

Performing Arts Faculty Involvement in Fundraising

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Abstract

This research project explores ways in which development staff associated with performing arts programs at colleges and universities can involve faculty in the fundraising process. I examined this topic by conducting a case study of the UO School of Music and Dance. Through facilitating a series of four meetings between the School of Music and Dance Development Director and a small group of music and dance faculty, I identified opportunities for faculty participation in certain fundraising activities. I collected data through document analysis, semi-structured interviews, and participant observation. Based on my findings, I make recommendations regarding faculty involvement in fundraising at the UO School of Music and Dance and other performing arts academic units in higher education.

Keywords: fundraising, development, faculty, performing arts, higher education

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CHAPTER 1: INTRODUCTION

Problem Statement

When it comes to fundraising, performing arts programs at colleges and universities are not making use of one of their greatest assets: their faculty. Faculty members can be vital partners in the fundraising process because of their relationships with alumni and their passion for the school and its programs. Because of their time spent in the classroom, faculty members are best able to articulate the needs of their students and the positive impact of philanthropy. As performers, performing arts faculty members serve as ambassadors to the wider arts community, thereby increasing the visibility of their school. Why, then, are performing arts programs at colleges and universities not doing more to involve faculty in the fundraising process?

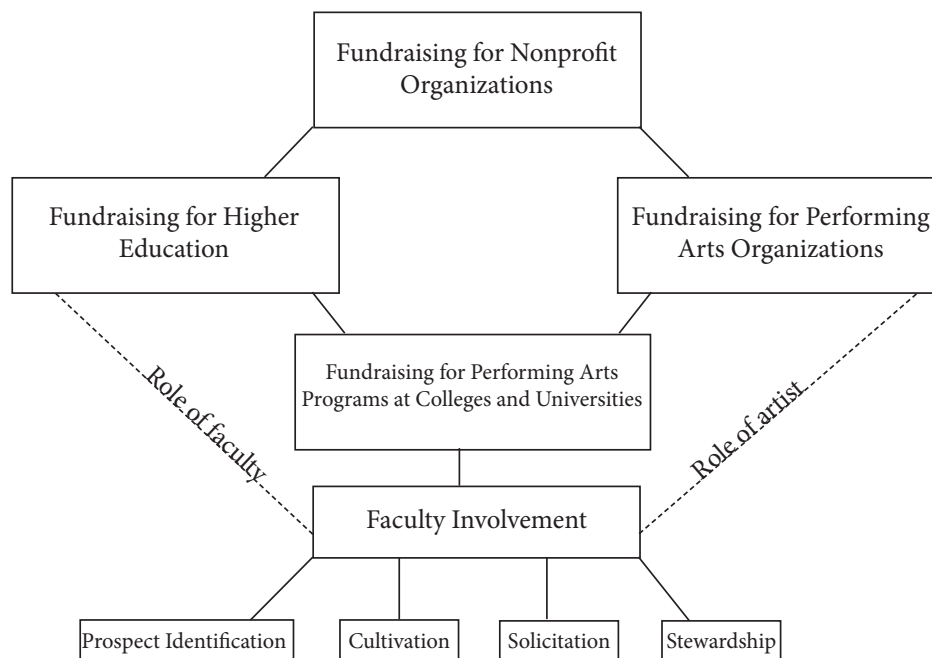
Although there is a vast body of academic and professional literature written on philanthropy and fundraising, relatively little has been written on faculty involvement in fundraising. Most of what has been written on the topic of faculty fundraising takes the form of articles written by development professionals about their own personal experiences (Drezner, 2011; Eckert, 2000; Friedman, 2004; Gay, 2011; Goldman, 1988; Hallman, 2000; Jones, 1992; Leed, 1987; Schoenherr, 2009). The topic of faculty involvement in fundraising also appears in higher education fundraising literature (Drezner, 2011; Hodson, 2013), although these texts tend to focus more on the fundraising role of academic leadership than of faculty. Despite general consensus that faculty involvement in fundraising is a good idea, no academic studies have been conducted on this topic in the United States.

This research project addresses these deficiencies by exploring ways in which performing arts faculty can be involved in the fundraising processes of prospect identification, relationship cultivation, solicitation, and stewardship. Based on a case study of the University of Oregon

School of Music and Dance, I make recommendations for the involvement of performing arts faculty members in fundraising. This research benefits fundraising professionals working in higher education, in particular those responsible for fundraising for the performing arts.

Conceptual Framework

The central phenomenon I explore in my research is *faculty involvement in fundraising for performing arts programs at colleges and universities*. Fundraising for these programs falls under the wider topical umbrella of *fundraising for nonprofit organizations*. Because fundraising practices for performing arts programs should be informed by fundraising practices in both higher education and performing arts organizations, I include *fundraising for higher education* and *fundraising for performing arts organizations* in my conceptual framework. Within those two areas, I look at the *role of faculty* in fundraising for higher education, and the *role of artists* in fundraising for the performing arts. Specifically, I examine the role of faculty and/or artists in the fundraising activities of *prospect identification, cultivation, solicitation, and stewardship*. A visual representation of my conceptual framework is included below.



Fundraising for Nonprofit Organizations

The existing body of literature on fundraising and charitable giving is very diverse. There are various fundraising handbooks in addition to a proliferation of academic research across the disciplines of economics, psychology, social psychology, sociology, anthropology, and management and marketing (Sargeant & Woodliffe, 2007a, p. 275). The academic study of philanthropy is a fairly recent phenomenon; it did not become popular until the 1980s (Drezner, 2011, p. 4). As the resources available to nonprofit organizations have become scarcer due to economic recession and heavy competition, the study of philanthropy has become increasingly important.

Fundraising for Higher Education

Although raising money has been a part of American higher education for a long time, “fundraising as an organized venture is much more recent” (Drezner, 2011, p. 5). Colleges and universities now have large, highly professionalized development offices, whose main purpose is to raise money for their institution. Although there are a number of models for development at colleges and universities, most fundraising programs rely heavily on annual funds, campaigns, and planned giving to raise money. The majority of donations to higher education come from individuals and, “Of these donors, the majority are alumni of the institution they support” (Drezner, 2011, p. 10).

Fundraising for Performing Arts Organizations

The literature on fundraising for performing arts organizations is not very robust. One of the most important publications on this topic, *Successful Fundraising for Arts and Cultural Organizations*, has not been updated since 1996 and might not reflect more recent fundraising trends. Furthermore, very few academic studies have been published on this topic. In one such

study conducted in 2006, University of Kentucky PhD students Scott R. Swanson and J. Charlene Davis surveyed audience members at a university-affiliated performing arts center. Based on survey results, Swanson and Davis (2006) concluded that the more an individual identifies with a performing arts organization, the more likely they are to recommend it to others, attend future performances, and support it financially (p. 135).

Fundraising for Performing Arts Programs at Colleges and Universities

Very little has been written about the unique fundraising needs of performing arts programs at colleges and universities. Performing arts programs at colleges and universities share certain traits with performing arts organizations, but they operate within an academic setting. Fundraising for these programs presents a unique set of challenges and opportunities. Development officers at performing arts programs can call upon the usual college or university donor prospects, such as alumni and individuals with an affinity to the school. However, unlike their academic counterparts, performing arts programs can also solicit support from audience members attending their performances. An interesting study conducted by Jae Ko, Heather Gibson, and May Kim (2011b) revealed that while identification with a performing arts program at a college or university predicted donor behavior, identification with the university did not (p. 178). Although this finding likely does not hold true for all donors, it can still inform strategies employed by development officers for performing arts programs.

