like integrating data from different areas of the organisation (box office, fundraising, café) can help to build a picture and develop more tailored approaches. The ability to visualize data for staff and stakeholders is key. Providing donors with as much real time data on the impact of their contributions is really important.

What do you think the future holds for arts fundraising and digital developments? What sorts of areas should organisations try to engage with to better develop their income generating potential?

Contactless donation points are a really simple way of organisations keeping up with an increasingly cashless society. I know a gallery which embeds contactless donation points into their labels, offering visitors the opportunity to contribute to the preservation of a particular artwork. A few years ago, Comic Relief put big red noses with contactless donation points onto bus shelters. It is about engaging with your audiences in fun ways and expanding the opportunities people have to support you.

Arts Council England recently piloted a matched crowdfunding scheme with NESTA. It tested the theory that matched funds generate better results and there were some interesting experiments around the mechanics of the campaigns – with some schemes offering £1 for £1 matching and others in which match funding was unlocked once individual donors totalled a certain amount.

What are the biggest challenges for arts and cultural organisations to engage with digital and how might we support them to develop their practice?

All organisations need to move away from thinking about digital in isolation. Digital is not an end of itself, but a tool that can be used to support an organisation in many different ways. Organisations need to understand how digital tools will help advance their core mission and strategy and focus on developing their skills and capabilities in those areas. Funding can be a challenge, but I would encourage organisations to prototype, thinking about what it is they want to test and how they can do that in a cost-effective way. Look beyond your patch and think how you can adapt existing tech to suit our sector and our values.

In Autumn 2019 we'll be launching our Digital Maturity Index, an online tool allowing organisations to benchmark and improve their capabilities across a number of different functional areas including fundraising. Our Tech Champions are now embedded across the country and can offer bespoke support for

your work. Within our next 10-year strategy we're looking at how we can provide platforms to experiment with digital, give organisations opportunities to partner and collaborate with tech companies and create space for innovation.

@TheTonyaNelson

Photography by Stephen Pelling.

How are museums keeping up with the digital phenomenon?

ANNIE JARVIS,
SENIOR DEVELOPMENT MANAGER
AND NEW BUSINESS, *CAUSE4*

Audiences are increasingly expecting more from their Museum experience, whilst the life-cycle of digital technologies decreases. Although it is clear that the digital Museum experience provides a fascinating encounter for audiences, this fascination can quickly depreciate once the next 'it' technology comes out. So how are Museums keeping up with latest trends in AI, VR and AR?

Artificial Intelligence: Predictive Analytics in Visitor Numbers

Artificial Intelligence (AI) uses the power of a computer to imitate human behaviour and intelligence. The National Gallery is utilising this to analyse past visitor experiences in the Museum to predict future attendance and engagement. This allows Museums to evaluate the effectiveness of exhibitions and to plan ahead for the future.

In order to implement this programme, The National Gallery works with AI visitor attraction specialist Dexibit. With a mission to support visitor attractions to continue engaging audiences, Dexibit uses the power of big data to inform institutions such as The National Gallery on its visitor behaviour and venue performance.

Dexibit predicts, analyses and reports for visitor experience and exhibit performance in cultural and visitor attractions. It allows the Gallery to understand what draws its 6m visitors a year there, what they are doing once they get there, and what will help to bring them back in the future. It's a typical marketing funnel, like any business – how does the Gallery attract more visitors, how does it get them to enjoy their time on site, to spend their money in the cafe or the shop and get them coming back as members or repeat visitors?

This comes as a vital source of insight as Directors balance the cultural objectives of curation whilst also adhering to the economic needs of a Museum that relies on public funding.

However, with new innovation also comes new responsibilities and challenges. Recently, £60,000 has been awarded by the AHRC (Arts and Humanities Research Council) towards a project examining the potential impacts of AI in Museum practice. Developed in partnership with Museums including The National Gallery, a network of Senior Museum professionals and Academics will assemble to discuss the ethics around the use of artificial intelligence in Museums. Ultimately, there are important questions to be raised about the use of such data and how to adhere to GDPR regulations. For example, how do we ensure that visitors have 'opted in' and are happy for their data to be used?

AR and VR: Telling Stories through Immersive Exhibitions

As much as Museums have traditionally enticed generations for decades with creative exhibitions, there is an increasing need for curators to use innovative new ways to attract younger audiences. Hence, the use of Virtual Reality and Augmented Reality becoming a huge trend in pushing the boundaries of storytelling and developing exhibitions that bring collections to life, enhancing learning and engagement.

'We have a generation that is growing up on video games. It is important to speak their language and VR is an incredibly experiential form of storytelling', states Mitch Gelman, Chief Technology Officer of Newseum, Washington .
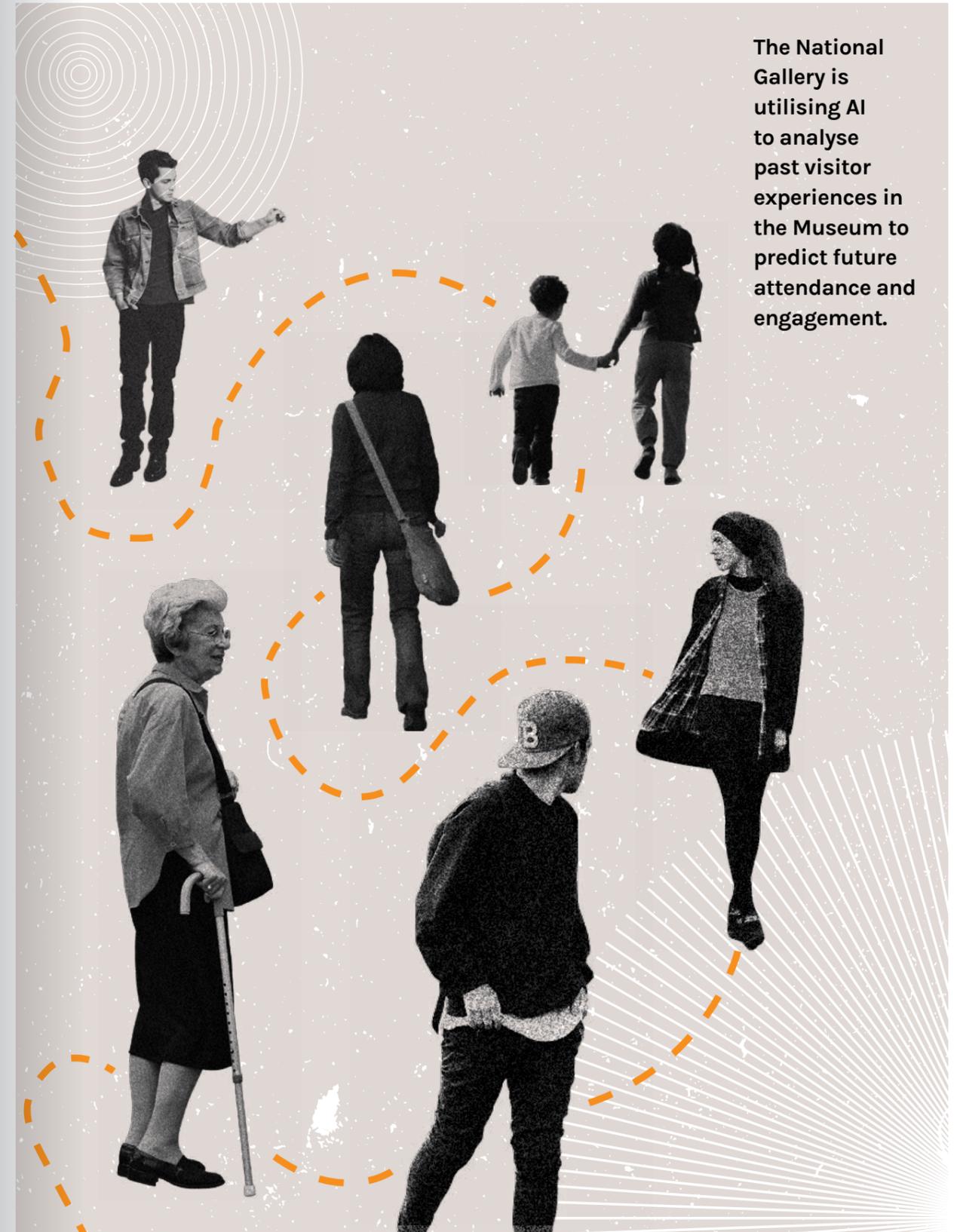
The National Gallery is utilising AI to analyse past visitor experiences in the Museum to predict future attendance and engagement.

