the art of social giving:

the role of online fundraising & community engagement
in local arts organizations

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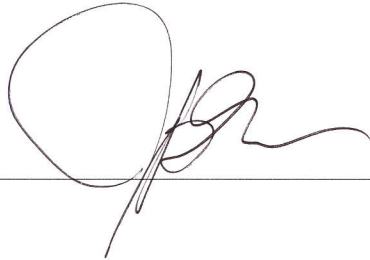Community Arts & Media Management
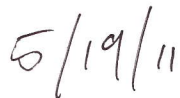
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ACKNOWLEDGEMENTS

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work experience

Community Outreach Coordinator, Cinema Pacific Film Festival (http://cinemapacific.uoregon.edu/)
Eugene, OR, January 2010-June 2011

Created and implemented a community outreach marketing plan; researched and solicited participation of university and community partners in programming and publicizing events; coordinated social media, mail, and e-mail outreach to university and community organizations, academic departments, and online networks; produced educational materials to circulate to area teachers and students; coordinated ticket giveaways

Press/Marketing Assistant, Santa Barbara Contemporary Arts Forum (http://sbcaf.org/)
Santa Barbara, CA, June 2010-September 2010

A 40-hour/week internship: managed press contacts; composed and designed press releases; submitted event listings to local and national press; researched marketing opportunities; aided in advertisement and flyer design; assisted in website management; established online analytics system of documentation; maintained eTapestry membership database; produced press PDFs for our digital media book; managed social media (Facebook, Twitter, YouTube); developed a membership drive promotional campaign

Resource Development Assistant, Lane Arts Council (http://www.lanearts.org/)
Eugene, OR, October 2009-June 2010

Searched for resources to sustain the new EcoArts program (specifically artist-lead-in-schools and community-based projects); searched for and contacted potential partners; outlined quantitative and qualitative data required to build relationships and develop proposals; analyzed requirements and expectations for each resource; performed full program analyses of completed residencies

education

M.S. Arts Management, University of Oregon, Eugene, OR, 2009-2011
Emphasis in Community Arts and Media Management with coursework in nonprofit management, grant writing
Research: *The Art of Social Giving: The Role of Online Fundraising and Community Engagement in Local Arts Organizations*

B.A. Art History, University of California at Davis, Davis, CA, 2005-2009
Phi Beta Kappa, Summer Abroad 2007, La Napoule, France

professional development

•Community Outreach Assistant, AFTA Arts & Economic Prosperity Study 4 (Eugene OR study), Spring 2011
•Volunteer, Digital Media and Learning Conference, March 2011
•Presenter, Inter/National Coalition for Electronic Portfolio Research Conference, February 2011
•Participant and Online Media Demonstrator, Oregon Arts Summit 2010: The Art of Adaptation, October 2010
•Graduate Research & Teaching Fellow, University of Oregon Arts & Administration Program, 2010-2011
•Secretary, Emerging Leaders in the Arts Network, University of Oregon chapter, 2010-2011 (http://aaablogs.uoregon.edu/elan/)
•Project Assistant, Arts & Administration Learning ePortfolio Project, University of Oregon
•Blogger, National Alliance for Media Arts and Culture (NAMAC)
•Webmaster, Associated Students of the University of California at Davis, 2008-2009

technical skills

•Mac/PC compatible
•Microsoft Office Suite 2008 (Word, Excel, PowerPoint)
•Adobe Creative Suite 4 (Photoshop, Illustrator, InDesign, Dreamweaver, Fireworks)
•iMovie
•eTapestry Donor Management System
•Constant Contact
•Familiarity with various social media and blogging platforms

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ABSTRACT

In my final Master's project, I studied both the practical and theoretical implications concerning the integration of social media and fundraising within arts organizations and how these implications encourage or detract from a sense of community. Of particular importance was the exploration into if and how online communities translate into offline communities and how the boundaries between the physical and virtual realms become blurred via online giving. The ultimate goal, then, was to examine the risks and the potential benefits that online media can provide arts NPOs in their pursuit for private funding. Does social media remain an exclusive bandwagon for arts organizations jump on in order to garner support from the select segments of the population that are "connected"? Or has it become an emergent platform for all arts organizations to consider incorporating into their fundraising repertoires?

KEYWORDS

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CHAPTER 1: INTRODUCTION

DEFINITIONS

NETWORKS: Individuals, groups, and/or organizations connected by a common interest or cause. Networks may or may not be location-based as well. The relationships that form through networks make it possible for communities to develop.

COMMUNITY DEVELOPMENT: Communities can form both online and offline. The formation of community occurs when people communicate with one another and eventually form a sense of community, which McMillan and Chavis (1986) define as feelings of membership, feelings of influence, integration and fulfillment of needs, and shared emotional connection. In addition to a shared emotional connection, there may also be an affinity and/or mutual location required for a community to develop, though neither of these aspects are necessary, nor is one valued more over another.

COLLABORATION: I define collaboration in the context of social media applications that allow content to be user-generated. Specifically in terms of social media fundraising, virtual communities form that foster collaboration among organizations and their donors. Donors become just as much a part of the organizations' marketing and development team as the organizations themselves.

ENGAGEMENT: When communities become interested and invested in a particular cause. People may engage by donating money, promoting a fundraiser, or attending a program or event. Of

interest to me is how communities engage online vs. offline and how online and offline

engagement relate to or influence one another.

INTEGRATION: For the purposes of this study, I refer to integration as the act of organizations

incorporating both traditional media and social media into their operations. I look to Henry

Jenkins' (2006) idea of media convergence that explains that we (in the case of this study, read:

arts organizations) cannot focus solely on technology anymore. Instead, we need to look at how

people today tap into a variety of different media and for what purposes in order to understand

our relationship with technology more fully. This becomes increasingly important as people

spend more time on the Internet, and organizations need to keep up with their patrons' lifestyles.

PROBLEM STATEMENT

While there has lately been a surge of interest in new media and technologies in the arts, oftentimes society's obsession with technology causes us to forget art's primary role as a conversation starter and community builder. In their green paper for Americans for the Arts, *The Future of Digital Infrastructure for the Creative Economy*, Fractured Atlas, Future of Music Coalition, and the National Alliance for Media Arts and Culture (NAMAC) (2010) assert that technologies like the Internet have benefitted the arts and cultural sector by employing organizations with new levels of connectivity.

One way that this sector has taken advantage of these new modes of communication is in its fundraising efforts. In the past, most non-federal arts organizations have rarely been able to rely on government funding and have thus survived on private donations alone. Reliance on outside funding remains a problem for arts and culture organizations; they now must look for new ways to reinvigorate current patrons, as well as to attract new patrons. In recent years, these organizations have begun to look to technology as a gateway to potential donors. While some research has been done on the effect of Internet technology on fundraising in general, there exists little research on the use and outcomes of online fundraising within arts and cultural organizations. In particular, the role of community development and engagement in these organizations' online fundraising efforts is extremely underrepresented in related research.

Arts organizations will benefit from this study by reviewing this strategic critique on integrating new media into fundraising efforts. This will allow them to obtain successful fundraising results that are not just purely monetary. As strategist Steven Love notes, "Integration is the new watchword for today's nonprofit organizations" (Hart, 2005, p. 163). In

today's culture, integration with regard to online marketing plans will likely imply the use of web 2.0, and arts organizations need to be comfortable enough with these tools to be able to use them effectively. No longer can these organizations simply open a Twitter account; they must know how to compose tweets that will not only bring in money, but also engage the community and encourage the development of offline commitments.

When organizations use social media to raise money, they blur the boundaries between the physical and virtual realms. Social media is democratizing because it enables both communication and collaboration beyond geographic barriers (Lai & Turban, 2008). "As the field becomes more and more decentralized and the old infrastructure gatekeepers start to lose their power, new technologies and networks present us with seemingly unlimited choice and flexibility. This, in turn, allows us to carve out a new and vital public space that serves the needs of communities rather than corporations" (Fractured Atlas et al., 2010, p. 1). Donors in the arts have been shown to be more consistent in their relationships with NPOs, which makes virtual communities even more promising for arts fundraising. However, there are still risks associated with online fundraising. For example, in most cases, the benefits are intangible (Lai & Turban, 2008). While this may not seem to be an obvious risk, it can become one; if organizations cannot see the benefits of a fundraising effort, they are more likely to suspend the effort rather than wait to see what good may come of it. Organizations may be wary to justify spending time and human capital- and in some cases, monetary capital- on something that has no measurable result. As previously stated, what remains to be explored is the effect of online fundraising on arts organizations in particular and the link between strong communities already present in the arts and the growth in online communities.

CONCEPTUAL FRAMEWORK

The foundation for this project's framework below (also fig. 1) is three-fold; nonprofit arts organizations, their donors, and their social media tools must all work together in order to achieve a balance in online fundraising. What holds the three entities together is the network, which in this case serves its purpose as a social network. The network acts as a structure that connects various entities through common ties, such as a passion for the arts. They can bring out donors' interests that an organization may not have previously known to cater to. Social media starts these conversations between arts organizations and their donors and thus acts as a network-builder of arts supporters and funders.