Faculty Involvement

Although no literature has been written on performing arts faculty involvement in fundraising, the topic of faculty involvement in fundraising does appear in higher education fundraising literature and in non-academic journal articles. However, there have been no academic studies exploring how faculty should be involved in fundraising or testing the

effectiveness of their involvement. There is general consensus throughout fundraising literature that faculty involvement in fundraising is important, but inherently difficult. The many obstacles to faculty participation in fundraising activities are reflected in articles written by development officers and faculty members, and in higher education fundraising literature (Drezner, 2011; Eckert, 2000; Friedman, 2004; Gasman, 2005; Gay, 2011; Goldman, 1988; Hallman, 2000; Hodson, 2010; Schoenherr, 2009). Notably missing from the literature are clear, step-by-step recommendations for development professionals looking to involve faculty members in fundraising activities.

Research Methodology

Purpose Statement

The purpose of this study is to explore how development staff associated with performing arts programs at colleges and universities can involve faculty members in the fundraising process. I explored this phenomenon through a case study at the University of Oregon School of Music and Dance. The final research product includes a set of recommendations for future faculty involvement at the School of Music and Dance.

Methodological Paradigm

As a researcher, I align myself with the social constructivist methodological paradigm, which is based on the assumption that “individuals seek understanding of the world in which they live and work” (Creswell, 2014, p. 248). For the purposes of this research, I observed and documented the process of a group of individuals striving together towards a greater understanding of their work environment. The involvement of faculty in fundraising is very much dependent on the opinions and behaviors of individuals, and the findings of my research necessarily reflect those opinions and behaviors. Throughout the research process, I sought “to

look for the complexity of views rather than narrowing meanings into a few categories or ideas,” in keeping with social constructivist tradition (Creswell, 2014, p. 8).

My methodological paradigm influenced my research design and the way I interacted with research participants. I used purposive selection of faculty research participants, in order to ensure that the many voices within the School of Music and Dance would be adequately represented. I conducted semi-structured interviews using open-ended questions to allow participants to share their views in depth. I chose to conduct a case study because it would allow me to embed myself in the culture of my research site for a prolonged period of time. In this way, I was able to gain a greater understanding of the work environment at the research site, and to draw increased meaning from the data collected from participants. Finally, my research design was flexible in nature, so that it could adapt and evolve based on participant input and new research findings.

Research Biases

I acknowledge that my past experiences inform my interpretation of research data. My research bias is the result of my experience in development and my lack of experience as a faculty member. The way I approached this subject was shaped by my work in development and my study of fundraising. I am far more familiar with the issues facing development staff at performing arts programs than I am with the issues facing faculty members. Because of this, I identify more with development officers than with faculty members. It was important in my research not to let any preconceived notions of how development staff and faculty members should behave get in the way of reaching valid and reliable conclusions.

Further potential bias resulted from the fact that I spent a year working for the School of Music and Dance Development Director. Because of this, there was an existing power dynamic

that may have impacted my treatment of him as a research participant or his treatment of me as a researcher. Furthermore, because the faculty members knew that I worked for him in the past, they may have behaved differently around me or responded differently to my questions. In order to address this issue, I attempted to build the trust of faculty research participants and assured them that I would not share information with the Development Director without their consent.

Research Questions

Through studying faculty involvement in fundraising at the University of Oregon School of Music and Dance and collecting information from faculty members and the SOMD Development Director, the main research question I sought to answer was: *How can development staff associated with performing arts programs at colleges and universities involve faculty in the fundraising process?* In order to answer this question, I posed a number of sub-questions:

1. How can performing arts faculty be involved in identifying prospective donors?
2. How can performing arts faculty be involved in cultivating relationships with prospective donors?
3. How can performing arts faculty be involved in soliciting donations?
4. How can performing arts faculty be involved in stewardship?
5. What knowledge or skills do performing arts faculty need to successfully engage in fundraising activities?
6. How can faculty members develop the knowledge and skills needed to successfully engage in fundraising activities?
7. What should implementation of a faculty fundraising program look like?

Delimitations

I approached these questions by conducting a case study of the University of Oregon

School of Music and Dance (SOMD). For my research I recruited the SOMD Development Director and nine faculty members to participate in a series of four research meetings. I intended to use purposive selection of research participants, to ensure diverse opinions would be reflected in the final research project. However, because of how few faculty members could commit the time to the project, all faculty members who volunteered were chosen to participate. Faculty members did not have to be tenure track to participate; the only requirement was that they teach at the School of Music and Dance. I collected data through key informant interviews, participant observation, and document analysis.

Limitations

By choosing to conduct a case study of one performing arts program instead of collecting data from many different programs, I limited the generalizability of my research. Only having nine faculty members participate further limited the generalizability of this study. Because the faculty members who participated in the project essentially self-selected to do so, their opinions may not be reflective of the greater music and dance faculty.

Relevance

This study benefits the University of Oregon School of Music and Dance, performing arts programs at other colleges and universities, and development professionals working in higher education. This research is also of use to other performing arts programs facing similar challenges to the School of Music and Dance. Finally, this research is relevant to development officers embedded in any sort of academic unit. While certain findings are unique to performing arts programs, others are transferrable.

Research Design

Research Approach

Through qualitative research, I attempted to answer the question: *How can development staff associated with performing arts programs at colleges and universities involve faculty in the fundraising process?* According to John W. Creswell (2014), the process of qualitative research “involves emerging questions and procedures, data typically collected in the participant’s setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data” (p. 4).

Strategy of Inquiry

In keeping with the qualitative tradition, I explored the phenomenon of faculty involvement in fundraising through an in-depth case study of the University of Oregon School of Music and Dance (SOMD). Creswell (2014) writes of case studies, “Cases are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time” (p. 14). My case study focused primarily on the facilitation of four meetings designed to involve faculty in brainstorming ideas for future faculty involvement in fundraising for the school and to familiarize them with the school’s fundraising practices. In addition to the SOMD Development Director, nine SOMD faculty members were recruited to participate in the project.

Overview of Research Design

Main research question.

How can development staff associated with performing arts programs at colleges and universities involve faculty in the fundraising process?

Participants.

I presented my proposed research at both the music and dance faculty meetings in June 2014, and collected the names of interested individuals. In my presentation, I stressed the

importance of faculty-development collaboration and the positive impact such a collaboration could have on the school. I incentivized participation by offering to provide food and coffee at the meetings.

In the fall of 2014, I emailed the nineteen faculty members who expressed interest in participating and provided them with the dates and times of scheduled research activities. Only nine of the nineteen were able to participate, and I invited all nine to become participants. The nine faculty members selected to participate were notified with the recruitment letter included as Appendix C. The group of nine participants consisted of representatives from the three areas of study within SOMD: music performance, dance, and scholarly areas. The group was relatively diverse in terms of the age, gender, and ethnicity of participants. Finally, the group consisted of individuals at different tenure track career stages, as well as non-tenure track faculty.

Participants in this project were asked to commit between ten and fifteen hours over a seven-month period. Prior to beginning their involvement in the project, faculty research participants were asked to sign the consent form attached as Appendix E and the Development Director was asked to sign the consent form attached as Appendix F. As the risks associated with participation were minimal, participants were not given the option of remaining anonymous or using a pseudonym. However, participants were given the chance to review their comments prior to publication of the final research project report. Research participants attended semi-structured interviews roughly an hour in length conducted at the beginning and end of the research project period, in addition to four two-hour long meetings. I had initially planned for faculty research participants to either attend a donor visit or a reception with donors. However, scheduling difficulties caused this component of the project to be dropped. Meetings took place at the Frohnmayer Music Building, and interviews took place in research participants' offices.