Puffer Sphere www.pufferfishdisplays.com

The key to Museums being innovative and sustainably engaging audiences is to continue to build partnerships with trailblazers in the technology industry

Photo: www.pufferfishdisplays.com

One example of this is Boulevard, a company set on bringing the arts to life through the use of virtual, augmented and mixed reality technologies. Notably, its work has been marked as the 'Netflix for the Arts' by Forbes, and the company has worked internationally with Museums to create interactive exhibitions that allows audiences to learn about collections in new ways. For instance, a partnership between Boulevard and The British Museum allows audiences to re-imagine and interact with history and humanity from two million years ago. Utilising 48 objects from the Museum's permanent collections, representing a diverse range of civilisations and cultures, audiences can use Oculus Rift technology to move around the Reading Room and hold artefacts close to them to examine whilst listening to informative audio narration.

Another example is Pufferfish an Edinburgh-based firm which, over the past ten years, has been working with a number of museums and visitor attractions to bring digital content to life for visitors. Its unique spherical displays challenge traditional flat technology by opening up new possibilities for communication, engagement and interaction with their trademark PufferSphere.

The PufferSphere UHD is an Ultra-High Definition internally-projected spherical display system, incorporating cutting-edge laser projection technology and a robust 900mm acrylic screen. It can be combined with Pufferfish's exclusive on-sphere touch technology or separate touch-screen interactivity. PufferSphere also provide a range of content and application development services, bringing stories to

life using data, motion, video and code. This proved successful at the Lapworth Museum of Geology at the University of Birmingham, where a PufferSphere was installed in 2016 as part of its £3m redevelopment. The museum was keen to have a statement display integrated into a customised plinth; create a destination to pull visitors into the experience and that had ample space for groups to gather around to talk and interact. The PufferSphere provided the canvas for the creation of an interactive globe through which visitors could browse data visualisations and animations pertaining to the evolution of the Earth.

The Deutsches Museum in Munich – the world's largest science and technology centre – has also sought the expertise of Pufferfish in partnership with one of Germany's most visited museums, Bundeskunsthalle (in Bonn), for a unique interdisciplinary exhibition on weather and climate change.

At the Bundeskunsthalle the PufferSphere was incorporated to open the exhibit, introducing and disseminating complex weather data, while its magnetic appeal was utilised to inspire visitors about the geological impact of weather systems.

Ultimately, the use of AR and VR technologies in the Museum context allows visitors to be transported into new worlds and re-imagine their experience of collections in ways never done before. It is an innovative step in engaging new generations and facilitating learning through experiences that stimulate a

range of senses to leave a lasting impact. These new technologies can also be used to break down accessibility barriers for those with disabilities.

The Infinity Mirrors exhibition at the Hirshhorn Museum recently provided a virtual reality experience of the installation for those with disabilities that would not otherwise be able to engage with the work.

The key to Museums being innovative and sustainably engaging audiences is to continue to build partnerships with trailblazers in the technology industry. A study by Cuseum evaluated the impact of technologies such as AR on the museum experience and noted that 87% of visitors surveyed agreed that AR enhanced their experience; furthermore, 85% would recommend this experience to a friend.

The creative combinations of AI, VR and AR being deployed by Museums are seeing visitor numbers and engagement increase as audiences continue to be fascinated and immersed into diverse arts and cultures. It will be exciting to see how the world of Museums continue to adapt and change in this digital era.

With thanks to Anjumon Ali for her research and editorial on this article

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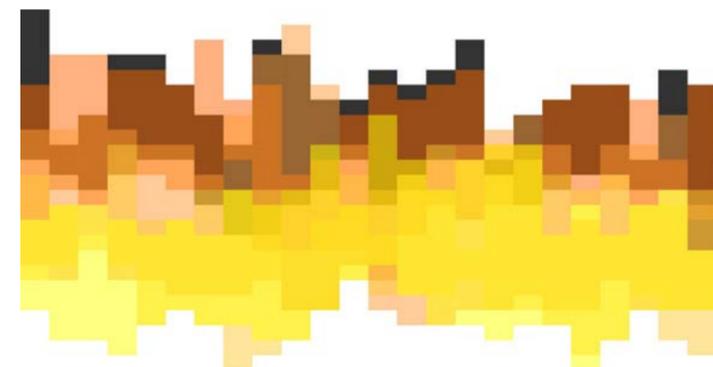
How can the 'fix-it style' philanthropy of the mega-wealthy US tech entrepreneurs be applied to the arts in the UK?

MICHELLE WRIGHT, PROGRAMME DIRECTOR FOR
ARTS FUNDRAISING & PHILANTHROPY
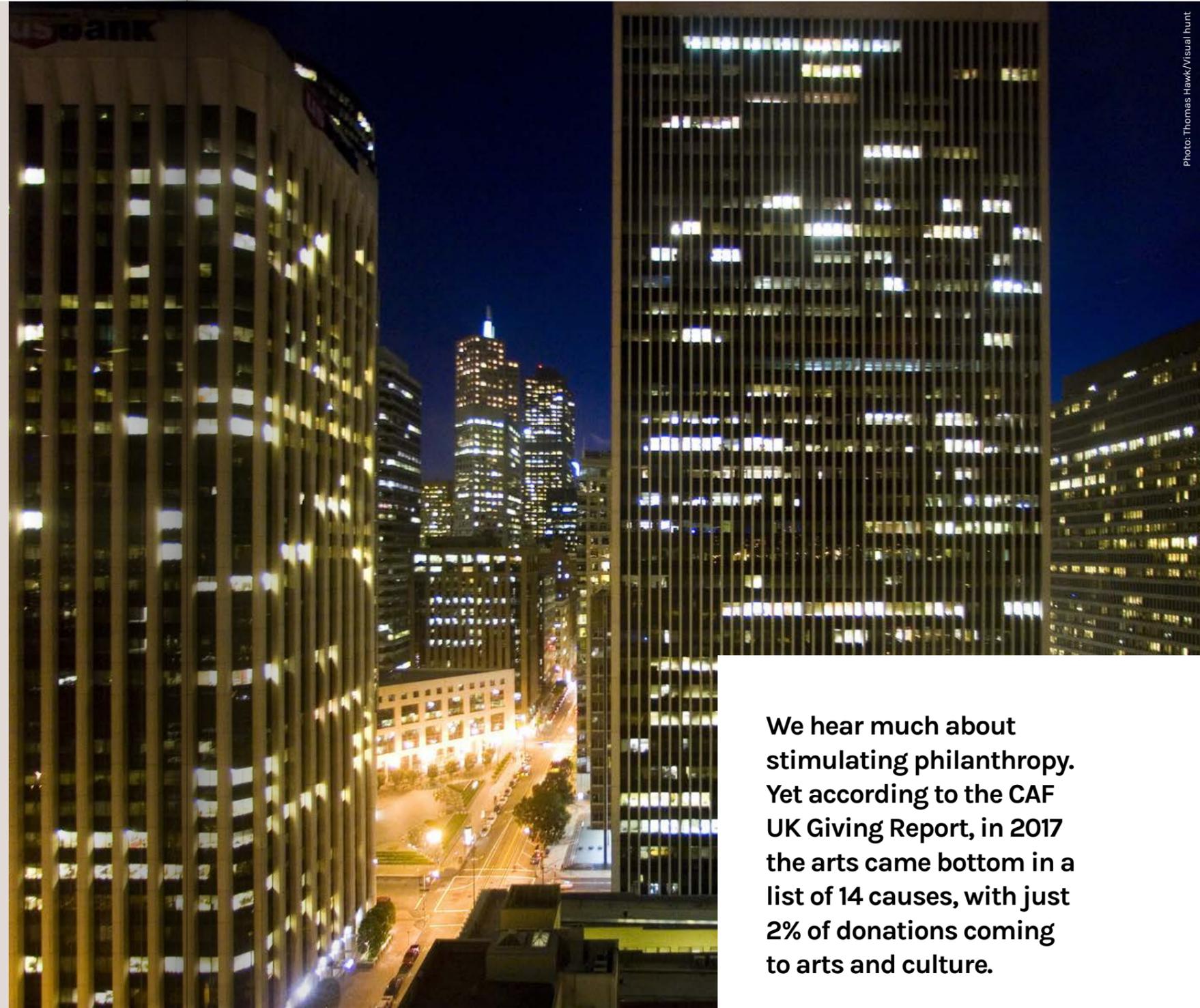
We hear much about stimulating philanthropy. Yet according to the CAF UK Giving Report, in 2017 the arts came bottom in a list of 14 causes, with just 2% of donations coming to arts and culture.