Community
Engagement

Physical   Virtual

How are arts organizations engaging
with social media as a fundraising
tool to build community?

networks

Arts NPOs   Donors   Social Media
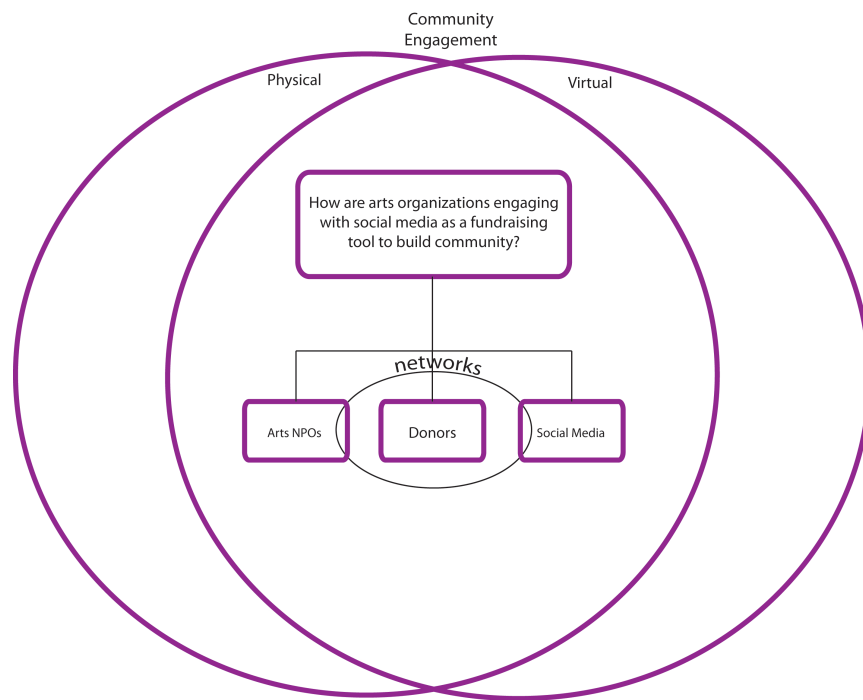
Donors are the largest entity of my foundational framework because ultimately no fundraising efforts by any organization can succeed without the cooperation and collaboration of its donors. The overarching and encompassing link of the framework is community engagement because when the foundational concepts align, they create a sense of community. However,

communities exist in both the physical and virtual realms. The network is the factor that bridges the physical and the virtual by bringing these different communities together and engaging them. If online giving communities reside purely on the web, they fail to provide tangible and lasting support to the organization offline. No amount of online support can compensate for a lack of physical connection. There exists an opportunity for increased engagement, but one that requires a blending of these two realms.

In order to assess the value of their online fundraising efforts, arts organizations are beginning to track their donors' engagement with the community. However, while social media analytics tools allow for easy tracking of online engagement, offline engagement proves more difficult to measure. For this reason, networks are also extremely vital to arts organizations' evaluation strategies because the organizations can communicate with these networks both online *and* offline. At the same time, with the emergence of mass social media into the public sphere, one now has to evaluate the role of anonymity in community engagement and if it makes virtual communities any less authentic than physical, face-to-face communities.

RESEARCH QUESTION

      The purpose of this study is to examine how arts organizations engage with social media as a fundraising tool to build community. Previous literature has looked at recent fundraising trends and the distinction between online and offline communities as separate entities, yet they must be observed in tandem to discover how organizations work with certain fundraising tools to build these communities. Key ideas raised in this observation are networks, community development, collaboration, engagement, and integration.

MAIN RESEARCH QUESTION: How are arts organizations engaging with social media as a fundraising tool to build community?

METHODOLOGICAL PARADIGM

      For this study, I used qualitative methodology. While I used a good amount of quantitative data, as the study required the use of fundraising and social media usage statistics, a qualitative method recognizes the need for alternative ways of producing and interpreting knowledge (O'Leary, 2010). Thus while my research is fact-based, my findings show how these facts represent the less tangible characteristics of community engagement.

      I took both a constructivist and interpretivist approach to my work. The constructivist paradigm allowed me to examine social behaviors and was particularly useful when I looked at how virtual communities translate into physical communities. The interpretivist paradigm allowed me to rely on naturalistic methods such as interviews, which "ensure an adequate dialog between the researchers and those with whom they interact in order to collaboratively construct

a meaningful reality" (Cohen & Crabtree, 2006). A qualitative methodology provided me with the opportunity to engage with and become immersed in the reality of online giving and discover the social complexities that it implies (O'Leary, 2010).

BIASES & LIMITATIONS OF STUDY

As an avid social media user and Millennial, I had a strong personal bias as a researcher on the topic. In all of my research, I strive to find the benefits of technology in the arts rather than the disadvantages or inconsistencies. However, since I hoped to apply this study to actual arts organizations and their development plans, I wanted to provide them with valuable information and thus avoided being overly optimistic. For this reason I do not believe that my bias compromised my findings.

Not all arts organizations, especially smaller ones, are using social media to fundraise. My two case studies do not represent the characteristics of an entire field. Additionally, both of my case studies are in the same region of the United States and thus only provide a snapshot into the role of social media fundraising in this county. I do not claim to know or cover everything there is to know about arts-based social giving, however I do believe that this snapshot provides a strong example for other arts organizations to follow in the future.

RESEARCH STRATEGY

Given the constantly evolving field of technology in the arts and of online fundraising in particular, the most logical way to collect current data for this research was through the case study. John Gerring (2004) defines the case study as "an intensive study of a single unit for the purpose of understanding a larger class of (similar) units" (p. 342). Due to the independence of case study theory building from prior literature or past empirical observation, case studies are appropriately suited for research areas with little existing theory (Eisenhardt, 1989). A series of qualitative case studies helped me to pinpoint specific trends and cross-case patterns in online fundraising efforts today, as well as to locate leaders in the field that may provide a best practice model for other organizations to follow. For this study, a combination of quantitative and qualitative data worked well:

> Quantitative evidence can indicate relationships which may not be salient to the researcher. It also can keep researchers from being carried away by vivid, but false, impressions in qualitative data, and it can bolster findings when it corroborates those findings from qualitative evidence. The qualitative data are useful for understanding the rationale or theory underlying relationships revealed in the quantitative data […] (Eisenhardt, 1989, p. 538)

This combination of sources gave my study depth and allowed me to understand all of the dynamics present within an institution's development efforts.

Methods of data collection I used for this study were external observation and interviews. Before I became immersed in the sites of study, it was important to observe their online fundraising efforts from an outsider's perspective- from the perspective of a potential donor. Interviews with these organizations' leaders provided me with information about their motivations behind their fundraising efforts and how they measure their successes and failures.

Benefits to interviewing staff members are the development of rapport and trust, access to rich

qualitative data, and flexibility in structure (O'Leary, 2010).

      Prior to beginning my case studies, it was also important to review the research of several

key informants in the field of social media marketing and fundraising. These key informants

aided in the development of case study interview questions, provided a primary source of

qualitative data, and confirmed the authenticity of previously gathered data (O'Leary, 2010). In

the case of my research study, I looked for experts who are in the process of writing books or have

written books on the topic. Those who currently blog about the topic were of vital importance

due to the blogging platform's instant gratification and ability to shape emerging trends. Since

the research in the field is minimal, these experts have the most up-to-date insider information

and projections for the future of the field.

CHAPTER 2: LITERATURE REVIEW

The primary goal of my comprehensive literature review was to explore how a sense of community is formed via online fundraising, and how recent fundraising trends are currently affecting this sense of community.

DEVELOPMENT OF ONLINE COMMUNITIES

This particular literature review subsection outlines the scholarly perspectives on the formation of online communities. Howard Rheingold (1993) describes virtual communities as "social aggregations that emerge from the Net when enough people carry on those public discussions long enough, with sufficient human feeling, to form webs of personal relationships in cyberspace" (p. 5). Online community networks began in the 1980s with electronic community bulletin board services and have continued to expand as the Internet has become more prevalent in society and Internet technologies have become more advanced. With this new- as in the last three decades- age of information comes a tension between context and ideals that complicates the notion of community. Online networks have three main goals: a focus on local information, a commitment to providing residents access to and the ability to send information on the Internet, and a concern for building community (Marx & Virnoche, 1995). The "freedom from the constraints of place" (Hampton, 2004, p. 218) that the Internet provides gives users the opportunity to explore facets of their identities and interests that were previously repressed or lacking in critical mass. Clive Thompson's term social proprioception is applicable here, since he defines it as a phenomenon that "tells us where the nodes of our community are and provides a sense of connectedness to and awareness of others without direct communication" (The New Media Consortium, 2007, pp. 2-3).