Timeline.

I began collecting the names of faculty members interested in participating in June 2014. I followed up with those individuals in October 2014. In late October, I distributed recruitment letters to nine faculty members and the SOMD Development Director inviting them to participate. The first meeting took place on November 5, 2014. Following that meeting, I began interviewing research participants, and I concluded the first round of interviews in early December 2014. The remaining research meetings took place January 28, February 25, and March 4. Following the final research meeting on March 4, I conducted the final round of participant interviews. For a more detailed timeline, see Appendix B.

Anticipated Ethical Issues

Risks to participants were limited because I was not working with a vulnerable or marginalized population. However, there were a few minor risks involved in participating in this project. First, by choosing to participate in this project, the Development Director and faculty members diverted time away from their usual professional activities. The risk involved here was that after devoting time to attending project meetings and participating in project activities, participants might not experience any tangible benefits. The second risk pertains specifically to faculty participants. By openly sharing their opinions about school fundraising operations and other aspects of school performance, faculty members were accepting a minor amount of professional risk.

Expectations

I anticipated going into the project that participating faculty members would gain a greater understanding of SOMD's fundraising operations and their role in those operations. Although the research meetings did not cover all there is to know about fundraising, they were

intended to introduce faculty members to fundraising fundamentals. I expected the SOMD Development Director to come away from the project with an increased understanding of faculty concerns and a better idea of how fundraising activities can fit into an academic's busy schedule. Through working together, I hoped the SOMD Development Director and participating faculty members would generate new ideas about how faculty can work with the development office down the line.

Benefits

The most direct beneficiary of this research is the SOMD Development Director. A partnership with faculty could yield positive fundraising results down the line and help the Development Director build relationships with key prospective donors. Participating faculty members benefit in a more indirect way. When the Development Director is able to raise more funds for the school, faculty members have more money for their programs and can offer better scholarship packages to top students. Therefore, the School of Music and Dance as a whole stands to benefit from this project.

This project has the potential to benefit academic units outside of the School of Music and Dance, and even outside the University of Oregon. Because so little has been written on faculty involvement in fundraising, development officers looking to collaborate with faculty members have little to draw upon. The findings of this study can provide those development officers with valuable insight into how to start working with faculty members, insight that has previously been absent from the literature.

Data Collection and Analysis Procedures

Data Collection Procedures

Key to qualitative research is “the importance of rendering the complexity of a situation”

(Creswell, 2014, p. 4). In order to capture the complex process of faculty involvement in fundraising, I relied on multiple data collection procedures.

With the permission of the SOMD Dean and Development Director I obtained access to administrative documents such as the SOMD strategic plan and campaign planning documents. These documents were shared with faculty research participants to help them gain a greater understanding of the school's fundraising operations and priorities. The documents also provided context for my research project. The data collection sheet for document analysis is attached as Appendix G. I am keeping confidential documents in a locked drawer, and I intend to destroy them after three years.

I collected additional data from semi-structured key informant interviews with the SOMD Development Director and participating faculty members in Fall 2014 and again in Spring 2015. Interviews were scheduled at the participants' convenience and took place in the participants' offices. Each interview was conducted by me personally, and they each lasted approximately one hour. Separate interview protocols were used for the pre-project Development Director interview, the post-project Development Director interview, the pre-project Faculty interview, and the post-project Faculty interview. These interview protocols are attached as Appendices H through K. The Development Director was asked questions about previous collaboration with faculty members and plans for future collaboration. Interviews with faculty featured probing open-ended questions designed to gauge each participant's levels of experience, understanding, and comfort with fundraising concepts and activities. During the interviews, faculty members were invited to share ideas and opinions about faculty-development collaboration at SOMD. With participants' permission, I collected interview data by simultaneously taking notes and recording with an audio-recording device. Recording the interviews allowed me to return to

interview data at a later date and to accurately quote research participants in my report. Interview notes were used for taking down important observations or thoughts which arose during the course of the interview. Notes and recordings of a confidential nature are being kept in a locked drawer for a period of three years, at which point they will be destroyed. Due to the nature of the project, participants were not able to choose to remain anonymous or use a pseudonym.

The final data collection procedure used was participant observation of the four research meetings which took place in the Frohnmayer Music Building. The Data Collection Sheet for Participant Observation is attached as Appendix L. During research meetings, I took handwritten notes and audio-recordings, and looked for evidence that participation in the meetings and associated activities was helping participants develop the knowledge and skills they need to confidently and successfully engage in fundraising activities. Notes containing sensitive material will be kept in a locked drawer for a period of three years, after which they will be destroyed.

Coding and Analysis

Coding and analysis of data occurred throughout the research process. I classified data according to a limited number (five to seven) of themes. Coding of data was done by hand. I started out with only four codes, one for each of the four fundraising activities being examined: prospect identification (PI), cultivating relationships (CR), soliciting donations (SD), and stewardship (SP). In keeping with the emergent nature of qualitative research, I allowed codes to evolve over time and added and subtracted codes as new themes revealed themselves.

According to Creswell (2014), analysis of case study data involves two levels: “a detailed description of the setting or individuals, followed by an analysis of the data for themes or issues” (p. 196). The final research product paints a comprehensive picture of the research site, the UO School of Music and Dance and the existing dynamic between faculty and the development

office. In the second level of analysis, I sifted through document, interview, and observation data in order to identify themes. After sorting the data by theme, I interpreted it in order to answer my main and supporting research questions. Based on research findings, I make recommendations about future faculty-development collaboration at the UO School of Music and Dance and elsewhere.

Validating Findings

I relied on a number of strategies to validate my research findings. The three primary validity strategies I employed were triangulation, member checks, and prolonged engagement. I examined data collected from each source through documents, interviews, and participant observation, and used it “to build a coherent justification of themes” (Creswell, 2014, p. 201). By looking for themes that emerged across a number of sources and data collection techniques, I have added validity to my study.

Prior to publishing the final research project, I presented to research participants the portions of the research report referencing them or drawing upon something they said or did. By checking back in with research participants and confirming the authenticity of data collected from them, I have added further validity to my findings.

Finally, I have lent validity to my research through prolonged engagement in the field. Not only did I spend six months conducting a case study at the UO School of Music and Dance, I spent the previous year familiarizing myself with the school and individuals who work there. The level of detail with which I can describe the school and my understanding of intra-school dynamics have been greatly improved by prolonged engagement with the school.

CHAPTER 2: FUNDRAISING FOR NONPROFIT ORGANIZATIONS

Trends in the Nonprofit Sector

The current nonprofit landscape is characterized by increased competition for funds, heavy reliance on gifts from individuals, increased public scrutiny, and heightened donor expectations. The 1.5 million organizations which make up the United States' nonprofit sector must all compete for resources from individuals, corporations, foundations, and government. Due to economic recession and changing funding priorities, nonprofit organizations such as arts and cultural organizations and higher education institutions, are receiving an increasingly smaller percentage of their revenue from government (Ko, et al., 2011, p. 166). Nonprofits are turning to individuals to make up the difference.

Consequently, donors have more nonprofits to choose from, and they can afford to be very picky. Fundraising expert Simone Joyaux (2011) writes, "Your donors receive more requests for support than ever before. Now they are more discerning" (p. 31). Donors and a wary public are demanding financial transparency and accountability (Roche & Whitehead, 2005, p. 68). Rather than trusting that an organization will do good work, funders want to see tangible results of their investment (Eckert, 2000). Organizations must make the case to donors that their cause is worth investing in.