We know that big giving is often London-centric. Of the 355 gifts of £1m or more made in 2015, London accounted for 260 gifts, or 71%. Philanthropic giving to the arts is significantly lower in the north of England than nationally, representing on average just 2% of overall turnover for Arts Council England-funded organisations in the period 2014–16, as opposed to over 3% nationally.

'Fix it' philanthropy

But perhaps the biggest influence on the philanthropy ecology currently comes from Silicon Valley in the US.

According to current figures from Oxfam, just 80 people own as much wealth as half the world's population. A small proportion of these mega-wealthy, often tech entrepreneurs with the brains, grit and determination to take on the seemingly impossible, and with the money to do it, champion the concept known as 'philanthrocapitalism'.

According to current figures from Oxfam, just 80 people own as much wealth as half the world's population.

Bill Gates is the best-known proponent of such giving, with the Bill & Melinda Gates Foundation being cited as the largest privately owned foundation in the world with an endowment of over $50bn.

The charity is committed to finding cures or solutions to some seemingly intractable problems, such as ending malaria. The approach is that we can cure or solve issues through employing a solutions-based focus that will also allow new ideas and talent to rise.

Facebook founder Mark Zuckerberg with his wife Priscilla Chan have sought to go one step further, or possibly one step better, in a 'fix it' style philanthropy. In a demonstration of one-upmanship, the Zuckerbergs have pledged to cure, prevent or manage all human disease before the end of the century, underpinned by an initial donation of $3bn.

Social change

This new type of philanthropy is built on the premise that the very, very wealthy – not just the top 1%, but the top 0.01% – are uniquely positioned to create social change by using their resources and networks to leverage public money and to create a new infrastructure for public policy design and delivery. It's more than conscience-absolving for the mega-wealthy – it's fundamental to the development of social programmes.

This philanthropic model leads us to believe that intractable issues of mankind can simply be fixed. We need to believe that if we put our minds to it, anything is possible – and areas of social and environmental need require the best minds, resources and funding to make progress.

But fixing world problems is considerably more nuanced than building a company – as is a philanthropic response to addressing global inequality – so this approach raises many questions. What are the pros and cons of a system built on this kind of largesse? It undoubtedly puts decision-making in the hands of the elite and by its very nature is anti-democratic. And what happens when things go wrong? Entrepreneurs are not always right, and issues of humanitarian development are complex, far more so arguably than designing the best software or social media platform. What happens to important programmes that are not popular with the rich? Mega philanthropy is a source of power and it needs scrutiny as well as gratitude.

The Bill and Melinda Gates Foundation is committed to finding cures or solutions to some seemingly intractable problems, such as ending malaria.
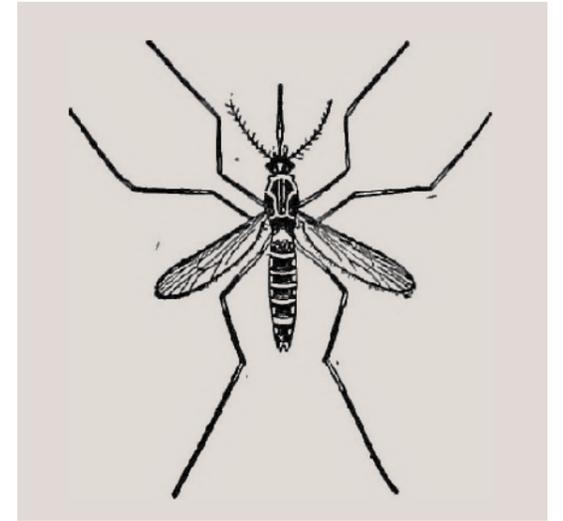

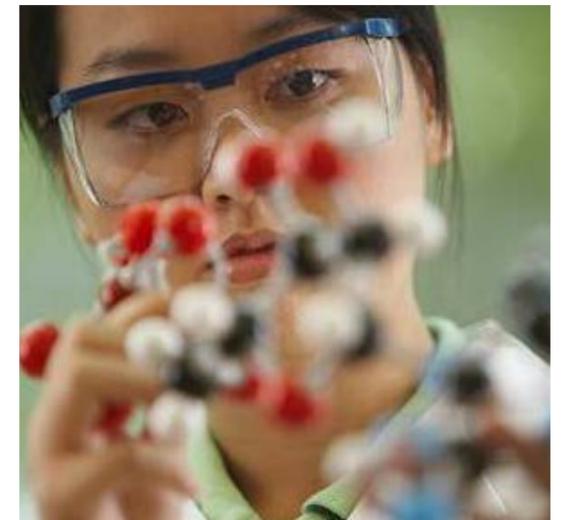Photo: Internet Archive Book Images/Visual hunt

Photo: JillK6I/Visual hunt

Photo: Thomas Hawk/Visual hunt

New-look arts philanthropy
And so we come to arts and culture. We have an urgent need to encourage many different shapes, types and levels of philanthropy.
So, if we take this new mindset of a 'fix it style' philanthropy as a given, can we apply it to the arts with any integrity?

Here are some thoughts:

01

Set a big vision: In creating Microsoft, Gates wanted to see a personal computer in every home across the world. Great entrepreneurs create sensational vision that is then backed up by relentless learning and improvement. Often the major donor programmes for arts organisations are passive and limited to sponsor a seat or support an exhibition. We need to see ideas with big vision where we can clearly see the change that will occur as a result of the donation.

02

Tell the story: Gates, Zuckerberg, Warren Buffett and even Elon Musk are all celebrities whose names alone bring a comfort factor. People like a figurehead. Our artists and creatives have superb skills in storytelling but rarely do we use these skills in fundraising. Artists can play a lead role in how donors can feel emotionally connected to the human side of an organisation's work, as well as making it clear how an investment or donation will make a fundamental change to the sector or the individuals that it supports.