McMillan and Chavis (1986) describe four dimensions within their sense of community

(SOC) framework: feelings of membership, feelings of influence, integration and fulfillment of

needs, and shared emotional connection. In both the physical and virtual realms, neighborhoods

only become communities when SOC and community behaviors exist (Blanchard & Markus,

2004). In terms of online communities, there is still some uncertainty:

> What we do not know from the literature is whether the processes of [sense of virtual
> community] SOVC cause SOVC feelings, whether the feelings cause the processes, or
> whether the feelings and the processes emerge together. McMillan and Chavis'
> theoretical model implies the last alternative. We propose that the processes come first. In
> our view, virtual community members begin enacting community-like behaviors (e.g.,
> helping and support) and processes initially in order to achieve some other goal (e.g., to
> share information about a hobby). (Blanchard & Markus, 2004, p. 69)

Some theorists (Haase et al., 2001) contend that perhaps online interactions are inferior to face-

to-face interactions because the Internet competes for time one might give to other activities and

alienates people from physical interactions. The Internet has the potential to foster new

complexities of contemporary society that create new community-related problems (Marx &

Virnoche, 1995). However, when virtual communities have leaders that can create a conversation

and provide public communication, they begin to develop a culture and norms (Blanchard &

Markus, 2004).

Social capital is defined as these "features of social organization such as networks, norms,

and social trust that facilitate coordination and cooperation for mutual benefit" (Putnam, 1995, p.

665). Robert Putnam (1993) uses his theory of social capital to show how decreasing community

participation and civic engagement influence a decline in institutional performance. When

community participation and civic involvement lessen, communities fail to operate properly. It is

possible, argue others (Blanchard & Horan, 1998), that both social capital and civic engagement

will actually increase when virtual communities are able to develop around physical communities

and/or when they are able to foster additional communities of interest:

> Putnam's theory of social capital (1993) would argue that this dispersal of social networks
> would decrease social capital since it is dense social networks that facilitate the norms of
> reciprocity and social trust. However the dispersion of one's network is more likely to
> occur when an individual primarily participates in geographically dispersed
> virtual communities of interest and not physically based ones. Physically based virtual
> communities would increase the chances of overlapping with [face-to-face] communities.
> (p. 297)

Virtual communities can thus counteract this trend of declining social capital and can benefit

face-to-face interactions and physical communities. To describe this tendency, Marx and

Virnoche (1995) define virtual extensions as forms of computer-mediated communities whose

members move in and out of a shared physical interaction space. Whenever computer-mediated

communication technologies become available, they inevitably build virtual communities due to

both a hunger for community and the disappearance of informal public spaces from our physical

lives (Rheingold, 1993).

Rheingold (2002) elaborates on this idea in a later publication with his discussion of

"smart mobs." He says:

> Smart mobs consist of people who are able to act in concert even if they don't know each
> other. The people who make up smart mobs cooperate in ways never before possible
> because they carry devices that possess both communication and computing capabilities.
> [...] When they connect the tangible objects and places of our daily lives with the Internet,
> handheld communication media mutate into wearable remote-control devices for the
> physical world. (xii)

Rheingold notes that public spaces and social geography are changing, as people are spending

more time talking with people who are not with them physically. While some of these changes

may be detrimental to face-to-face connections, many, he argues, will benefit the public good. It is

this idea of a smart mob culture that has given rise to digital networks and has thus established a basis for much online fundraising today.

NETWORKS & THE RISE OF SOCIAL NETWORKING

There is a new movement on the rise called network culture. Kazys Varnelis (2008) explains, "In contrast to digital culture, under network culture information is less the product of discrete processing units than the outcome of the networked relations between them, of links between people, between machines, and between machines and people" (p. 146). Both physical and virtual communities are formed by networks. Social networks are complex relationships that stem from personal networks to friendship structures, families, associations, and finally to entire communities. These social networks then help to shape public opinion and influence (Friedland et al., 2006). One way to contextualize early social networks is by discussing the term "structure of feeling," which is described as something operating in the least tangible parts of human activity and that which comes to define "the culture of a period" (Williams, 1961, p. 64). All communities possess a structure of feeling, because all communication depends on it. As members of a particular community- online or otherwise- join together for a common cause, they begin to form such networks.

The rise of technology has made networks more centralized, allowing for the introduction of new tools for communication (Castells, 2000). Mizuko Ito (2008) uses the term publics to describe these networks as opposed to audiences or consumers, both of which assume everyday media engagement as passive; the term publics, she says, makes networks sound more engaged.

Networked publics are then "linked set[s] of social, cultural, and technological developments that

have accompanied the growing engagement with digitally networked media" (p. 2).

Social media is a set of online tools that encourages two-way conversations among

people, as well as between people and organizations (Fine & Kanter, 2010). The social media

"revolution" began in 1999 with the advent of online music-sharing websites like Napster, when

the power shifted away from the music companies to their listeners. Today, social media falls

into three categories, or roles: conversation starters, collaboration tools, and network builders

(Fine & Kanter, 2010). Social networking sites, like Facebook and Twitter, became a cultural

phenomenon in 2006 (Lai & Turban, 2008). However, social media experts (Fine & Kanter,

2010) agree that social media is not a trend, due to increasing access to online and mobile

technologies. Social networks are changing the way organizations operate and relate to their

patrons and potential donors:

> Envisioning oneself and one's organization as the center of the universe with other people
> and organizations circling around it- providing it with funds, attention, and volunteers as
> needed- is at odds with a world energized by social media and connectedness […] [now,
> organizations] strengthen and expand these networks by building relationships within
> them to engage and activate them for their organizations' efforts. (Fine & Kanter, 2010, p.
> 25)

Social media is thus creating a dialogue between people and organizations that can benefit and

drastically change many organizational activities, including fundraising.

FUNDRAISING TRENDS

Donors to arts organizations are more likely to consume the services of that organization,

as compared to donors of nonprofit organizations (NPOs) in sectors outside of the arts and

culture (Jacobs & Marudas, 2007). Therefore these donors are more likely to remain consistent

in their giving once they establish a relationship with a particular NPO. Additionally, especially

in the arts, program spending ratios have no effect on donations, so arts organizations do not

have to incorporate their impact on other organizational decisions (Jacobs & Marudas, 2007).

This puts arts NPOs in a unique situation that allows them to factor fundraising efforts into all

activities without fear of losing money or customers. Evidence does not show that the pursuit of

funding undermines the distribution of mission-driven services in nonprofits that rely on private

donations (Hughes & Luksetich, 2004). Certain researchers (Hughes & Luksetich, 2004) argue

that the uncertainty of funding has motivated arts NPOs to take on a more cautious approach to

budgeting:

> The ability of newer, smaller organizations to replace government funds is weaker, in
> which case funding issues will have a much greater impact on budgets and expenditures.
> The volatility and variability among the smaller, emerging nonprofits makes it extremely
> difficult to isolate the impact of changes in government support on the success of such
> organizations. The uniqueness and turnover of the entire nonprofit sector make it
> impossible to generalize how changes in funding will affect each individual organization.
> (p. 218)

Even still, arts NPOs must be able to keep up with the rapid and permanent technology-

driven changes that fundraising continues to undergo. National advocacy campaigner and

author Richard C. McPherson (2007) notes three main trends that are changing charitable

giving today. The first is the democratizing of media, meaning the move *away from* editors and

toward the public deciding what information is worthy of attention. The second trend is the

democratizing of philanthropy, meaning that people expect a say in how their money is used.

McPherson says, "Nonprofit organizations have historically served as filters, deciding which

funding priorities saw the light of day; they will now have to add the role of advisor and advocate,

presenting programs whose fate will increasingly be decided by a marketplace of donors armed

with the ability to find information fast and compare notes with others" (p. 5). The final trend he

cites is the consumer's relentless demand for convenience. Since we are a nation of multitaskers

and since charity is not the first thing on everyone's mind, it must compete with the demands and

pleasures that already occupy our lives.

Currently the majority of fundraising efforts are optimized for Matures, or those born

before 1945 (Bhagat et al., 2010), and since this segment is shrinking, NPOs need to look for

ways to incorporate Baby Boomers, Gen X, Gen Y, and Millennials into their cause marketing

tactics. Social networking accounts for only 5% of all giving. Gen X members use social

networking to donate 6% of the time, and Gen Y members use these communication tools 9% of

the time, yet 47% of all generations believe that social media is an appropriate channel for

soliciting donations (see fig. 2, 3 for complete details).

Where social media fundraising becomes ambiguous is in the way donors use the various

tools. Some donors may acquire information about a specific NPO via one channel yet donate

via a different channel. A donor may learn about a cause from something that a friend posts on

Facebook or Twitter, only to then physically go to the organization to offer a cash donation. In

order to work successfully, social media must be part of a multichannel strategy that includes

traditional, offline fundraising techniques (Fine & Kanter, 2010). Therefore, with social media,

causation becomes difficult to track. The importance, then, lies in the influence of social media

on fundraising rather than the tangible, economic impact it has on fundraising.