History of Philanthropy

The thriving nonprofit sector in the United States would not be possible without its deep-rooted tradition of philanthropy. Acts of charity are featured in the Bible's Old Testament, and although charity and Christianity are often linked, references to charity predate Christianity in both western and non-western civilizations. While the practice of charitable giving dates back millennia, the emergence of modern 'scientific' philanthropy occurred around the start of the

twentieth century (The Fund Raising School, 2013, p. 40).

Early American settlers were often deeply religious, and believed it was their duty to care for poorer members of their communities. Puritan leader John Winthrop preached about this type of charity in his 1630 sermon called “A Model of Christian Charity” (The Fund Raising School, 2013, p. 664). This old philanthropic tradition “involved direct, compassionate acts of service to others, acts in which the giver is a direct participant, not a distant donor” (The Fund Raising School, 2013, p. 666).

Over time, the nature of giving evolved from alms-style charity to focus on finding solutions to social problems. This transition in American philanthropy was ushered in by the preponderance of voluntary associations in the 19th century, where like-minded people would work together to fill some societal need. These voluntary associations performed an important function in society, but they also “created distance between donors and recipients, mediating the individual act of charity” (The Fund Raising School, 2013, p. 666).

In the coming decades, American charity continued to evolve in the direction of institutionalized philanthropy. In the early 1900s, titans of industry such as Andrew Carnegie and John D. Rockefeller formed the first foundations to help them give away their massive accumulated wealth. Through targeted giving, they strove to tackle the roots of societal problems, rather than provide temporary relief. These initial foundations also exercised leverage through matching grants, whereby the receipt of grant money was conditional upon the recipient raising additional matching funds. The practices and philosophies of these initial foundations formed the basis of modern philanthropy (The Fund Raising School, 2013, p. 669).

The academic study of philanthropy did not take root until the 1980s (Bekkers & Wiepking, 2011, p. 925; Drezner, 2011, p. 4). Drezner (2011) ties the emergence of

philanthropic studies in academia to the 1975 report of the Commission on Private Philanthropy and Public Needs and the founding of the Independent Sector in 1980 (p. 4). Over the last thirty years, the study of philanthropy has come to span multiple disciplines, including economics, psychology, social psychology, sociology, anthropology, management and marketing (Sargeant & Woodliffe, 2007a, p. 275). In spite of the dramatic increase since the 1980s in academic fundraising literature, there is a far greater amount of non-academic literature written by fundraising professionals for other fundraising professionals.

The Fundraising Profession

The growth of philanthropic studies in academia has occurred alongside the professionalization of the fundraising field. Every variety of nonprofit organization relies on private money to operate, and many nonprofits employ development professionals whose job is to raise money. Eugene R. Tempel and Margaret A. Duronio surveyed members of professional fundraising organizations to collect information on the demographics and experience levels of fundraisers. They found that the majority of fundraisers (73.6%) work in either education or health care, and although females are joining the fundraising profession at a higher rate than males, men still occupy the majority of high-level fundraising positions (The Fund Raising School, 2013, pp. 679-680). Tempel and Duronio's study also revealed that fundraisers are more likely to learn on-the-job than they are to receive formal fundraising education (The Fund Raising School, 2013, p. 685).

A number of authors touch on what qualities make for a successful development officer. Perhaps the most important trait for a development officer to have is a knowledge of and dedication to the organization's mission and programs (Hopkins & Friedman, 1997, p. 141; Joyaux, 2011, p. 36). Long-time fundraising professional Penelope Hunt writes of higher

education development officers, “Although they need not be subject matter experts in [their] area, they need to care about it, believe in it, and have an enthusiasm for it that will be contagious for potential supporters” (Hunt, 2012, p. 15). Next, a good development officer should be a leader capable of instilling a culture of philanthropy in an organization (Joyaux, 2011, p. 106). Although the development officer is the one primarily responsible for fundraising, it is important that he or she be able to engage others within the organization in the fundraising process (Joyaux, 2011, p. 111). Finally, development officers must demonstrate high ethical standards for others in the organization to emulate (Hunt, 2012, p. 15).

A number of professional fundraising organizations have written codes of ethics for fundraising professionals. The Association of Fundraising Professionals has identified six categories of ethical behavior to guide fundraisers in their professional practice. Those behaviors are: accountable, adherent and observant, courageous, integrity, transparent, and trustworthy and sincere (The Fund Raising School, 2013, p. 57). Additionally, the Donor Bill of Rights developed by the Association of Fundraising Professionals, the Association of Healthcare Philanthropy, and the Council for the Advancement and Support of Education, “details the expectations of donor-organization relationships, setting minimum standards for donors’ rights and ensuring the highest level of professionalism in how fundraisers and organizations treat donors” (The Fund Raising School, 2013, p. 56). Fundraisers in all areas of the nonprofit sector should allow these codes of ethics to inform their professional practice.

Fundraising for Higher Education

Perhaps with the exception of health care organizations, institutions of higher education have developed the largest, most complex fundraising infrastructures of any type of nonprofit organization (The Fund Raising School, 2013, p. 679). Fundraisers for higher education generate

financial support for all aspects of university programming.

Significance of Fundraising for Higher Education

Over the last half century, fundraising has grown in importance for higher education institutions. Although private institutions, such as Harvard, have been raising money to support their endowments for over a century, this has become the norm for public universities as well. Drezner (2011) writes, “As external support of higher education decreases, and the cost to educate a student rises, the need for alumni support to maintain higher education’s eminence and to increase access rises” (p. 2). In 2009, 43.5 percent of giving to higher education was by individuals, and the majority of individuals who gave were alumni (Drezner, 2011, p. 3). It has never been more important for universities to develop a pipeline of passionate alumni wishing to support their alma mater.

Higher Education Fundraising Infrastructure

As fundraising for higher education has become increasingly important, universities have established in-house fundraising offices, commonly referred to as development or institutional advancement (Drezner, 2011, p. 5). Hunt (2012) clarifies, “*Development* refers to fundraising and all the steps involved in the process of raising money” whereas “*Advancement* is a broader term that encompasses all of the functions related to advancing the cause of a program or university externally” (p. 6). Development is usually a department within advancement in universities operating under the advancement model.

There are many models of development or advancement, ranging from highly centralized to highly decentralized. Most universities’ development or advancement operations lie somewhere in the middle, with development officers embedded in schools having dual reporting lines to a central advancement officer and an academic dean (Hunt, 2012, p. 9).

Fundraising Vehicles

Higher education institutions and other types of nonprofit organizations solicit support from individuals, corporations, foundations, and government. However, for the purpose of this research I am focused on raising funds from individuals. The primary vehicles used by nonprofit organizations to solicit funds from individuals are an annual fund, major gifts, a capital campaign, and planned giving (The Fund Raising School, 2013, p. 110).

Annual Fund

Nonprofit organizations typically use annual funds to cover operating costs through generating a large number of small, unrestricted gifts. The Fund Raising School (2013) identifies the basic formula of an annual fund program as, “get the gift, repeat the gift, upgrade the gift” (p. 280). Hunt (2012) observes, “Most annual gifts are solicited through broad vehicles such as direct mail, telemarketing, and e-solicitations” (p. 5). Beyond being an important source of revenue, annual giving programs are useful because they get people into the habit of giving and help an organization identify individuals predisposed to their cause who might be capable of making a larger gift (Drezner, 2011, p. 7; Hunt, 2012, p. 139; Waters, 2011, pp. 458-459).