03

Get donors to buy into a challenge: This new type of donor is less interested in hearing good news stories. These passive platitudes don't engage them either emotionally or intellectually. The savvy organisation is honest about its challenges and is clear about how donors can solve their most intractable problems. It's organisations that get their donors' intellectual buy-in that will see them supported for the longer term.

Embrace, embrace, embrace donors: While it is no doubt harder to make the case for raising money in the arts than it is for addressing extreme poverty in Africa, the arts have advantages over other charitable sectors. We start with the knowledge of individuals who have demonstrated a proven interest in the organisation by having attended a production or exhibition. If we couple this with one-to-one support, individualised attention and savvy use of data about their likes and dislikes, then we have a huge head-start in building relationships with them for the longer term.

Impatient optimism: Great fundraising always comes from a sense of urgent need. Gates describes this approach as 'impatient optimism' – a genius phrase that highlights him as the ultimate doer. Global issues such as malaria cannot be solved instantly, but the convening of stakeholders, government and funders around major issues can create real change urgently and quickly. Gates' foundation is not successful on its own. Arts organisations can achieve similar huge ambitions by bringing influential partnerships around urgent needs. It's firmly time to collaborate.

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04

This article is part of a series of articles on the theme fundraising for the future, sponsored and contributed by Arts Fundraising & Philanthropy to Arts Professional magazine

Illustration: ourselves_ann/Visual hunt

Interview with Howard Lake, digital fundraising expert/trainer and founder of UK Fundraising

What are the key tools in digital fundraising and philanthropy that you think arts organisations should be taking note of?

In terms of digital promotion, video is key. Video content is increasingly effective in driving engagement, so it's really important in every fundraising campaign to think about how your message will come across visually. Digital underpins everything that organisations do and using digital platforms to tell stories effectively is incredibly important.

Social media and digital also present a platform for issues within the sector to be more visible. The challenges charities face around ethics, management and recruitment are there for the world to see. A couple of recent Twitter trending hashtags shone a light on key issues in the sector:

#nongraduateswelcome – how the sector is identifying the skills needed to make a good fundraiser

#charitysowhite – individuals sharing their experiences relating to the lack of diversity in the sector

When launching a digital fundraising campaign, what are the key resources needed? Are there particular platforms, tools or techniques that are proving most impactful?

Much like any fundraising campaign, the key resources needed are people, money and specialist skills. Staff need skills development in order to stay on top of emerging digital tools and changes to existing platforms. Organisations should commit to ongoing training for their teams.

Managers should be clear about what their expectations are for staff running a specific campaign alongside their day to day digital fundraising efforts, ensuring that there is resource allocated to delivering both.

In terms of thinking about which approaches might work for an organisation, the best thing to do is to talk to similar organisations about what they are using and how different tools work for them. Some things come and go (such as BT MyDonate) and you can't really avoid big platforms such as Facebook or Instagram but you should take the time to stay on top of frequent changes in policies and the tools available. For example, Facebook birthdays – which prompts users to create a digital fundraiser for their birthday, inviting friends

Google coined the term 'micro-moments' as a way to consider the main types of consumer behaviour online.

I WANT TO FIND INFORMATION
I WANT TO GO SOMEWHERE
I WANT TO BUY SOMETHING
I WANT TO DO SOMETHING
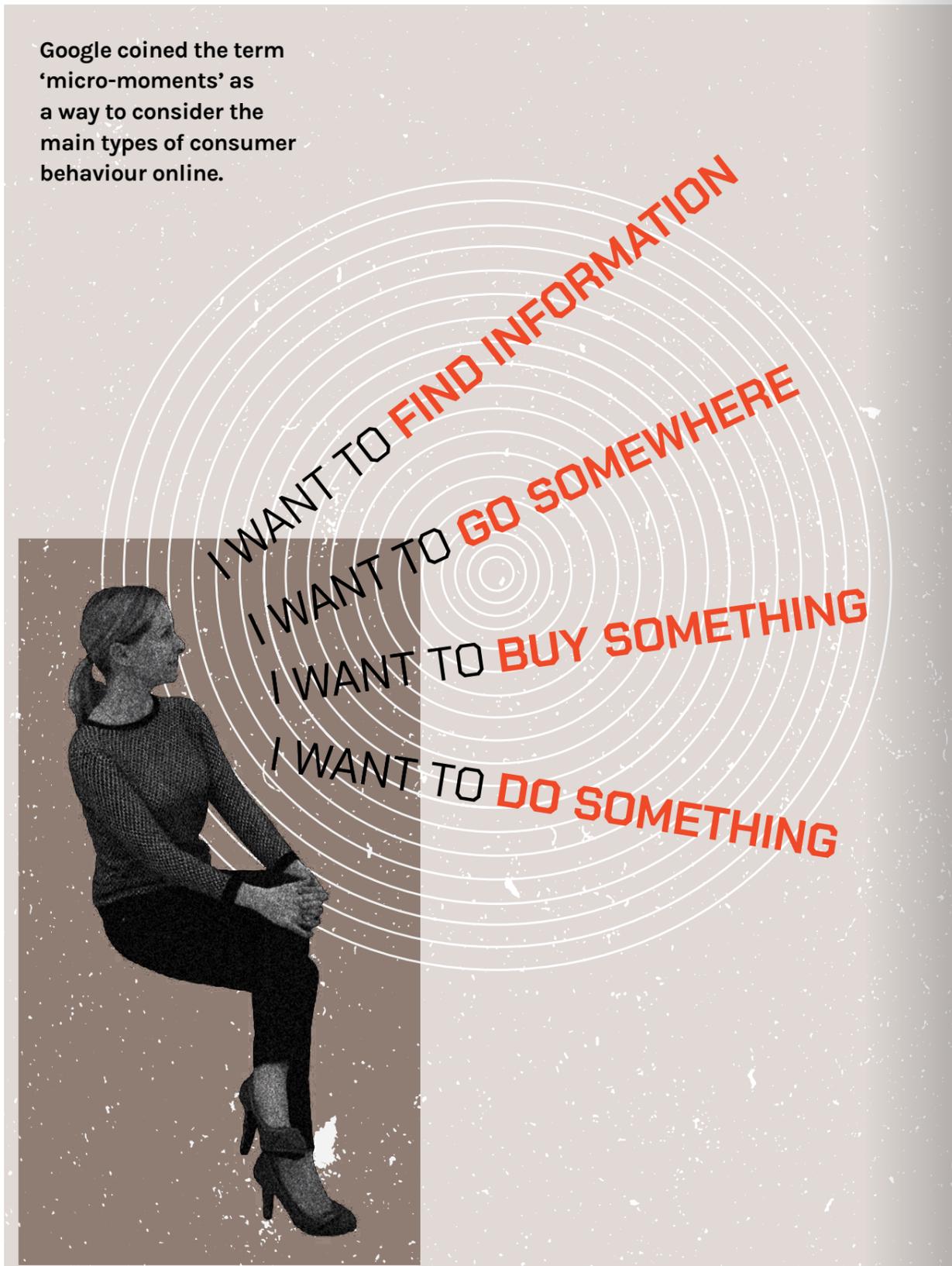
to donate to a charity of their choice in place of buying gifts – generated more than $300m for non-profits in its first year.

How can arts organisations ensure that their campaign stands out online?

Organisations should ask themselves whether the right people engage with their platform, and whether they're effectively reaching them. Research around your donor journey is key, as is how well you treat your supporters.

Arts organisations should utilise their inherent creativity to stand out from other charities. Digital supporters might engage differently to other audiences, so fundraisers should think about how to capitalise on the advocacy and influencing roles that supporters might be able to take.

With new initiatives like contactless donation points and major developments in technology within museums and galleries, what is the future for digital fundraising?