Studies (Bhagat et al., 2010) show that younger donors are much more random and peer-

motivated in their giving techniques than older generations that tend to plan their donations in

advance. These younger donors base their giving choices on the person who does the asking (i.e.

their friends) or their emotional reactions to the media. Yet NPOs direct the majority of their

cause marketing toward direct donor engagement rather than peer or media influences. Word of

mouth (WOM) marketing is critical to donation solicitation, and social media platforms allow

greater means to spread the word than traditional direct mail platforms. "And the psychic benefit

that donors, particularly Gen Y and X, get from promoting the causes they care about to their

network, help you build a relationship with them where they feel as if they make a difference"

(Bhagat et al., 2010, p. 13).

WEB 2.0 FUNDRAISING

        Within the new realm of web 2.0, referred to by Ito (2008) as "sophisticated

infrastructures for social exchange," (p. 1) these virtual extensions are becoming more apparent

and important for organizations' cause marketing techniques. Although cause marketing in the

arts has been in use for more than three decades now, over the past several years there has been

an influx of what Internet scholar Ted Hart (2005) terms ePhilanthropy, or digital/online giving.

He says, "ePhilanthropy is the building and enhancing of relationships with volunteers and

supporters of nonprofit organizations using the Internet. It includes the contribution of cash or

real property or the purchase of products and services to benefit a nonprofit organization, and the

storage of and usage of electronic data and services to support relationship building and

fundraising activities" (p. 2). Rather than taking the place of traditional fundraising methods, he

notes, online giving actually adds a new dimension of efficiency and integration with offline

methods. However, as Cone Inc.'s executive vice president of Cause Branding, Alison DaSilva,

observes, "Right now […] organizations are spending too much time chasing the latest

technology rather than applying the same diligence as they do for their offline marketing and fundraising efforts" (Cone, Inc., 2009, p. 1). While online tools can help increase the scale of organizing efforts without raising costs (Kann & Linn, 2008), the cheap and easy advantage of online giving does not always benefit an organization if it employs new media only for those reasons.

In web 2.0 environments like social media, content is user-generated, and there is a greater chance of collaboration among virtual community members (Lai & Turban, 2008). Online communities- specifically consumption-related online communities- form when WOM social network relationships are developed (Broderick et al., 2007). These WOM social network relationships are clear examples of virtual extensions, made more possible by the user-generated nature of web 2.0 and social media. "Social network theorists hold that individual, group, and organizational behavior is affected more by the kinds of ties and networks in which actors are involved than by the individual attributes of the actors themselves (Haythornthwaite, 1999)" (Broderick et al., 2007, p. 3). The value that members place on the organization, then, stems from the social links formed via the organization rather than from the organization itself. WOM marketing is critical not solely to donation solicitation, but to any sense of community. However, "To determine the flow and nature of WOM in online communities, it is critical to (a) explore whether and how the constructs of tie strength, homophily, and source credibility differ to their offline counterparts and (b) to ascertain the impact on the nomological net of relations between these constructs" (Broderick et al., 2007, p. 6).

To more fully comprehend the relationship between communities and social media, it is important to look at how groups form within a web 2.0 environment. Blogger and Internet

marketing specialist Tamar Weinberg (2009) describes marketing to groups in social media as

emphasizing the collective rather than the individual and bringing a greater sense of community

to traditional philanthropy. She explains: "Communities exist in different shapes and sizes

throughout the Internet, and people are talking among themselves. It's the job of social media

marketers to leverage these communities properly in order to effectively communicate with the

community participants about relevant […] offerings" (p. 4). Values of web 2.0 social groups

include friendship, democratic participation, viral promotion, innovation in assembly, and

cooperation and collaboration. Web 2.0 has the ability to tap into users' collective intelligence.

Data is available in new ways, users are able to own data, and anyone can be a developer due to

the accessibility of lightweight programming tools (Lai & Turban, 2008).

> According to Coleman (1990), a social networking site is a 'constructed social
> organization'. There is both a macrogroup, created by the corporate actor who designed
> it, and then there is a collection of micro-groups formed by the users. Trust is both a
> micro- and a macro-level phenomenon in which there is an interplay among actors who
> decide to place trust in another actor or break someone else's trust. (Lai & Turban, 2008,
> p. 397)

Lai and Turban (2008) describe financial exchanges as a perfect example of social networking

relationships because they incorporate a multitude of different relationships in one transaction.

Technology is not an external force in these relationships, however, but instead an embodiment

of social and cultural structures influenced by existing social groups (Ito, 2008).

Even if the Internet does allow for greater access despite its lack of complete availability

and accessibility, technology still cannot replace the physical and emotional components that are

imperative in the arts. The arts are about feelings and about being a part of something. A white

paper by the New Media Consortium (2007) explains that while the ease of transitioning

between different forms of media allows online communication channels to more inclusive, this

ease "can be at odds with the desire for a deep, sustained interaction" (p. 5). While technology can

benefit arts organizations, it should be integrated with older media and/or offline methods to

reach its full potential.

CHAPTER 3: CASE STUDY DATA

CASE STUDY SELECTION

For the purpose of this study, I sought out arts organizations that have implemented comprehensive social media fundraising strategies that also have missions with an emphasis on the local community. My goal was to find out if and/or how these local communities were affected by online fundraising, and vice versa. I focused my attention on two organizations in order to document a range of experiences and results, as well as to compare and contrast the effects of online fundraising methods through different social media applications. It was also important that the two organizations did use one of the same applications in order to better analyze their divergent results.

CASE STUDY 1: YERBA BUENA CENTER FOR THE ARTS, SAN FRANCISCO, CA

HISTORY

The Yerba Buena Center for the Arts (YBCA) is part of San Francisco's Yerba Buena Gardens complex, alongside a number of other cultural centers such as the Metreon, the Zeum art and technology museum, and the Moscone Convention Center. Named in 1835 when the English family of William A. Richardson settled in this area, the phrase Yerba Buena means "good herb" in Spanish, after the wild mint that grew in the surrounding hills at the time of the family's settlement. In the name of the United States of America, Captain John Montgomery took possession of the Yerba Buena settlement on July 9, 1846. However, six months later, Mexican General Vallejo offered a portion of his property holdings to the settlers in exchange for naming the town after his wife Francisca; the entire settlement was then renamed San Francisco. (Yerba Buena Gardens, 2004)

Over a century later in 1980, the San Francisco Redevelopment Agency (SFRA) began plans for a new neighborhood that would be the namesake of the early settlement, Yerba Buena. This then rundown neighborhood would, the agency hoped, transform into an urban oasis featuring open spaces, housing, retail and cultural institutions, and a convention center. YBCA was the initial cultural complex of the project to be developed, after years of community planning and discussions with cultural, educational, and civic leaders, in addition to many Northern California artists. The initial mandate of the center was to "feature culturally diverse, community-based, national and international contemporary interdisciplinary arts, culture and entertainment" and to "participate in experimentation, change and the discourse and debate between the arts and public life" (Yerba Buena Center for the Arts, 2011d).

YBCA was incorporated in 1986, originally as Yerba Buena Gardens Cultural Center, Inc., under an operating agreement that made the SFRA responsible for supporting the operations, security, and maintenance of the facilities and YBCA responsible for raising funds for its artistic and educational programming through both contributed and earned income. YBCA opened its doors to the public in conjunction with the launch of the Yerba Buena Gardens complex in October 1993. (Yerba Buena Center for the Arts, 2011d)

MISSION

According to its website, YBCA "presents contemporary art from the Bay Area and around the world that reflects the profound issues and ideas of our time, expands the boundaries of artistic practice, and celebrates the diversity of human experience and expression" (Yerba Buena Center for the Arts, 2011e). Its vision is as follows:

> Yerba Buena Center for the Arts aspires to be a center of creativity within the Bay Area; one that is recognized globally and locally for its dedication to artistic innovation, its imagination in the exploration of ideas and its sustained commitment to creatively engaging our community in the contemporary art experience. Inspired by living artists, we seek to create through them and with them a fully integrated center of artistic inquiry that embraces diverse aesthetics and ideas. We are courageous in pursuit of our aspirations, bold in carrying out our work and fearless in our commitment to place contemporary art at the heart of community life. (Yerba Buena Center for the Arts, 2011e)

In keeping with its commitment to new art and expression, YBCA prides itself on five core values. Its highest value is innovation and risk, followed by diversity and inclusion, engagement and interactivity, collaboration and cooperation, and excellence and rigor.