Major Gifts

The type of gift I primarily focus on in my research is the major gift. The Fund Raising School (2013) defines major gifts as “philanthropically inspired gifts that have a significant impact on the entire development program” (p. 371). These gifts usually are made by individuals with a long history of involvement in the organization (The Fund Raising School, 2013, p. 372). Relationships with major donors are carefully cultivated and, “The process of securing [a major gift] can take months or years, with multiple conversations among multiple parties over time” (Hunt, 2012, p. 60). Once a donor pledges to make a financial commitment, the donor and the

organization sign a formal gift agreement detailing the gift amount and how it will be used.

Oftentimes, major gifts are paid in multiple installments, and they can include assets other than cash (The Fund Raising School, 2013, p. 371). The dollar amount of a major gift varies from one organization to the next (Hopkins & Friedman, 1997, p. 70).

Campaigns

Organizations use intensive fundraising campaigns to raise a specific (and large) sum of money in a given period of time. The Fund Raising School (2013) identifies four types of campaigns: the traditional campaign, the endowment campaign, the comprehensive campaign, and the project campaign (p. 383). Campaigns are used to attract attention to the organization, to inspire donors to make a bigger gift than they otherwise would have, and to fundraise for specific organizational needs (Hunt, 2012, pp. 127-128). Fundraising campaigns consists of a quiet phase where the organization seeks commitments from its biggest donors, and a public phase where the organization tries to reach its campaign goal through soliciting a wider audience (Roche & Whitehead, 2005, pp. 243-249). Fundraising experts suggest that before publicly announcing a campaign, an organization should have raised at least 60 percent of the campaign goal (Roche & Whitehead, 2005, p. 243).

Campaigns play a particularly important role in fundraising for higher education. Hunt (2012) observes, “Chances are good that at any given time, your university is either in a campaign, preparing for a campaign, or recovering from a campaign” (p. 127). Drezner (2011) also notes the seemingly continuous nature of university campaigns (p. 7). These comprehensive university campaigns tend to last between seven and ten years and are characterized by a large total fundraising goal (Drezner, 2011, p. 7; Hunt, 2012, p. 132). Along with a numeric goal, campaigns will have set fundraising priorities, both at the university and departmental levels

(Hunt, 2012, p. 129).

Planned Giving

A planned gift is, “a gift legally provided for during the donor’s lifetime but whose principle benefits may not accrue to the organization until a future time, generally at the death of the donor and/or the income beneficiary” (The Fund Raising School, 2013, p. 429). Drezner (2011) identifies the following planned giving instruments: charitable gift annuities, charitable remainder trusts, charitable lead trusts, pooled income funds, and bequests (p. 9). Several of these planned giving vehicles allow the donor to collect income from interest earned on their gift while they are alive. Because of the technical nature of planned giving, nonprofits with planned giving programs usually have staff members with significant legal expertise.

The Fundraising Process

For the purposes of this research, I focus specifically on the process of raising major gifts. Several variations of the fundraising process or fundraising cycle are represented in fundraising literature. The main differences are in the number and names of the steps included. What all of these different processes share is the idea that fundraising is a continuous cycle which does not end when the gift is made. The simplest version of the fundraising process, and the one I rely on in my research, consists of four steps: identification, cultivation, solicitation, and stewardship. This is also the process used by Mim Carlson in her book *Team-based Fundraising Step by Step*.

Identification

Several authors define the ideal prospect in terms of three qualities. According to Seiler (2003) the ideal prospect has, “*linkage* to the organization, *ability* to give gifts at the level being sought, and *interest* in the organization’s work” (p. 5). Klein (2011) presents a variation on this

with *ability, belief, and contact* (p. 83). The three characteristics of prospects identified by Hunt (2012) are: “the capacity to give a significant gift”, “charitable inclinations”, and “favorably disposed to your institution” (p. 50). The best prospects for major gifts are individuals who have already demonstrated their interest in your organization, oftentimes through making a lower level gift. Hopkins and Friedman (1997) suggest as likely prospects, “personal friends and colleagues of board members” and people “that support similar organizations in the community or region” (p. 36). Volunteers, staff, and people who have benefited directly from the organization’s programs are all ideal prospects.

Cultivation

Carlson (2000) defines cultivation as, “the process of building relationships with prospects and donors. It is *all* of the strategies, plans, communications, events, and activities used to motivate an individual to make a donation” (p. 74). Because “people give to people”, it is important for development staff to get to know each prospect and nurture each relationship (Carlson, 2000, p. 74). Beyond developing a personal relationship with the prospect, cultivation is about figuring out which aspects of the organization most excite the prospect and creating meaningful opportunities for the prospect to engage with the organization’s work (Joyaux, 2011, p. 225). Although the length of the cultivation period will vary from prospect to prospect, Roche and Whitehead (2005) recommend between eight and twelve contacts with a prospect before making an ask (p. 219).

Hunt (2012) suggests that, “The more varied your encounters with a donor, the more varied the information you will exchange, and the more multifaceted your relationship will become” (p. 79). It is useful for organizations to employ a wide range of cultivation strategies which are personalized to each particular prospect. In his 2011 study, Waters identified eleven

cultivation strategies which enhance the relationship between an organization and its donors. They are: access, positivity, openness, assurances, networking, sharing of tasks, stewardship, reciprocity, responsibility, reporting, and relationship nurturing (Waters, 2011, pp. 461-463). Carlson (2000) breaks cultivation down into “formal (communication via newsletters, case statement development, and presentations) and informal (donor visits, social gatherings) activities” (p. 74). Formal and informal cultivation activities should be designed to move the donor along a spectrum from interest in the organization to engagement (Joyaux, 2011, p. 273). Hunt (2012) recommends taking “a strategic approach to each encounter with the prospective donor” (p. 75). Proper cultivation can result in larger gifts and increased donor loyalty, and is therefore a crucial piece of the fundraising process (Carlson, 2000, p. 77; Waters, 2011, p. 472; Swanson & Davis, 2006, p. 132).

Solicitation

Professional fundraising literature is full of platitudes. Perhaps the most common among them is, “*The number one reason people give is because they are asked*” (Roche & Whitehead, 2005, p. 203). The second component of that oft-quoted piece of fundraising wisdom is: ask “the right prospect for the right amount at the right time for the right project in the right way with the right solicitor” (Joyaux, 2011, p. 15).

Right time. By the time a development officer is ready to make “the ask”, they will have put considerable energy into cultivating a relationship with the prospect. The cultivation process will look different for each prospect, and some prospects will be ready to be asked much sooner than others. According to Joyaux (2011), “The prospect is ready when there is an optimum intersection of interest, readiness, and capacity” (p. 285). The prospect is ready to be asked when he or she is committed to your organization’s cause and has the financial means and willingness

to make a contribution.

Right project. Part of the cultivation process is getting to know what aspects of your organization the prospect is most passionate about and figuring out where the prospect's interests intersect with the needs of the organization (Joyaux, 2011, p. 4; The Fund Raising School, 2013, p. 372). The gift that an organization asks for should reflect the interests of the prospect, and be something that the prospect is excited to be a part of.

Right way. The Fund Raising School at Indiana University breaks down the actual process of asking into four parts: opening, involvement, presentation, and close. In the opening, the solicitor or solicitors establish rapport with the prospect. The involvement step is when the solicitor brings up the subject of the organization. In the presentation, the solicitor provides a description of the project or program the organization is looking to fund, and what financial resources the organization needs to make that happen. The close is when the solicitor asks the prospect for a gift (The Fund Raising School, 2013, p. 597).