Increasingly, things are going cashless and the arts and cultural sector has an opportunity to respond to this. Contactless gives opportunities to fundraise, but it isn't an ask on its own. You still need to wrap this up with a plan, thinking about where you are 'making the ask' and physically ensuring the donation points are in the right place at the right time. Whilst some charities have taken advantage of these opportunities, there is still work to be done across the sector.

There has been an increasing use of digital voice technology to gather donations using tech such as Amazon Alexa. What are the main considerations for organisations thinking of using these platforms to engage donors?

Several sectors are shifting in their approach to interacting with tech assistants. This is a case of regaining your approach to Search Engine Optimisation (SEO). It's vital that charities appear top in relevant search terms to be picked up by voice recognition platforms. Thinking about what terms convert into growing new audiences and looking at this across your digital presence is important in maximising opportunities.

What are the fundamental ways that arts organisations can increase engagement through digital platforms?

Google coined the term 'micro-moments' as a way to consider the main types of consumer behaviour online. They condensed this into four key types of visitor:

1. Visitors wanting to find information
2. Visitors wanting to go somewhere
3. Visitors wanting to buy or donate to something
4. Visitors wanting to do something

Thinking about how your site functions and whether each page is working as hard as it can for your organisation is key to effectively engaging your audience.

Howard delivers Digital Tools for Fundraisers for Arts Fundraising & Philanthropy, see here for details of his training courses.

Storytelling in fundraising using immersive technology

DAVID JOHNSON, HEAD OF PROGRAMME,
ARTS FUNDRAISING & PHILANTHROPY

Virtual Reality (VR) and immersive technology can be a powerful tool for fundraisers to tell stories that stand out in people's minds and encourage potential donors to engage. The arts and cultural sector is beginning to embrace these new areas to create distinctive, memorable work that captures audiences' imaginations. Our role as fundraisers is to harness this creativity and to build it into the stories we tell.

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Arts Fundraising & Philanthropy's partners, the University of Leeds, manage their Centre for Immersive Technologies working with more than 80 researchers from a range of University subjects focusing on five priority areas of health, transport, education, productivity and culture. The Centre is being coordinated through six academic leads and has a poet and two artists in residence. In partnership with the Cultural Institute, the Centre is working on a range of programmes including using immersive technologies to give people access to the nation's cultural and heritage resources, many that are not yet open to the public. They are also the leading multidisciplinary multi-partner research programme investigating how immersive tech can shape the ways that members of the public engage with Nazi concentration camp memorial sites, telling different sorts of powerful stories.

The impact of immersive technology on the arts is fast growing. In an article for the Guardian, Sarah Ellis, Director of Digital Engagement at the Royal Shakespeare Company talks about digital tech changing our workforce, relationships, maps, economies and priorities and that artists can invert this so the technology itself becomes change – digital is the live conversation of the day and the arts is the crucible where we come together to shape, evolve and make sense of what is before us. In a sector where we are fast developing how we work with digital advances, what does this mean for attracting funding to support our causes?

In November 2018 I attended the GeNErosity Festival in the North East. I attended a brilliant session with Rhodri Davies from the Charities Aid Foundation talking about the impact of technology on philanthropy. He cited the mainstream charity sector and how organisations were using all sorts of tech to develop philanthropic giving – such as the National Autistic Society creating a VR allowing potential donors to feel the perspective of an autistic child and the dizzying experience of sensory overload, through to Cancer Research's beautiful digital memorial garden.

VR and immersive technology allow us to enhance our storytelling abilities, allowing us new ways to convey the complexity of our work in a more simplistic way. Head of Museums and Galleries at the University of Liverpool, Nicola Euston wrote a blog for Arts Fundraising & Philanthropy recently in her capacity as a Fundraising Fellow talking about an augmented reality app that the University developed to support visitors to the museum to learn more about their exhibitions. Getting passionate people to further engage with an organisation's work is a key opportunity to also embed fundraising messages.

Collaboration and partnership working can be key to developing immersive experiences where budgets are tighter. Working with digital artists and sharing the risk through joint fundraising activity to support digital work is a real opportunity. On a more basic level, simplistic fundraising campaigns could be enhanced with a Snapchat Geofilter – a custom made filter based on a smartphone user's geographic location.

They are relatively inexpensive and offer something fun for audiences to engage with.

In an increasingly competitive fundraising world, immersive technology enables us to reinvent how we talk about our work and retain our donor's interests. The joy of working in the arts and cultural sector is that we're surrounded by highly imaginative creatives on a daily basis and the challenge for fundraising teams is to bring this creativity into the next fundraising planning meeting. Digital doesn't need to be solely for marketing or programming departments and the rewards are there for those prepared to give it some time, resource and development.

VR and immersive technology allow us to enhance our storytelling abilities, allowing us new ways to convey the complexity of our work in a more simplistic way.

# Innovation in Fundraising Technology: The Rise of Contactless Giving

BEN WILSON, DIRECTOR OF
DEVELOPMENT AND ENTERPRISE, CAUSE4

Research undertaken by Barclaycard found that charities lose out on an astonishing £80million a year in public donations as fewer people carry cash. In response, contactless giving has been identified as a solution.

Contactless is a quick and easy way to make purchases of £30 and under and all it requires is a simple tap. Thus, the possibilities that contactless payment technology can bring to public donations in the non-profit sector is an innovative avenue that charities are keen to explore.

It is reported that the Natural History Museum has experienced a 64% rise in public donation income as a result of implementing contactless giving.

Tap to Give www.taptogive.com
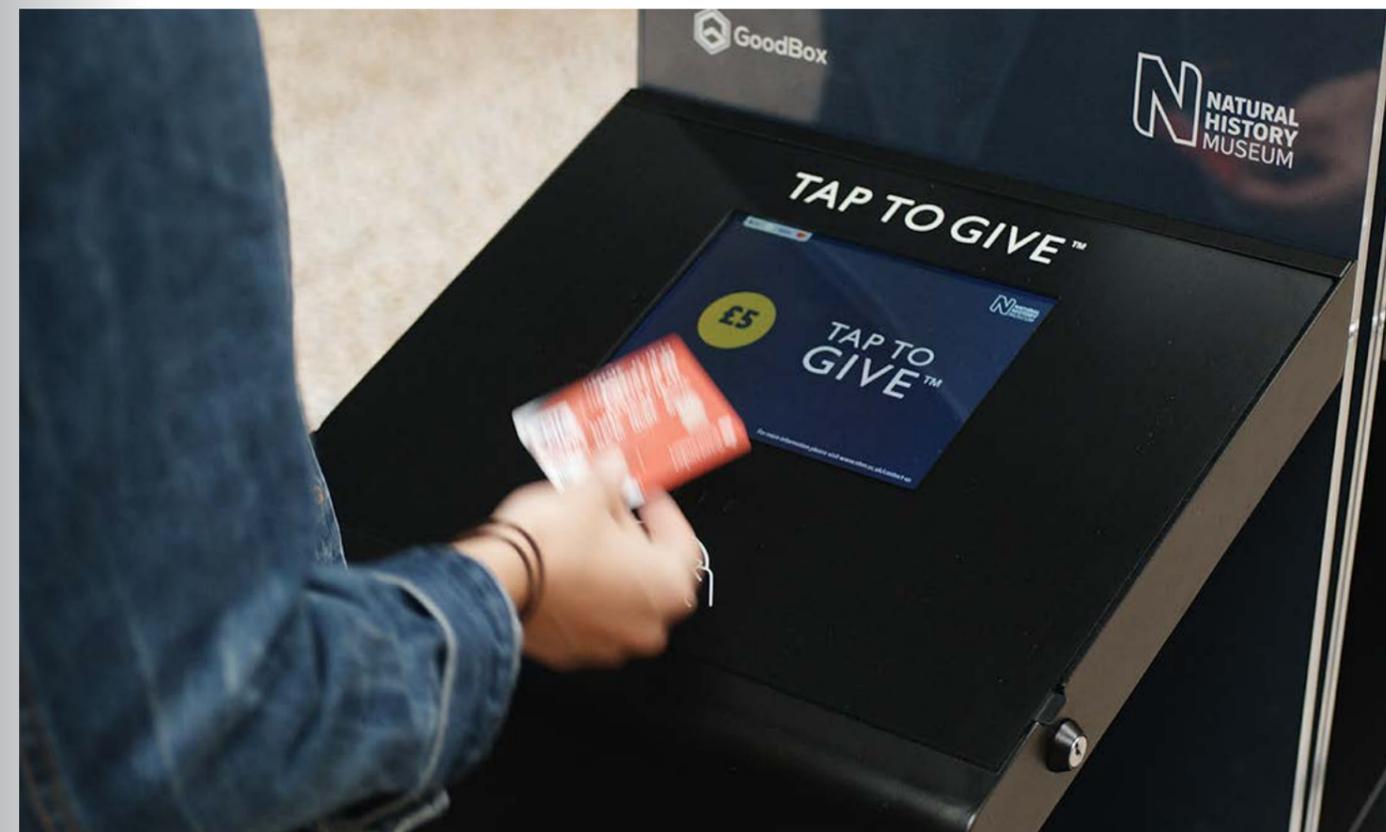
Whilst street fundraising remains a popular income stream for charities. It is clear that charities and arts organisations should expect vast changes in the ways in which the public give.