PROGRAMMING & COMMUNITY ENGAGEMENT

YBCA was created on the European model of *Kunsthalls*, meaning it has no permanent art collection. The center has two landmark buildings that feature 12,000 square feet of gallery spaces, a "Forum" spaces, a 94-seat film and video screening room, and the 750-seat Novellus Theater. In an attempt to bridge community aesthetics and pop culture/contemporary art and an effort to connect art and community life, YBCA hosts hundreds of exhibitions, screenings, performances, and community engagement programs year-round. Each year of a quarter of a million people attend one or more of these events. (Yerba Buena Center for the Arts, 2011d)

Every year YBCA selects four "Big Ideas" that act as overarching themes for its programming that year. These ideas serve as portals that help to forge a relationship between contemporary art and the world at large. In 2011, YBCA's Big Ideas include DARE: Innovations in Art, Action, Audience; ENCOUNTER: Engaging the Social Context; REFLECT: Considering the Personal; and SOAR: The Search for Meaning. (Yerba Buena Center for the Arts, 2011b)

Community is of primary importance to both the organization's mission and programming. Many exhibitions and performances feature local artists. YBCA has close connections with various other community organizations and oftentimes co-sponsors or co-presents events with community partners. In addition to its artistic programming, YBCA has three community engagement programs that exist year-round (Yerba Buena Center for the Arts, 2011c). Art Savvy is an interactive program that consists of post-gallery tour discussions and contemporary art education workshops. Young Artists at Work (YAAW) is a paid artist residency program for San Francisco area public high school teens during which they work

under the guidance of master artists and attend workshops and a weekly Art as Activism life skills class. YBCA: YOU is the most recent programming addition to the organization, which began in March 2011. YBCA: YOU provides the visitor a free all-access pass to all of YBCA's programs and events, along with an "aesthetic coach," (Yerba Buena Center for the Arts, 2011f) someone to lead him or her on tours, answer questions, and generally help the viewer to understand the art presented. Through this program, YBCA visitors are able to develop a self-curated and custom-tailored plan that allows them the chance to get the most out of their experience.

USE OF SOCIAL MEDIA

YBCA maintains a robust online presence, specifically in terms of social media. The organization recognizes the importance of social media as a community engagement tool, as it has a dedicated staff person, a New Media Manager, whose sole responsibility it is to manage all social media applications. Aside from its website, which re-launched in January 2011 with a new design and more user-friendly aesthetic, YBCA utilizes Facebook, Twitter, and YouTube regularly as a way to update fans and followers on the latest news and programming. It has a Foursquare account that it uses for marketing offers in addition to general visitor location-based check-ins. YBCA also has a page on ArtBabble (fig. 4), a video-sharing website that fosters discussion about art among users. It uses this site as a way to distribute monthly video newsletters that include curator and artist interviews, YBCA previews, and highlights from past parties and events. The ArtBabble site also allows YBCA to post videos that introduce and explain each of its Big Ideas, as well as to launch viral video marketing campaigns.

The local community is extremely important to YBCA, and this is emphasized through its use of social media. YBCA maintains a conversation with other local arts organizations on Twitter. On several occasions, the social media managers at eight San Francisco arts organizations, such as the San Francisco Museum of Modern Art (SFMoMA) and the Contemporary Jewish Museum, have worked with YBCA to promote shared member days, called Member for a Day, through Facebook and Twitter. On these days, the eight institutions offer special rates or perks for visitors who are members of any of the other participating institutions. During the day, YBCA tweets comments about and pictures from the other institutions' exhibitions: "Holiday surprise from @ybca @sfmoma @jewseum! MEET US at 3rd & Mission @ 1 PM for FREE TICKETS! Museums = cure for awkward family time" (C. Jewish Museum, 2010) (fig. 5); "Track us down with @sfmoma & @jewseum on our #museumbender today and get discount memberships & swag! Watch this space..." (YBCA, 2011) (fig. 6).

In the past several years, YBCA has begun to look to social media as a membership campaign and fundraising tool. Before it began its own fundraising endeavors, however, YBCA participated in the Chase Community Giving competition through Facebook that awarded grants to nonprofit organizations based on popular vote. Two of the staff members who work most closely with YBCA's current social media fundraising efforts are Membership Manager Emily Lakin and Natalia Soriano, the Development Manager of Major and Planned Gifts. In speaking with Soriano (personal communication, January 25, 2011), she explained that the main motivation behind her first online fundraising effort in December of 2009, using the website Network for Good (fig. 7), was that the organization's website could not support online

donations at that time. Network for Good is a website that allows organizations to set up profiles

from which they can solicit online monetary donations. While there is no charge to set up the

feature, the site does charge a 3% fee for every donation, which the donor may or may not elect to

cover. If the donor does not cover this fee, the organization incurs this cost (N. Soriano, personal

communication, February 14, 2011). Says Soriano, "For Network for Good, it was more just kind

of an on-off switch- just turning that capability on for YBCA [to receive] money and online

support" (personal communication, January 25, 2011). In just two weeks, YBCA received over

$3,000 in general online support from members and anonymous users alike. Since then, YBCA

has had a link to its Network for Good profile on the Support section of its website to solicit

general support year-round.

Lakin initiated online fundraising efforts on two social networking websites, Kickstarter

and Groupon. Kickstarter is a crowd-funding website through which people can pledge as much

or as little money as they want to a specific project. Each project has a funding goal and deadline

by which it must meet its goal. If a project does not meet its goal by the deadline, it does not

receive any funding. According to the Kickstarter website, this all-or-nothing funding model

"protects everyone involved. Creators aren't expected to develop their project without necessary

funds, and it allows anyone to test concepts without risk" (Kickstarter, Inc., 2011). YBCA used

Kickstarter to raise $7,000 for a project called The Anniversary Print (fig. 8), a weeklong

printmaking master class in commemoration of the fifteenth anniversary of its YAAW program.

The project would result in fifteen student-designed silkscreen prints, as well as one

commemorative print done by all of the students in collaboration with the master artist Josefina

Jacquin. Donated funds for the project would go toward time with the master artist, studio time

at the Kala Art Institute, printmaking materials, transportation, and shipping fees. Ultimately this project did not meet its funding goal, and its backers pledged a total of only $3,971.

In August 2010, YBCA worked with the website Groupon as part of an acquisition strategy to gain new members (fig. 9). Groupon is a website that offers a daily deal on things to do, see, and eat in specific cities or regions. According to its website, "With so many options, sometimes the easiest thing is to go to a familiar restaurant, or just stay at home and watch a movie. As a result, we miss out on trying all the cool things our cities have to offer. By focusing on one good or service each day, Groupon makes it simple. And by leveraging [a] framework for collective buying, Groupon is able to offer deals that make it very difficult to say no" (Groupon, Inc., 2011a). However, a deal is not "tipped" until a certain number of people purchase it. For its one-day deal, YBCA offered three discounted level options for a one-year membership. Prices ranged from a $65-value membership for $32 to a $300-value membership for only $150. The deal was tipped, as it exceeded its goal of 150 purchases.

While YBCA has been in operation for over a decade and had already established an extensive foundation of patrons, this is not the case for all arts organizations that launch social media fundraisers. I contrast YBCA's efforts with those of the Dill Pickle Club, a much newer organization with much less infrastructure. In doing this I aim to gain a broader perspective of the varying reasons behind why nonprofit arts organizations look toward these new types of fundraisers and what kinds of outcomes they strive for.

CASE STUDY 2: THE DILL PICKLE CLUB, PORTLAND, OR

HISTORY

The Dill Pickle Club, a nonprofit corporation working to obtain 501©(3) status, was started in Portland, Oregon in 2009 by Director Marc Moscato. The organization's namesake comes from a legendary Jazz-age Chicago speakeasy that served as a meeting ground for musicians, authors, and activists of the time. In an attempt to save his club from the Depression economy, Dill Pickle Club owner Jack Jones made a fundraiser out of selling self-propelled toy ducks that were intended to bring their owners good fortune (Moscato, 2011a). The duck character, named the Du Dil Duck, now serves as the logo for the Portland-based organization. While currently the organization does not have a physical space and holds all of its programs and events in spaces throughout the community, Moscato hopes to build a mobile structure for the Dill Pickle Club by the end of 2011. The structure would be based on the food cart culture of Portland and would act as a mobile tourist office that bikes around the city with the organization's publications. In two to three years, Moscato would like to see the Dill Pickle Club occupy a small storefront that would act more as an education resource center about urban studies in Portland and still less as an event space. (M. Moscato, personal communication, February 13, 2011)

MISSION

According to its website, the Dill Pickle Club "organizes educational projects that help us understand the place in which we live. Through tours, public programs and publications, [it creates] nontraditional and interactive learning environments where all forms of knowledge are

valued and made readily accessible" (Moscato, 2011a). The Dill Pickle Club is an entirely

volunteer-driven organization. It puts a strong emphasis on the local and localized history in all of

its endeavors due to its "shared belief in the vitality of community education and democracy"

(Moscato, 2011a) and a shared interest in culture, civics, art, and history.

PROGRAMMING & COMMUNITY ENGAGEMENT

All of the Dill Pickle Club's programming stems from an interest in exploring social

issues from multiple angles, and it achieves this through four distinct arenas: tours, lectures,

projects, and publications. While there are a number of tour companies in Portland, the Dill

Pickle Club has access to spaces that other companies may not have access to due to its mobile

nature. In turn, the nature of the all of the club's tours is ephemeral; they are all one-shot events.

Past tours include bike and bus tours of local African American public, tours of ghost towns of

Central Oregon, a bus trip around the Columbia Gorge to examine where its energy comes from,

and a walking tour of Portland's Chinatown, among others. All of the tours provide participants

and opportunity to explore specific neighborhoods or cultures through architecture, art, oral

history, and/or heritage. Additionally, all of the tours feature experts in the specific fields to help

guide participants through the experiences.