After delivering the ask, the solicitors should stop talking and wait for an answer (Hunt, 2012, p. 93). Throughout the solicitation meeting, it is important to let the prospect do most of the talking (Klein, 2011, p. 98). The Fund Raising School (2013) recommends that a solicitor listen 60 percent of the time, and talk only 40 percent of the time (p. 599). Not only does this 60-40 system allow the donor time to process and think through what he or she is being asked, it allows the solicitor(s) to observe the prospect closely to get a sense of what he or she is feeling.

Right solicitor. Seiler (2003) argues that the most effective solicitor is one of the prospect's peers (p. 5). Generally speaking, this peer solicitor will be a board member or volunteer who is passionately committed to the organization. Hunt (2012) recommends having a team of individuals make solicitations, each with a pre-determined role to play (p. 89). The best

solicitor or group of solicitors ultimately comes down to the prospect and who he or she is most likely to respond positively to.

It is important to show appreciation for the prospect's time whether the response to the request is yes or no (Hunt, 2012, p. 95; The Fund Raising School, 2013, p. 598), and as Seiler (2003) points out, "Soliciting and receiving the gift is not the end of the process" (p. 8).

Stewardship

Mim Carlson (2000) defines stewardship as, "all of the strategies and activities that a nonprofit organization employs to keep a current donor informed, involved, and motivated to give again" (p. 97). Good stewardship begins with timely and meaningful acknowledgment of the donor's gift, ideally within 48 hours (Carlson, 2000, p. 94; The Fund Raising School, 2013, p. 598). Most organizations acknowledge gifts with a handwritten note or a phone call from a staff person or volunteer, although other forms of recognition include listing the donor's name in organizational materials or throwing an appreciation event (Hunt, 2012, p. 108). Beyond recognizing the donor's generosity, stewardship includes using gifts the way the donor intended and keeping the donor informed of how their money is being spent (The Fund Raising School, 2013, p. 598). In their comprehensive literature review on giving motivations Bekkers and Wiepking (2011) cite studies which show that, "when people perceive that their contribution will not make a difference, they are less likely to give" (p. 942). Organizations need to demonstrate to donors how their gifts are making a difference so that donors will want to continue giving.

After a certain period of time, the properly stewarded donor continues along the fundraising cycle and begins to be cultivated for his or her next gift. While development staff are usually the key drivers behind fundraising, everyone in an organization has a dedicated role to play in this process.

CHAPTER 3: TEAM-BASED FUNDRAISING IN HIGHER EDUCATION

The Higher Education Fundraising Team

Fundraising cannot be the job of development staff alone. Involving current and prospective donors in the life of an organization requires that everyone in the organization get involved. The Fund Raising School (2013) notes that, “development, at its best, is a team accomplishment” (p. 481). Joyaux (2011), Hodson (2010), Hunt (2012), and Roche and Whitehead (2005) all advocate for development being a shared responsibility, and Mim Carlson (2000) dedicated an entire book to advocating for a team-based approach to fundraising. Team-based fundraising is the best approach not just because it helps relieve development staff of the burden of being solely responsible for an organization’s fundraising success, but “because team work harnesses the collective talent and energy of people” (The Fund Raising School, 2013, p. 481). In the upcoming section, I explore the role of development officers, volunteers, and academic leaders in the fundraising process.

The Role of Development Officers

Joyaux (2011) focuses on the development officer’s role as enabler, who equips volunteers and other staff members with the tools and confidence to get involved in the fundraising process (p. 293). The enabling functions of a development officer include respecting and using the skills, expertise, experience, and insights of volunteers; providing direction and resources; and coaching and mentoring people how to succeed (Joyaux, 2011, pp. 305-308). By involving volunteers and staff in the fundraising process in ways that make use of their existing strengths, development officers are setting their organizational partners up for success. A crucial way development officers can support their partners in academic leadership is through educating them on the development role and helping them make informed decisions regarding fundraising

(Hodson, 2010, p. 47).

Volunteers

Volunteers in general, and board members in particular, have a crucial role to play in fundraising. According to Hopkins and Friedman (1997), board members of arts organizations have three main fundraising responsibilities: “making personal donations, enlisting support from others, [and] attending special fundraising events and openings” (p. 14). It is important that board members contribute financially to the organization in order to set an example for the rest of the community (Roche & Whitehead, 2005, p. 215). Board members are often included in solicitation teams because of the proven effectiveness of peer-to-peer solicitations (Seiler, 2005, p. 5). Volunteers and board members can also introduce their friends to the great work of the organization, thereby expanding the organization’s pool of prospective donors (Carlson, 2000, p. 30). Through their involvement in fundraising, volunteers can help secure the organization’s financial future.

Academic Leaders

A consistent theme in higher education fundraising literature is the importance of the involvement of academic leaders in fundraising. In *Leading the Way*, Hodson (2010) outlines the fundraising responsibilities of the university president as: creating a compelling vision, setting institutional priorities, articulating the case for support, assessing institutional readiness, and empowering constituents (pp. 40-41). Fundraising increasingly represents a high percentage of a university president’s job description, although some university presidents are more comfortable fundraising than others.

Hodson (2010) outlines a similar fundraising role for academic deans, listing their fundraising duties as: setting academic priorities, facilitating faculty partnerships, identifying

prospects, cultivating and soliciting gifts, and thanking and recognizing donors (pp. 43-45).

Hodson (2010) cites an earlier study by Eckert and Pollock, which “confirmed that an academic dean is often in a better position to convey what additional private support would mean to their college’s programs and students, and will do so with more enthusiasm and passion than will professional fundraising staff” (p. 44).

Another component of fundraising success is a strong partnership between academic leaders and fundraising staff. Hodson writes, “In the end, fundraising on behalf of the university or an academic college will be successful only if presidents, deans, and faculty recognize professional fundraising staff as their allies” (Hodson, 2010, p. 48). Academic leaders set an example for the rest of the faculty when it comes to working alongside development professionals. Hunt (2013) focuses on the role academic leaders play in establishing a culture of philanthropy in their area. Academic leaders can work towards a culture of philanthropy by making sure faculty are aware of development’s role and by advertising fundraising accomplishments. By prioritizing fundraising and emphasizing its importance to academic work, academic leaders set a positive example for faculty to follow.

Faculty Involvement in Fundraising

The topic of faculty involvement in fundraising is sometimes mentioned in higher education fundraising literature, although the focus in that literature tends to be on the involvement of academic leadership rather than of regular faculty. However, the topic of faculty involvement in fundraising is appearing with increasing regularity in fundraising journals and in articles written by fundraising professionals. While the majority of articles are intended for a professional fundraising readership, there are a handful of articles written for faculty members looking to get more involved in fundraising (Eckert, 2000; Perlmutter, 2013).

Why Faculty Should Be Involved in Fundraising

Fundraising literature is peppered with exclamations of the importance of faculty involvement in fundraising. The arguments of why it is important to involve faculty fall into four categories.

Faculty are an integral part of academia, or as Jeffrey Schoenherr (2009) puts it, “faculty members are the lifeblood of our institutions” (para. 6). Faculty members are the ones carrying out the academic mission on a daily basis; they are the ones whose work is made possible by philanthropic gifts. This makes faculty uniquely able to talk about the university’s work, their work, in a knowledgeable manner. Faculty members’ passion for their work can also be contagious, inspiring donors and making them want to contribute. At the end of Marybeth Gasman’s article *The Role of Faculty in Fund Raising at Black Colleges* is a “Practitioner’s Perspective” piece by John P. Donahue, Executive Vice President of the United Negro College Fund. In it Donahue (2005) writes, “The faculty’s centrality to what the university does makes them central to the fundraising process. Funders, especially first-time funders, want to meet and talk to the people whose activities they’ll be funding, and at a university, that means professors” (p. 178).