The following examples explore innovative solutions that charities have deployed to tackle dwindling donations through contactless giving:

Giving Traditional Donation Boxes a Digital Revamp
Replicating the simplicity of the traditional donation box, companies such as GoodBox – one of the leading providers for contactless solutions, use the simple call to action Tap to Give on its products. Numerous popular Museums and Galleries including the National History Museum, the National Portrait Gallery and the Museum of London have realised the potential of this new method of giving and have deployed such contactless donation points across their exhibitions.

It is important that these donation points offer existing visitors a sense of familiarity, hence, contactless donation boxes are often positioned in similar areas to the traditional boxes or even directly beside them.

The Natural History Museum launched its contactless donation units back in 2017 working with GoodBox and the results have been astounding. At first, contactless donations formed 22% of the Museums' total donations, later, the addition of extra units asking for £20 saw the Museum's
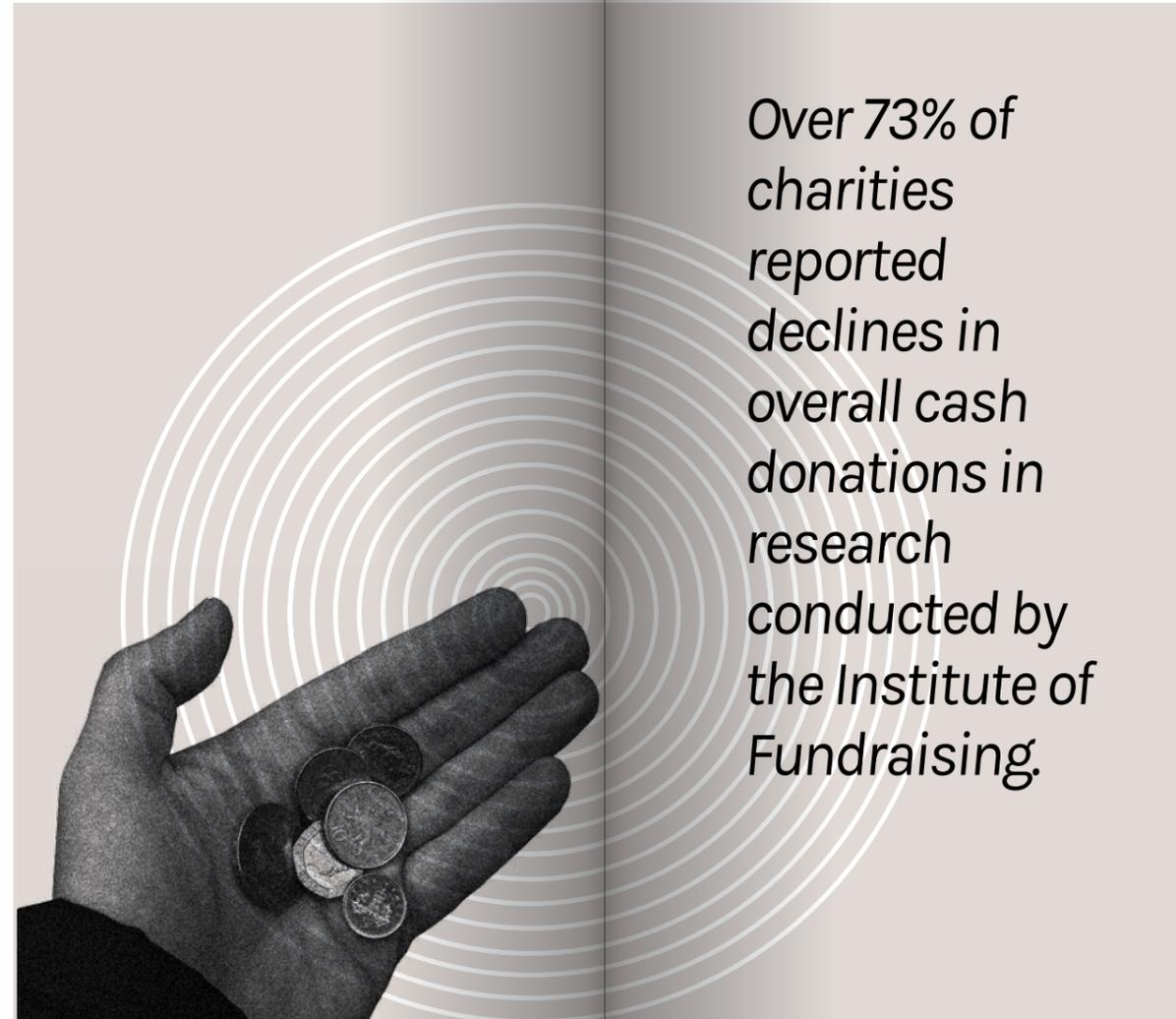
Over 73% of charities reported declines in overall cash donations in research conducted by the Institute of Fundraising.

donations boost by 39%. Overall, it is reported that the Natural History Museum has experienced a 64% rise in public donation income as a result of implementing contactless giving.

It's All About the User Experience
Museums are also thinking creatively about the experience that visitors have when donating via contactless. For example, the National Trust for Scotland has embedded contactless giving into two of its attractions – the

Robert Burns bust and a 1766 painting of Colonel William Gordon. Working in partnership with Bank of Scotland and VISA, the charity produced replicas of the bust and painting which act as contactless donation points accepting £2 from visitors with a simple tap. This new way of giving is particularly significant at a time when cash donations are declining and also offers an exciting new way to engage with history.

Simon Skinner, Chief Executive of the National Trust for Scotland, states that this initiative could not come at a more crucial time and will enable us to accept contactless donations at our sites for the first time.

Ensuring Relevance to the Context
Whilst contactless donation points provide the public with a quick and simple way to give, charities must also ensure that they frame the ask in a contextually relevant manner. Decisions such as the messaging or how much to ask for can make all the difference to boosting donations. Charities really need to think about particular target audiences when designing campaigns. For example, the Sue Ryder Nettlebed hospice asks visitors to donate £16 – the price of one hour of care. Now this ask may initially seem very high, yet the campaign has been carefully designed according to a very specific audience. Speaking about the initiative, Hollie Spiers, Director of Fundraising and Hospices at Sue Ryder, said the static device lets people donate £16 which might seem high, but it's a tangible ask in a setting where people know who we are and about the care we provide. Ultimately, the size of the ask was based on an awareness of the specific audience – rather than targeting passers-by on the street, the hospice aims to appeal to those that are already familiar and invested in the organisation.