Due to Portland's inclement winter weather, the Dill Pickle Club only leads these field

trips in the summer months. In the winter months, so that the club can maintain year-round

programming, it hosts indoor public lecture series that too focus on place and culture of place. In

the winter of 2010, in association with PDX Pop Now!, it hosted a three-part dinner lecture

series called Northwest Passage that looked at the history of the independent music scene in

Portland.

As a way to get people to engage with the material presented in the tours and lectures, the

Dill Pickle Club does various projects throughout the year. These projects may take the form of

art shows, mapping projects, fundraisers, or book clubs, and they expand on the themes that the

club already explores in its other undertakings. Publications both provide the Dill Pickle Club

with supplemental income and make the information from its tours, lectures, and projects more

publically available. Visual aesthetic is very important to Moscato, and since each of the

publications is unique, he commissions a different artist for each series whose aesthetic matches

the specific event or topic being documented. This uniqueness then also turns the publications

into collectibles and creates an excitement around the works.

USE OF SOCIAL MEDIA

Given its age, size, and minimal infrastructure, the Dill Pickle Club, too, has a robust

online presence. In speaking with Moscato, he noted, "Really the work that we do is mobile in

nature, so the overwhelming majority of people find out about us and events and things that

we're doing through the Internet" (personal communication, February 13, 2011). By mid-2011,

Moscato plans to redesign the organization's website to include a blogging functionality that will

increase community engagement on the site itself. Guest bloggers with experience in or a passion

for a particular topic that the club is examining might be invited to contribute to the site each

month. Dill Pickle Club staff and volunteers may also blog about their experience before, during,

and after certain programs as a way to document the planning process and make it more

transparent.

In terms of social media, the Dill Pickle Club has both a Facebook (fig. 10) and Twitter

page that serve as spaces to announce events, highlight publicity about the organization, and

foster discussion among fans and followers. The organization often commissions filmmakers to

create teaser videos for specific programs or events in order to build interest in what the Dill

Pickle Club has coming up; these videos are on the organization's Vimeo page (fig. 11) and get

posted to the club's other social media applications. The Dill Pickle Club has thought about

expanding its online presence to include other social media applications. Moscato has been in

touch with people from Google Hotpot, a site where people can rate their favorite places in a

particular city, as well as people from another daily deal site, Living Social.

The motivations behind the decision to use social media as a fundraising tool as opposed

to more traditional fundraising methods stemmed from the Dill Pickle Club's lack of nonprofit

status. Nonprofit organizations are more eligible for foundation money and other grants, and

many have entire departments devoted to development with established databases. Since the Dill

Pickle Club does not have this development infrastructure, it looked toward Kickstarter to raise

funds for specific projects. To date, the club has done two project-based fundraisers through

Kickstarter, and both exceeded their funding goals. The first project that it funded through

Kickstarter is called Oregon History Comics (fig. 12), a series of ten comics by Portland-based

illustrators that narrate ten little-known stories about Portland's history:

> Many Portlanders are transplants, and have never learned or long forgotten Portland's
> recent past. Printing these stories as exciting, engaging comics will encourage people
> who would never pick up a dense Portland history book to learn about where and how
> the social, racial and physical structures of their city were built. By celebrating Portland's

underrepresented histories, Oregon History Comics aims to provide a more informed perspective to current politics and public opinion. (Dill Pickle Club, 2010a)

Oregon History Comics had a goal of $2,500; 60 people backed the project, and it received $2,601 in total. Funds for the project were used to pay the ten artists and writers and to print, box, market, and distribute each comic.

The second project funded through Kickstarter was the production of a guidebook to African American public art in Portland called Walls of Pride (fig. 13). The aim of Walls of Pride was twofold: to document and bring attention to existing public art in the city and to celebrate the city's African American heritage. The $2,000 goal for the guidebook would go toward materials, an honoraria, design, marketing, and promotion. For this project, an existing donor presented the Dill Pickle Club with a matching challenge of $1,000. If the club raised the remaining $1,000, all costs would be covered. Thirty-eight people backed the project on Kickstarter, raising a total of $1,166.

CONCLUSION

Though my case studies differ greatly in their size, venue, and audience, they are still fundamentally the same; they both aim to provide their local communities with thought-provoking art and artistic experiences and create a dialogue that extends far beyond the experiences themselves. They also have both had successes in online fundraising, but, again, in different ways. In the next chapter I look more in depth into both YBCA's and the Dill Pickle Club's fundraising motivations and results. I analyze how social media has changed the fundraising landscape and how this is reflected through the efforts of both organizations. Later I consider what this means for the role of social giving in the arts today and assess the state of arts-based social giving as of 2011.

CHAPTER 4: FINDINGS & ANALYSIS

While the term "fundraising" has typically implied exactly what it sounds like- raising funds- I argue that social media has expanded this term's definition. There are a number of divergent reasons that organizations like YBCA and the Dill Pickle Club use social media applications for fundraising purposes, and it is important to understand the complexity of this decision. When the social aspects of social media come into play, any endeavor that employs these tools inevitably becomes more community-focused. The data from my two case studies has led me to pinpoint three themes to describe this new community-centric trend in fundraising through social media applications: social giving and fiscal gain, social giving and the personal connection, and social giving and community engagement.

SOCIAL GIVING & FISCAL GAIN

Fundraising success is no longer solely about monetary success. All organizations have different motivations for soliciting donations, and while of course the primary motivation is still to bring in money, the secondary motivations can fluctuate depending on other factors like space, place, and audience. Does not having a physical space affect an organization's fundraising goal? Does project-based fundraising have a different goal than general fundraising efforts? If a project benefits a community, can those benefits be just as important as- if not more important than- how much money gets raised for the project? Yes, yes, and yes.

Social media fundraising is just as much marketing as it is development. The Dill Pickle Club does not currently have a physical space, so the goal of its fundraisers is not to get more people in the door; instead, the goal is to familiarize people with the organization and increase general engagement. Organizations need to realize that simply asking for money will not have the

same effect as marketing themselves in such a way so that donors *want* to donate. As mentioned

in my literature review, Robert Putman (1993) discusses how decreasing community

participation can influence a decrease in institutional performance. Organizations need to look

back to Putnam's theory of social capital because if donors do not feel engaged, this will lead to a

decline in overall operations. Donors should want to feel as if they are contributing to a cause,

not a charity. Moscato commented on this trap that many organizations fall into:

> Marketing [...] and communications is [sic] like an arm of development. It really means
> that everything an organization does- everything it communicates- is about getting
> money, which I think is actually a huge mistake. Development- a lot of that work- takes
> you away from the community work that your mission is and what you're aiming to do.
> When you're spending so much time and your energy and resources- writing these grants
> and cultivating these donors- that kind of takes you away from the focus and mission of
> what you set out to do originally. (personal communication, February 13, 2011)

Moscato continued, "Going into it realizing we're not going to make a whole lot of money, but it's

going to be a great thing for the community [...] I think you need a balance of those things"

(personal communication, February 13, 2011). Particularly for an organization with such little

infrastructure, social media fundraising allows for cultivation of donors without the amount of

time and energy it may take to write a grant or launch a capital campaign. It allows for easier

sharing among a variety of media, thereby reaching more people than a traditional fundraising

effort would. But even more importantly, I argue, it allows organizations to put the focus back on

their missions and market themselves for what makes them significant. This way, donors give

money because they believe in what an organization does, not just because they are being asked

to give money.

When income is not the only goal, another outcome of social media fundraising is that it

becomes a great way to identify donor interests. In speaking about YBCA's Kickstarter

fundraiser for Young Artists at Work (YAAW), Soriano and Lakin said:

> We realized that YAAW is something we talk about internally, but it doesn't really have a lot of visibility to the public. So through that initiative, it became much more well known. So even though it was an appeal, it was also a communication effort. (Soriano, personal communication, January 25, 2011)

> Ultimately the project was not successful. It did not reach its goal. But it didn't necessarily constitute a failure either. There wasn't any cost to it, so it was kind of a cost versus benefit. The fact that we saw prospects come out of it that we didn't know or that people identified their interest in certain areas was definitely interesting to us. And I think ultimately all of this was really a success in the sense that we wanted to have a greater reach, so we were trying to use all the channels we possibly could. (Lakin, personal communication, January 25, 2011)

People give money to the things that most interest them. If more people donate to a specific project, an organization knows to market that project more. This is also an indication that the organization may benefit from other similar projects in the future. Even if a fundraising effort does not raise as much money as anticipated or needed, it can still create a sort of bond between the organization and its donors- beginning with identifying interests and building up to an even greater personal connection.

SOCIAL GIVING & THE PERSONAL CONNECTION

Social media bridges the online/offline divide by providing organizations an opportunity to form personal connections with their constituents (and in terms of fundraising, their donors). This is due to the network culture of social media described by Kazys Varnelis (2008) as the product of relationships rather than individual units. Social media transcends physical space, providing organizations with greater reach and making it more possible for them to cultivate new donors from anywhere in the world. Rheingold's (1993) discussion of virtual communities as the result of a disappearance of public spaces holds true here for those donors without a strong sense

of engagement with a physical space nearby. In the case of an organization without a physical

space in the first place, like the Dill Pickle Club, online spaces are neutral spaces for them to

connect with donors.