Faculty are seen as more credible than development officers (Eckert, 2000, para. 13). A development officer’s job is to ask for money, and people know that. This means that people are often wary of talking to development officers in a way that they are not wary of talking to faculty members. Because faculty members are the ones actually doing the research and teaching students, donors are oftentimes more interested in talking to them than they are professional development staff, who may or may not have a connection to the subject area they represent. Fundraising professional Debra Friedman (2004) points out, “many donors are extremely

accomplished in their own fields. They are used to being asked for money, but they rarely are truly engaged intellectually” (para. 15). Faculty members are able to engage prospective donors in this way, thereby inspiring them to give to programs they find interesting.

Faculty have relationships with alumni that development officers do not. Fond memories of faculty members can inspire alumni to give to their alma maters, but faculty members’ relationships with alumni can have a number of other benefits. Faculty members might know, for instance, that an alum has an interest in a specific field or that they got a big promotion, and that information can be very valuable to development officers.

Faculty can communicate the impact of giving (Eckert, 2000, para. 13). Once a gift is made, faculty members are in a unique position to observe the impact of the gift, and to report on that impact to either the development office or directly to the donor. Communicating results is part of good stewardship practices, and will make it more likely that donors will give again.

For all of the preceding reasons, it is crucial that faculty be involved in fundraising. In spite of all the reasons that faculty should be involved in fundraising, faculty involvement in fundraising is still very hit or miss.

Obstacles to Faculty Involvement in Fundraising

In 1987, then director of development for the College of Arts and Sciences at the University of Washington, Jean Leed wrote, “Whether we like it or not, we need to involve faculty in the development process to meet our fund-raising goals. And whether they like it or not, faculty members increasingly need our help to realize *their* academic mission” (p. 14). This quote speaks not only to the importance of faculty involvement in fundraising, but also to the reluctance on both the part of development staff and of faculty to work together. I have identified

three groups of obstacles to faculty-development collaboration which appear throughout the literature. They are: distrust, lack of knowledge, and lack of comfort.

Distrust. Many sources written by development officers reflect feelings of distrust between professional development staff and faculty. Eckert (2000) references “stereotypes of academics who spend all their time in meetings—or of slick fund raisers who raise more money for landscaping than for the library” (para. 20). Stereotypes and misconceptions about each others’ roles prevent faculty and development from collaborating and working together effectively. Goldman (1988) identifies a potential source of tension: “Faculty members are focused inward, toward their institution or field, while advancement is the most outward-oriented arm of educational administration” (p. 13). Faculty and development staff are asked to perform very different functions, and can often lack common ground needed for productive communication.

Lack of knowledge. While distrust originates from both parties, faculty distrust of development staff likely stems in part from a lack of knowledge of the development role. Development often operates in a very different sphere within the institution, and faculty members don’t always know what it is that development does. Jones (1992) writes of this issue, “the scope of the activities of the institution’s development or advancement office may not always be obvious to faculty. Faculty may also be unclear about what the relationship should be between their activities and those of the development office and its officers” (p. 83). Unless faculty members are asked to get involved by development staff or their department head, it is unlikely that they will voluntarily get involved in fundraising for their department or school. As Leed (1987) points out, “Faculty members in many fields take it for granted that their survival depends on their obtaining grants to support their research. However, most of them would never

consider seeking support for anything beyond their own work” (p. 14). If faculty are to become more involved in fundraising, development staff needs to ask them to get involved, and provide clear examples of how that can happen.

Lack of comfort. The final obstacle to faculty involvement that I identified within fundraising literature is lack of comfort with fundraising. Many faculty members are not comfortable asking people for money or using their personal relationships for the financial gain of their institution. As Jeffrey Schoenherr (2009) points out, there are also faculty members who are extremely comfortable with fundraising. He refers to these “go to” faculty members who enjoy being a part of fundraising by meeting with donors and engaging in stewardship activities as fundraising “rock stars”. Other faculty members are more reluctant. Gasman (2005) identifies a number of reservations that faculty may have about getting involved in fundraising. She writes, “Could faculty make use of their special relationships with former students? Should they? If they take on this role, how do faculty members balance time spent maintain relationships with students with their teaching and scholarship requirements?” (p. 175). Any attempts by development professionals to involve faculty in fundraising need to take these concerns into consideration.

Respecting Academics’ Time

The issue of respecting academics’ time when involving them in fundraising comes up in a number of different sources. As Leed (1987) points out, “If we want faculty to help us help them, we must show what they can do that won’t take up injudicious amounts of their time and won’t compromise their integrity in their own eyes” (p. 14). In her webinar *Advancement and the Academy Partnering for Success*, Penelope Hunt advises academic leaders on how to make time for development activities. She stresses that academic leaders should only invest time in

development activities where their presence is important or critical. She also advises academic leaders to delegate certain development tasks to rising stars within their departments who might be looking to get some fundraising experience under their belt. Because of how busy faculty and academic leaders are, it is important that development professionals only ask them to be involved in fundraising activities where their presence will make a difference.

Laying the Foundation for Productive Collaboration

It is important that before involving faculty in fundraising, development officers lay the foundation for future productive collaboration. There is a great deal of advice within fundraising literature as to how to do this. I have grouped these recommendations into the following categories: improving relationship, increasing communication, getting buy-in, and providing training.

Improving relationship. The best advice for improving the relationship between development staff and faculty comes from Jean Leed and Arthur Caccese in Leed's 1987 article *Beyond the Ask*. Arthur Caccese recommends that development professionals lay the groundwork for collaborating with faculty by getting to know faculty members in a social setting and serving on committees with them (Leed, 1987, p. 15). Leed (1987) builds on Caccese's advice, recommending that development officers keep faculty informed of development resources and procedures, and find ways of involving faculty in committees and brainstorming activities (p. 17). Jones (1992) stresses the importance of faculty feeling supported by the development office, which development staff can achieve by "helping schools and deans create programs that recognize the contributions of faculty" (p. 85). Faculty need to know that their work is appreciated by their school and by their development office.

Increasing communication. The second piece of preparing to involve faculty in fundraising activities is increasing communication between the development office and faculty. Gay (2011) and Jones (1992) recommend having the development officer speak regularly at faculty meetings, and Murphy (1993) recommends that development distribute an internal fundraising newsletter for faculty and deans (p. 51). These types of communication can serve as an opportunity for faculty to learn about the role of development, as well as current fundraising priorities or significant gifts. Schoenherr (2009) recommends going a step further by writing down a set of faculty fund-raising policies which advise faculty on working with the development office (para. 15).

Getting buy-in. Improving relationships and increasing communication with faculty should help the development office get faculty buy-in. As Jones (1992) points out, “Faculty members at any institution will have agendas that relate to their own professional and personal development, but which may not relate to the overall wellbeing of their academic unit” (p. 84). In exchange for faculty being willing to focus on institutional rather than personal priorities in fundraising, Jones (1992) argues that “the individual agendas of the faculty should be supported not only by the development enterprise but also by the academic hierarchy” (p. 85). When faculty feel supported by their institution, they are more likely to set aside their personal agendas in favor of a larger institutional agenda. Faculty will be more willing to do this if they feel like they have a stake in institutional priorities. Therefore, faculty should be involved in both setting and articulating institutional priorities (Jones, 1992, p. 84).