The success of this campaign is evident as contactless donation points are now embedded in Sue Ryder Nettlebed hospices around the country.

top tips

Contactless giving has been identified as a major solution to declines in cash donations – yet it is important to note that there are many intricacies to manoeuvre when designing such campaigns. Alongside the deployment of such technologies, arts organisations have a responsibility to really think creatively when targeting audiences and donor engagement during the donation process.

Overall, fundraising campaigns need to be powerful, stimulating, emotional and engaging for donors. Organisations need to ensure that their campaigns continue to keep audiences invested in the cause by offering contactless giving methods in creative, interactive and relevant ways.

01 **Don't be afraid to keep it simple:** Make sure that traditional donors still have the opportunity to give in a way that is familiar to them. For example, visitors may still expect to see donation points in entrances and exits and at an initial stage, it may be useful to offer contactless giving directly alongside traditional cash donation boxes in these locations. Alongside this, the messaging should be clear and simple.

02 **Choose an ask that is relevant and tangible:** think creatively about the ask, linking it directly to a specific outcome. This could be the price to support one child to attend a workshop day, the cost to preserve or acquire a specific artefact or object or maintain a specific room, or a request for visitors to match their spend in the café with a donation to the core costs of the organisation.

03 **Innovative approaches should be focused on interaction and experience:** where an organisation might want to explore a more innovative approach, the focus should be on creating an interactive experience that is suited to their audience. This could include embedding Tap to Donate opportunities directly within certain artefacts and exhibitions. Alternatively, look at developing an interactive video display that is linked to an organisation's key messaging. The focus here will be to show what the impact of the donation will be. Some examples of this might be a video that depicts the capital transformation of the organisation itself or a video that shows the narrative experience of the wonder that a child experiences when participating in new activities.

GOT SOMETHING TO SAY?

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linkedin.com/groups/5172823

Blockchain and the charity sector – what's coming next?

POPPY FACER,
DEVELOPMENT ASSOCIATE, *CAUSE4*

Blockchain. Bitcoin. Cryptocurrency. They're buzzwords that have been at the forefront of innovation and technology for several years now – which in the rapid-moving world of technology is almost an eternity! And yet, Blockchain still remains somewhat of a mystery to many of us, particularly in the charity sector where keeping up with the latest technology remains an ongoing challenge.

So, what is Blockchain?

Blockchain is a decentralised public ledger that records all the ownerships and transactions in a system. Through this system, all financial transactions are approved and validated by a network, rather than a single authority, creating a transparent, incorruptible, record of transactions.

Going international with blockchain and charitable cash transfers

In the charity sector, Blockchain has been relatively slow to take-off. However, some of the larger international organisations are beginning to make innovative use of this new technology to securely transfer much-needed funding, to ensure the highest levels of protection on beneficiary data and to empower individuals across the globe.

Building Blocks

For example, a major initiative of the UN's World Food Programme (WFP) is using blockchain to provide cash transfers to people in need. To date, it has supported 9.3 million people, empowering them to make their own purchasing decisions to relieve hunger. In 2018, WFP transferred a record-high of 1.76 billion dollars in purchasing power to people in 62 countries.

Through Building Blocks, WFP is trialling blockchain as a means of making cash transfers more efficient, transparent and secure, allowing the organisation to keep a record of every transaction, saving 98% of transaction fees and improving security, data-protection and privacy for users.

Also coming up the pipeline, WFP is exploring how blockchain could be next used to achieve the following:

- Support wider unrestricted cash distributions using mobile money
- Allow Syrian women who participate in the UN Women's Cash for Work Programme to withdraw cash within the refugee camp or make purchases directly
- Enable immutable, verifiable supply chain tracing
- And develop fully secure digital identity management

Identity for Good

Similarly, the Red Cross is using blockchain as a tool for creating an international digital ID system in partnership with Evernym software to replace existing beneficiary ID cards used in their own cash distribution programme.

The project aims to allow recipients of the Red Cross to establish, create, hold and access their identities (and bring) dignity, choice and economic stimulus to the local markets where humanitarian aid is needed.

This will allow beneficiaries to own their own data without the need for individual passwords, accounts and troves of toxic data (to sit) on centralized, and often unsecure, servers.

At a time when data protection is a central concern, the importance of initiatives such as this cannot be underestimated.

A major initiative of the UN's World Food Programme is using blockchain to provide cash transfers to people in need.

Homeless charity, St Mungo's was one of the first charities to partner with Alice, working on a project to help lift 15 people out of long-term rough sleeping through intense personalised support.

Fundraising in the blockchain era

Blockchain also has exciting potential to transform the way we fundraise, improving security and transparency throughout the funding process.

The rise of Alice

Blockchain-powered fundraising platform, Alice, was developed with the explicit goal of bringing transparency to social funding and using smart contracts – advanced electronic contracts that contain a set of automated rules – to automatically give more to projects that achieve specific goals.

The platform also decentralises the evaluation, monitoring and reporting of impact, making the performance of each project publicly available. This aims to help potential donors and funders to identify and scale the most impactful projects whilst reducing the costs of due diligence and reporting.

Homeless charity St Mungo's was one of the first charities to partner with Alice, working on a project to help lift 15 people out of long-term rough sleeping through intense personalised support. The platform was used to raise and release funding according to the achievement of specific goals and updated donors when individuals found and maintained a

tenancy, when they received help with moving in and when they received support to address mental health or substance abuse issues.

Ultimately, this project struggled to raise the full campaign target of £50,000, possibly demonstrating a continued wariness of donors to fully engage with this new technology. However, in a statement, Rebecca Sycamore, executive director of development said that the charity is still open to the technology's long-term prospects and use.

Where will Blockchain lead?

Undoubtedly, there is enormous potential for blockchain to revolutionise the charity sector – particularly in terms of fundraising. In the wake of significant calls for improvements to data protection and greater transparency about the way donated funds are raised and spent, the opportunities that blockchain presents are clear.

However, as with any major shift in the way a system operates, the integration of these new technologies will require careful scrutiny and open discussion to ensure that we can maximise the benefits for both donors and charities.

next

Cryptokitty: www.cryptokitties.co

How Blockchain is revolutionising the arts

ANJUMON ALI, DEVELOPMENT INTERN, *CAUSE4*

Blockchain allows digital information to be distributed without being copied – ultimately re-shaping the way in which the internet functions. Blockchain reached its peak in popularity back in December 2017 when the value of one Bitcoin, the first application of the digital ledger technology, reached a huge $20,000. Since then, the applications of blockchain have diversified into varying fields such as healthcare, food and energy. In particular, the arts has now begun to embrace the possibilities of blockchain, showcasing the ever-evolving relationship between the arts and technology.

This might be surprising if we explore what Apollo magazine describes as the 'traditionally conservative and technophobic' art market but in some quarters the arts has been pushing back against such stereotypes and embracing the possibilities that blockchain can bring to the field.

Building Transparency and Accountability: Blockchain in Art Registries

Blockchain has now begun entering the realm of art registries, in which the technology is being used to securely record works of art and their trading histories in an innovative way.

The art market is notoriously known to be opaque when it comes to trade. When making a purchase, buyers may find themselves asking: how do I know if I am making the right investment? Is this piece authentic? Ultimately, is this worth my money? The issues aren't just for the buyers either, auction houses also find themselves having to spend a lot of time researching items and insurance companies need to acquire appraiser reports as well. Indeed, the process is complicated.