Donors no longer need to be in the same city as the organization they give money to in

order to reap benefits, either. For example, with Kickstarter, all donors receive some sort of

benefit from the organization no matter how much they contribute. In the case of YBCA's The

Anniversary Print project, benefits ranged from an invitation to the YAAW graduation

celebration (for donating just $1 or more) to a framed anniversary print (for donating $1,000 or

more). Additionally, the instantaneity of social media channels make it possible for organizations

to update their donors about the progress of particular fundraisers as they occur, so even donors

who are far away can still feel as if they are part of this progress.

These immediate updates are just part of the dialogue that exists within social media

applications that does not typically exist in the physical world. The participatory nature of tools

like Facebook and Twitter gives people the chance to comment on specific fundraising

endeavors, ask questions, and provide input. In the physical realm, these comments and

questions might instead be put in some sort of suggestion box or mailed to the organization and

easily overlooked. However, many organizations like YBCA now have a dedicated social media

expert on staff whose job it is to respond to these very inquiries and open up a conversation.

There is a human touch in social giving that actually blurs the boundary between the physical and

virtual realms, and it is this human touch that helps to increase donor engagement with

fundraising efforts.

SOCIAL GIVING & COMMUNITY ENGAGEMENT

While community engagement can increase when organizations use social media as a fundraising tool, unfortunately this is not always the case. Both of my case studies emphasize their local communities in their missions, so geographic barriers do have the potential to limit an increase in this engagement, even despite the ability of social media to transcend these very barriers. In the end it is up to the individual organization to market its fundraising efforts to specific audiences. Ultimately it may choose not to take advantage of the wide outreach potential of social media.

Even though social media transcends geographic barriers, it is still important to make a distinction between online and offline community engagement. People outside a particular community may hear about a compelling fundraising project, donate, and tell their friends about it, but those people are less likely to engage offline due to practicalities like distance. The Internet is good for creating and fostering strong online communities, but moving those communities offline proves to be more difficult.

What I found to be the greatest challenge for arts organizations in terms of community engagement is knowing how to measure the relationship between online fundraising and offline engagement. They may see an increase in offline engagement, but it is hard to tell if that increase is related to a specific fundraiser, other factors, or if it is simply a coincidence. With regard to the Dill Pickle Club's Oregon History Comics fundraiser, Moscato said about the donors: "I think most of the people were from the Portland area, but [...] there was a guy in Vancouver, BC who gave $200 to this project. Why would this person be interested in Oregon history? Maybe [he] grew up here [...]" (personal communication, February 13, 2011). As apparent in this example,

sometimes when people from outside the local offline community become part of an organization's online community, it can be difficult to pinpoint their motivations. Though Moscato continued: "But by and large it's still people in this general area who are supporting the projects. It definitely gets other people from other places interested or aware of your projects, but [...] all of our projects are really specific to this area, so the people who are going to be interested in supporting them are going to be people who live in this area" (personal communication, February 13, 2011). Social media may have a wider reach, but this does not necessarily translate into more donors. However, I do argue that the participatory nature of social media may make current donors even more engaged. When people have the chance share things that are important to them, they likely will. Like a form of organizational or project-based nationalism, people take pride in what they support and promote it as much as they can. Kickstarter, Groupon, and Facebook all have built-in networks of sharing with other social media sites that allow community members to take part in a fundraiser's marketing strategy and engage with their cause in a more effective way.

Due to the newness of social giving- and particularly in the arts- I am left with more questions than answers. I do have to wonder if we even need to ask these questions about online vs. offline engagement or engagement at all. If people are donating money, does having a stronger offline community truly matter? Does it matter if people outside the community are more aware of an organization or project if they are not the ones who give money to help it succeed, and if so, why? Is marketing just as important, if not more important, than development within nonprofit arts organizations? In the final chapter I look more in depth into the state of social giving in the arts today and how these questions may lead to answers in the future.

CHAPTER 5: CONCLUSION

(WHITE PAPER: THE STATE OF ARTS-BASED SOCIAL GIVING IN 2011)

EXECUTIVE SUMMARY

In the past decade, technology use in arts organizations has increased exponentially. Social media has changed the way these organizations build and interact with their communities of constituents, particularly within the realm of fundraising. That being said, a tension still exists between traditional and online fundraising methods. Arts administrators are still trying to weigh the risks and benefits of each method to find out if fundraising via social media applications can replace traditional fundraising altogether. The following is a compact representation of my research findings that I hope arts organizations will find useful. I have outlined what I found to be the pros and cons of online fundraising, why organizations should or should not implement it, and where I think social giving is headed.

PART 1: SOCIAL GIVING IS NOT A SUBSTITUTE

Social giving may never replace traditional fundraising methods. Though society has made a lot of progress in terms of Internet accessibility, there are still various digital divides that complicate access for segments of the population. Lack of access is important to consider, especially if organizations rely on social media to do the majority of their marketing and development. Henry Jenkins (2006) acknowledges this issue as the participation gap, or "the unequal access to the opportunities, experiences, skills, and knowledge […]" (p. 3). It is also important to consider when fundraising for projects that may be particularly affected by the digital divide. Referencing the Dill Pickle Club's Walls of Pride fundraiser that dealt with the African American mural culture, Director Marc Moscato said, "Seeing that there is a digital divide and that Caucasian people have more access to computers, we thought about maybe

doing something more in person, like in a storefront or something. So if you're going to do it in person, where do you have it? How do you make the artists feel like they're a vested part of it?" (personal communication, February 13, 2011). Organizations still must do a full audience analysis in order to identify the most preferred channels of communication for their constituents and achieve more enthusiastic responses.

No matter how successful online fundraising is, today the Internet still cannot, and may never be able to, replace in-person arts experiences. Though the physical and virtual realms blur to an extent, there is no denying the physicality that is missing online. There are certain people and projects trying to change this, such as the new entirely digital Adobe Museum and the Google Art Project, which puts major museum collections online with accompanying virtual tours. However, we have not yet reached a point where online and offline spaces are equal spaces. If someone donates to a particular project, chances are he or she has a vested interest in it and would prefer to see that project come to fruition in person rather than via a screen.

As strategist Steven Love notes, "Integration is the new watchword for today's nonprofit organizations" (Hart, 2005, p. 163). Today, integration in online fundraising plans implies the use of both traditional media and social media. Technology cannot replace a clear and personal message, so in order to maintain a sense of community, organizations must do more than is required to acquire a person's one-time donation. Not all parties benefit from online giving, since technology is still exclusive. It must be used as just one way of fundraising rather than an organization's primary effort. Says Moscato, "I think people are still going to create culture, regardless of this electronic bullshit. [...] I think people will still create culture outside of things that are experienced on the Internet. And along with that they will create ways to fund them or

figure out ways in which money isn't necessary" (personal communication, February 13, 2011).

PART 2: BUT SOCIAL GIVING IS HERE TO STAY

Social media fundraising may still be exclusive, but it is not a bandwagon. It has, in fact, become an emergent platform for all arts organizations to consider incorporating into their fundraising repertoires. Every donor is different and has different motivations, so many donors may be content donating to a project that they will never experience in person. Every organization is different too. Some organizations like the Dill Pickle Club do not yet have nonprofit status and thus do not have access to the same resources as nonprofit organizations: "What it comes down to, really, is [...] a lot of nonprofit organizations have an infrastructure to facilitate traditional fundraising methods. [...] Nonprofits are much more eligible for foundation money, grant money, that kind of thing. Many have a development department that has a database that is very established" (Moscato, personal communication, February 13, 2011). For organizations without these resources, social media is oftentimes the most accessible and profitable medium for fundraising.

At the 2011 Digital Media and Learning Conference, danah boyd discussed the difference between offline networks and online networks (also referred to as networked publics) in terms of social perspective. She said that networked publics create collapsed contexts. By this she means that with social media, there is a lack of spatial, social, and temporal boundaries, making it difficult to maintain distinct social contexts (boyd, 2011). This collapse of pre-existing social contexts shifts the landscape of nonprofit fundraising by eliminating any assumptions about who can and should donate. Accordingly, online donors may be more comfortable spending smaller

amounts of money. There are no expectations for certain people in certain social classes to donate certain amounts of money. In the end, though, the reason most arts organizations in particular have adopted online fundraising methods is that they are cheap; with the economy in the state that it is currently in, arts organizations not only need donations, but they need to find less expensive alternatives to traditional ways of soliciting these donations.

My interviewees agree that social media is not going to replace physical interaction. And while I agree, I do not believe that social media is detrimental to arts organizations' operations, fundraising or otherwise. Typing credit card numbers on a keyboard is obviously not the same thing as experiencing a musical performance or art gallery exhibit opening, but it can be a gateway to experiencing these things. Social media does have the ability to enhance physical interaction.