Yet, the introduction of blockchain into the arts aims to solve exactly these issues in a secure and efficient way.

An example of this is Codex, a blockchain platform that makes the purchase of art and collectibles much more efficient and streamlined. Codex stores the provenance of art assets in a secure database – providing an authentic and verified solution for buyers

and businesses to acquire art and collectibles. When a seller has a Codex Record for their product, all they have to do is share access to the record with the potential buyer in order to verify its authenticity.

Thus, blockchain in art registry poses great potential, not only in streamlining the process of trading art, but also encouraging transparency and accountability in the market. Of course, there are still areas to improve in terms of fully integrating blockchain into this field. Developments that are required include ensuring that legitimate data is being stored in databases, as well as developing compatibility amongst different registries so that records can be transferred accordingly.

Originality in Digital Art
Initially, the replicability and distribution issues in the digital art field posed many challenges for artists attempting to authenticate their ownership of particular pieces. Yet, blockchain technology can now make digital art truly one-of-a-kind – increasing its value to astronomical heights. 'Digital scarcity' equals big business, online marketplaces facilitating the trade of digital art such as CryptoKitties continue to experience fast-paced growth, primarily using the uniqueness of each image as a major selling point.

For instance, CryptoKitties is one of the world's first blockchain games, the site states that each kitty has a unique genome that defines its appearance and traits CryptoKitty is one-of-a-kind and 100% owned by you.

The exclusivity of each designed kitty immediately translates into big profits – Celestial Cyber Dimension, a distinctive digital image of a cat, sold for $140,000 despite being initially estimated at $25,000 –$30,000. Another example is artist Kevin Abosch's piece Forever Rose, a digital piece of art which was sold last year for a value of $1million in cryptocurrency.

Interestingly, this piece was sold to a collective of investors rather than one individual – each buyer was the recipient of one-tenth of the piece, in accordance with the amount that they had invested. This showcases a completely new way of acquiring digital art called tokenization. This essentially converts artwork into many digital tokens using blockchain, thus allowing multiple investors to own sections of a piece. Not only does this prove a lucrative investment option, it also

democratizes the art market – opening it up to a much wider net of investor circles.

It is clear that blockchain technology is changing the art market in profound ways, it is revolutionising the way in which art is authenticated, bought and sold. Artists are able to validate their work and ensure originality; auctioneers are able to streamline the research and evaluation process by easily tracking the provenance of pieces; and buyers can invest in pieces knowing their exact value and trading history.

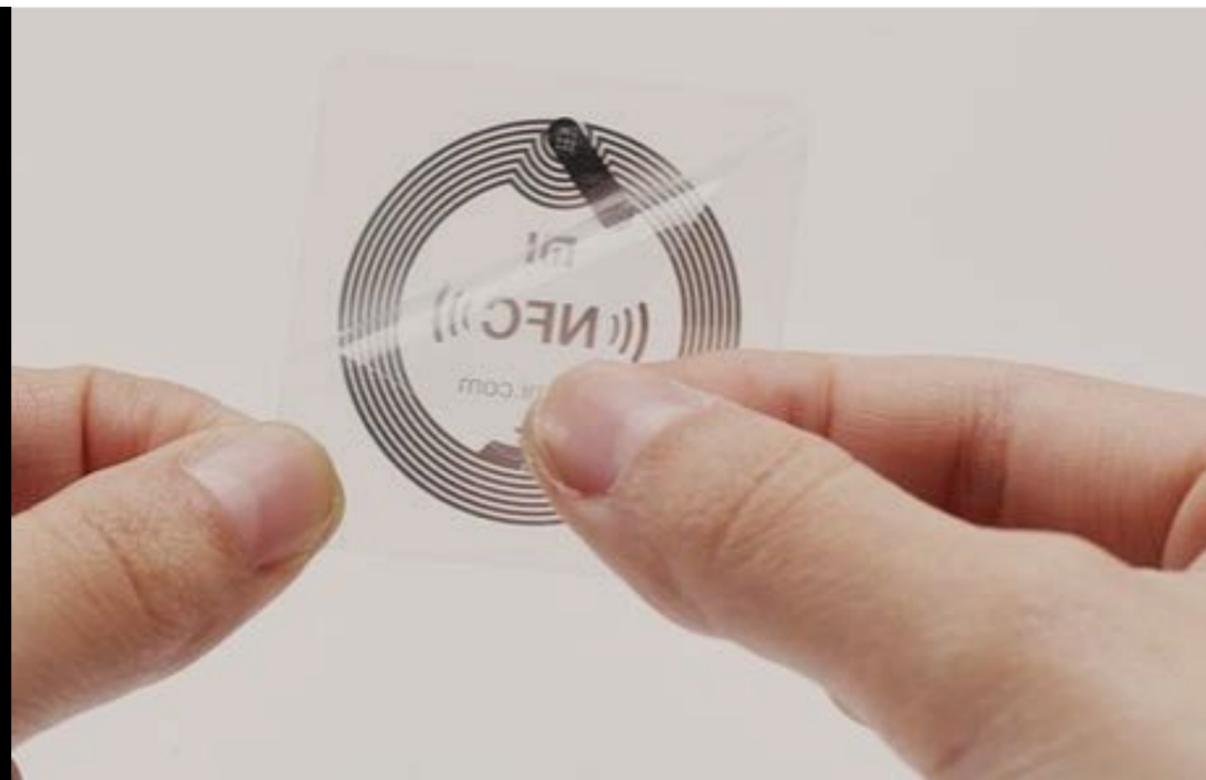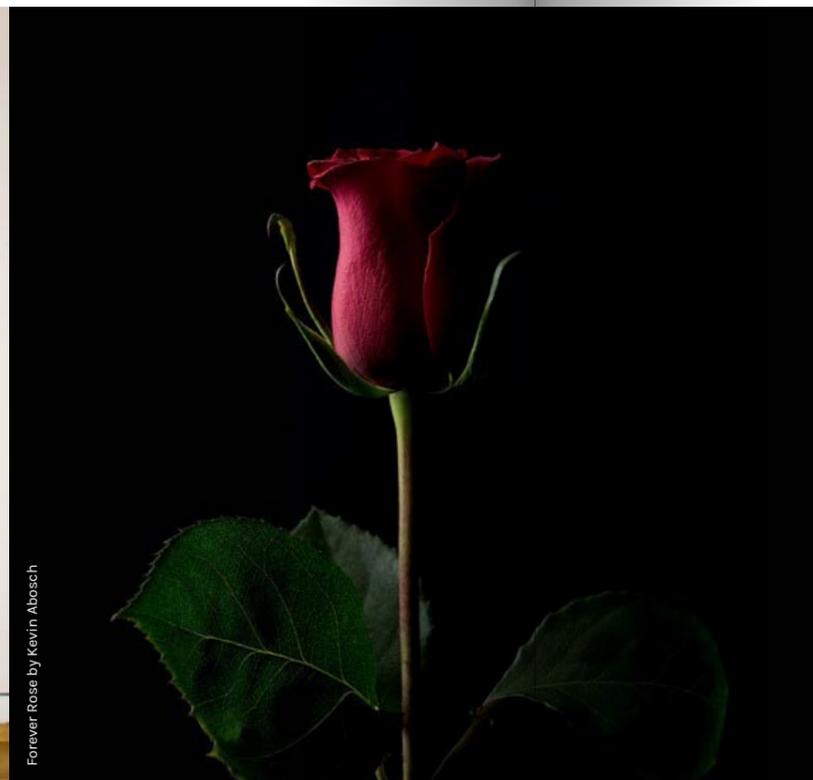Undoubtedly, there is much more to come in the future.

Forever Rose by Kevin Abosch

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