Yerba Buena Center for the Arts Development Manager of Major and Planned Gifts, Natalia Soriano, says, "I don't think that anything could replace the actual engagement of the arts live, in person. But I do think that with technology, arts organizations are being challenged to create tools online that do give some bit of an art experience. And I think that patrons seem to want both" (personal communication, January 25, 2011). We have passed the time when organizations could be afraid of implementing technology into their operations. Donors are increasingly living a majority their lives online, and organizations need to recognize and respond to this. Younger donors have become fully integrated into a digital environment and are more comfortable with the flattening effects of technology. It is my belief that this trend will only expand and trickle up as time goes on. Local arts organizations need to look past the assumption that social giving goes against their community-focused missions. It is not just a cheap way to get

more money in the bank, but it actually can and *does* increase community engagement, both

online and off.

PART 3: WHAT'S NEXT?

      Traditional foundations for fundraising are changing. The economy is not going to

bounce back anytime soon. Nonprofit arts organizations' budgets are not going to suddenly

increase exponentially in the next five years. I have made it clear that social giving is the obvious

response to decreased budgets because it costs little, if anything at all. Google Europe's Creative

Director Tom Uglow was recently quoted describing the "digital age as 'profoundly important' to

the culture sector, and added that small experiments can be a 'great way to learn and to be able to

fail quietly'" (Hemley, 2011). Arts organizations are typically the some of the slowest organizations

to respond to changing technologies. According to NPower's (2009) *Nonprofit Leader's*

Technology Guide: A Mission Support Tool for Arts and Culture, in the past twenty years the

technology revolution has bypassed many-- especially smaller-- arts organizations. The study

reported that nonprofits in general do not have the funding, training, technical support, or

attitudes to implement new technologies as they appear. I do not yet see social giving replacing

all fundraising efforts in the arts, but I do see it as this small experiment that allows arts

organizations to fail quietly.

      There is minimal risk associated with implementing social media, from the low cost to the

ease of use, and I encourage all arts organizations to play around with these tools. While these

tools and risks are not unique to nonprofit arts organizations, risks are part of the new

environment of social giving, and nonprofit arts organizations need to be aware of them.

Organizations have a greater chance of success when they are not afraid to experiment. Constant change is the norm in the field of media and technology, so the only way for organizations to discover their most successful fundraising method is to experiment with the latest tools. Even since I began writing this paper, a new Groupon-like site specifically for nonprofit donations called Philanthroper launched. New tools will continue to emerge. But the objective remains the same: social giving is less about technology and more about engagement. Social giving will not always result in more money in the bank or more feet in the door, but the potential is there, and it is worth attempting.

APPENDICES

IMAGES

FIGURE 1

Community
Engagement

Physical

Virtual

How are arts organizations engaging with social media as a fundraising tool to build community?

networks

Arts NPOs

Donors

Social Media

FIGURE 2

	GEN Y	GEN X	BOOMERS	MATURES
Checkout Donation — 52%	48%	57%	52%	48%
Check by Mail — 49%	26%	43%	54%	77%
Gift Shop — 32%	28%	35%	32%	30%
Website — 31%	29%	35%	31%	25%
Fundraising Event — 27%	22%	28%	28%	31%
Honor/Tribute Gift — 26%	22%	22%	27%	35%
Third Party Vendor — 20%	25%	27%	17%	12%
Phone — 14%	8%	10%	16%	25%
Monthly Debit — 14%	11%	17%	14%	11%
Mobile/Text — 8%	14%	13%	4%	2%
Social Networking Site — 5%	9%	6%	4%	2%

Figure 5: Donation Channels Overall and by Generation
(blue numbering represents statistically significant difference)

FIGURE 3

% say appropriate solicitation channel (top 2 box)
(rank ordered by very important – blue)

	TOTAL	GEN Y	GEN X	BOOMERS	MATURES
Friend asks for money (walk/run/race/event/etc) — 52%	84%	87%	89%	82%	76%
Mailed letter/msg from charity you know — 41%	77%	77%	79%	74%	77%
Email charity you know — 28%	65%	76%	69%	60%	51%
Msg to fans/supporters on Facebook/social network — 22%	47%	69%	60%	38%	17%
Phone call from charity you know — 15%	42%	51%	42%	39%	34%
Text/SMS from charity you know — 8%	23%	38%	25%	16%	13%

Figure 7: Solicitation Channel Appropriateness Overall and by Generation
(blue numbering represents statistically significant difference)

FIGURE 4

FIGURE 5

FIGURE 6

FIGURE 7

FIGURE 8

FIGURE 9

FIGURE 10

FIGURE 11

FIGURE 12

FIGURE 13

DATA COLLECTION INSTRUMENTS

APPENDIX A. INTERVIEW SCRIPT

1. What specific endeavors have you funded through social media applications? Please describe the tools you used.

2. In what ways were your fundraising efforts successful?

3. How do you define fundraising success (i.e. maximum amount of money raised, greater community awareness, etc.)?

4. If you had fundraising goals, did your efforts meet these goals?

5. What constituencies, audiences, networks, etc. did you solicit for funds for this project(s)? Please discuss specific demographics, including gender, age, and location.

6. How did you solicit for funds/promote your fundraising drive?

7. How does your organization use social media outside of fundraising?

8. What were the motivations behind your decision to use social media as a fundraising tool rather than or in addition to traditional fundraising methods?

9. How strong of an online community did your organization have prior to your social media fundraising efforts?

10. In what ways did you see your online community grow and/or become more engaged once your fundraising efforts began? Please give any examples.

11. What kind of increase in offline community engagement did your organization experience after your online fundraising efforts? Please give any examples.

12. How do you believe that online fundraising increased your organization's presence within the community?

13. What is your opinion on the relationship between online communities and offline engagement in the arts?

RECRUITMENT INSTRUMENTS

APPENDIX B. SAMPLE RECRUITMENT EMAIL

Hello <Name of Interviewee>,

I am a graduate student in Arts Management at the University of Oregon. For my final Master's project, I am researching the ways arts organizations are engaging with social media as a fundraising tool to build community, and I would like to invite you to participate by allowing me to interview you (ideally in person). I am primarily interested in your involvement with the planning and implementation of your organization's social media fundraising efforts. The interview will take approximately one to two hours and will be audio recorded. I will use this interview alongside that of one other arts organization to gain a broader perspective on the way these social media applications are being used in the field. Information from this interview will be included in my final Master's project, which will be published and made available for download on the University of Oregon's online Scholar's Bank.

Participation in my project is entirely voluntary. Should you be willing to be part of the project, I will send you the consent forms in the mail. Thank you for your time, and please do not hesitate to contact me if you have any questions.

Thank you,

Arielle R. Sherman
Arts Management Master's Candidate, University of Oregon
Graduate Research Fellow, Arts & Administration Program, University of Oregon
Secretary, Emerging Leaders in the Arts Network
arielles@uoregon.edu | http://uoregon.edu/˜arielles
818.521.0287

APPENDIX C. SAMPLE CONSENT FORM

Title of Project: The Art of Social Giving: The Role of Online Fundraising & Community Engagement in Local Arts Organizations

Investigator: My name is Arielle Sherman, and I am an Arts Management Master's candidate at the University of Oregon. I am researching the way arts organizations utilize social media as a fundraising tool to build and engage community. I can be reached at 818.521.0287 (cell) or by email: arielles@uoregon.edu. My mailing address is 1480 High Street, Eugene, OR 97401.

Invitation to Participate: You are invited to participate in an interview about your involvement with the planning and implementation of your organization's social media fundraising efforts. The interview will take approximately one to two hours and will be audio recorded. I will use this interview alongside that of one other arts organization to gain a broader perspective on the way these social media applications are being used in the field. Information from this interview will be included in my final Master's project, which will be published and made available for download on the University of Oregon's online Scholar's Bank. *It is possible that I will contact you via email or phone (based on your preference and schedule) after the interview with follow-up questions.*

Your words: I may refer to something you say or include a direct quote in my publication. I may identify you by your organization, position within your organization, and/or name.

Participation is voluntary: Participation in this research is voluntary. You may discontinue participation at any time and refuse to answer any question that you feel is inappropriate or makes you feel uncomfortable. If you participate in an interview and later change your mind about being included in my publication, please inform me, and I will not use any data that I have collected from you. I will destroy any recordings of the interview upon your request.

Benefits: Your participation will contribute to knowledge about the social dimensions of online fundraising within the arts and provide other arts organizations with inspiration and tools to further their fundraising endeavors.

Your Rights: Before the interview, I will explain this form and ask you to sign it. By signing it, you grant me permission to use information gathered in academic presentations and publications. You will then be offered a copy of this document. If you have questions about your rights or feel that your rights as a participant in this research have been violated during the course of this project, you may contact the University of Oregon Office for Protection of Human Subjects, Riverfront Research Park, 1600 Millrace Drive, Suite 105, 5237 University of Oregon, Eugene, OR 97403-5237, (541) 346-2510 (phone), (541) 346-6224 (fax).

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation at no risk to yourself, that you have received a copy of this form, and that you are not waiving any legal claims, rights, or remedies.

Participant's Name (please print) _____

Signature _____Date _____

Investigator's Signature _____ Date _____

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