Providing training. Finally, before faculty get involved in fundraising, they should be provided with some sort of fundraising training. Although Murphy (1993) mentions coaching

sessions, consultants, and conferences (p. 51), there is very little guidance in the literature as to how development officers should go about preparing their faculty to be involved in fundraising.

Ways to Involve Faculty in Fundraising

The topic of involving faculty in fundraising is relatively scarce in professional fundraising books and does not appear in any academic studies conducted to date. The main sources of information on how faculty should be involved on fundraising are journal articles and blog posts written by development professionals (Eckert, 2000; Friedman, 2004; Gay, 2011; Goldman, 1988; Hallman, 2000; Jones, 1992; Leed, 1987; Murphy, 1993; Schoenherr, 2009). Because the authors of these articles and posts have worked extensively in the field of fundraising, their advice on this subject is worthwhile.

Identifying prospective donors. Eckert (2000), Gasman (2005), Jones (1992), Hunt (2013), and Murphy (1993) all cited identifying prospective donors as a good fundraising activity for faculty to be involved in. Jones (1992) writes, “Faculty establish relationships with their students that frequently extend beyond graduation. Faculty can identify alumni who might be recruited to support the development initiatives of the institution” (p. 86). For this reason, Hunt (2012) recommends that development professionals ask faculty members to tell them about students that they are still in touch with (p. 189). Faculty’s involvement in prospect identification does not need to be limited to individual prospects; they can also be involved in identifying foundations and corporations that might be interested in giving (Jones, 1992, p. 86). Faculty’s relationships with alumni and contacts within their fields can lead to valuable fundraising opportunities.

Cultivating relationships. Another way in which multiple sources recommend involving faculty in fundraising is through having them help cultivate relationships with prospective and

current donors. Schoenherr (2009) suggests that having faculty talk to donors “usually leads to a stronger, more personal, and continuing relationship between donors and our institutions” (para. 13). Murphy (1993) and Jones (1992) both recommend introducing donors to faculty members whose interests align with theirs, either at a special event or through a visit. Suggestions which emerged from participants in Penelope Hunt’s (2013) webinar included hosting mixers for donors and faculty once or twice a year, and inviting donors to campus to see faculty and students interact. Having donors interact with faculty not only exposes donors to the school’s programs and funding opportunities, it can also increase the donor’s feelings of investment in the institution.

Asking. Within the fundraising literature, authors tend to focus more on faculty involvement in prospect identification, cultivation, and recognition, than on faculty involvement in asking for gifts. Perlmutter (2013) provides academic leaders with advice on how to solicit gifts in his article *Don’t Fear Fund Raising*. He stresses the importance of representing all aspects of your department, of listening to what donors have to say, and of addressing the value of making a gift to the donor (pp.46-47). Leed (1987) writes that, “Effective calls on major prospects often include two people: a faculty member to describe the program and the need, and a development officer or volunteer to do the asking” (p. 16). While there are circumstances where faculty members are included in an “ask”, it is much more common for development officers to involve an academic leader, such as a dean. There is less overall agreement among fundraising authors that faculty should be involved in solicitation than there is agreement that faculty should be involved in other areas of fundraising.

Stewardship and recognition. Several authors recommend involving faculty members in thanking donors and in communicating the impact of donor’s generosity. Eckert (2000)

recommends having faculty members, “Relay to the development office stories of how gifts make a difference to individual students” and states that “These stories help donors understand the tangible results of their giving” (para. 13). Because faculty members are in the classroom interacting with students every day, they are often in the best position to observe the difference that philanthropic giving can make. Whether the donor is contacted by the development officer or by a faculty member, it is important that they know their gift is valued. Gay (2011) suggests that involving faculty in thanking donors is a good way of easing them into fundraising (para. 27).

Other ways to involve faculty. Identification, cultivation, solicitation, and recognition are only a few of the ways faculty can be involved in fundraising. Leed’s (1987) list of ten ways faculty can be involved in fundraising is very thorough. She recommends that faculty members: prioritize, articulate, inform, identify, participate, visit, accompany, promote, thank, and contribute (p. 15). Leed (1987) suggests that faculty be involved in setting school fundraising priorities in order to give them a greater sense of ownership of the process (p. 14). She also recommends that faculty be involved in articulating to prospective donors the valuable work the university is doing (p. 15). Faculty should keep the development office “informed” by letting them know about relationships with prospective donors, as well as exciting academic achievements (Leed, 1987, p. 15). Leed (1987) goes on to identify a number of ways in which faculty can “participate”, including serving on committees, presenting at board meetings, and taking the time to talk to visiting donors (p. 16). Having faculty involved in the entire spectrum of fundraising activities, from setting priorities to thanking donors, gives faculty a sense of ownership over the fundraising process. Leed and others also stress the importance of faculty giving themselves, as a sign of commitment to the school they represent.

Conclusion

The important role of faculty members in fundraising isn't always reflected in higher education literature. Higher education fundraising texts are more likely to focus on the fundraising roles of development staff, volunteers, and academic leaders, with only the briefest mention of faculty participation. Through my research on faculty involvement in fundraising, I hope to remedy this oversight in higher education fundraising literature. My research looks at the ways in which faculty can be involved in fundraising, and also how to prepare faculty for involvement in fundraising.

CHAPTER 4: DESIGNING A FUNDRAISING TRAINING PROGRAM

Introduction

In order to explore the phenomenon of faculty involvement in fundraising, I chose to perform a case study involving a small group of faculty at the University of Oregon School of Music and Dance. In this section I will introduce the fundraising structure at the University of Oregon and the School of Music and Dance. I will also discuss the design of the faculty fundraising program which I implemented at the School of Music and Dance.

Case Study Context**University of Oregon Advancement**

On October 17, 2014, the University of Oregon announced the public phase of its second comprehensive fundraising campaign with a fundraising goal of \$2 billion. The University of Oregon's last fundraising campaign wrapped up in 2008 after raising \$853 million. The current campaign, with its focus on excellence, access, and the UO experience, has already raised over \$700 million. Most of this money was raised during the campaign's four-year quiet phase, which is typical of fundraising campaigns.

The University of Oregon operates under a semi-centralized Advancement model. The Vice President of Advancement at the University of Oregon oversees five distinct departments, which are: University Development; Communications, Marketing, and Brand Management; Government and Community Relations; the UO Alumni Association; and the Jordan Schnitzer Museum of Art. There are approximately 250 employees working in University Advancement at the University of Oregon.

University Development has a mission of "Fostering relationships to build funding opportunities for the University of Oregon" (advancement.uoregon.edu). In addition to an

extensive central development staff working in the areas of stewardship, gift planning, prospect management analytics, and annual giving, the University of Oregon has development officers embedded in academic units around campus. The majority of these development officers are major gift officers, who are primarily responsible for securing gifts above \$100,000.

Development officers at the University of Oregon have dual reporting lines to an academic dean as well as to a centrally located Associate Vice President of Advancement. At the time of this research project, the School of Music and Dance had one major gift officer, Director of Development Bob Darrah, and one full time Donor and Alumni Relations Coordinator, Wakako Stevens.

University of Oregon School of Music and Dance

The School of Music and Dance is one of eight distinct schools and colleges at the University of Oregon. The Department of Dance was added to the School of Music in 1991, and is currently one of seventeen departments within the school. Of the 80+ faculty listed on the School of Music and Dance website, eleven are dance and the rest are music. In spite of the fact that dance and music are in the same school and share an administrative staff, there are many aspects in which the two areas have not been integrated. For example, the dance and music departments are located in different parts of campus, with music residing primarily in the Frohnmayr Music Building and dance residing in the Gerlinger Annex. The music and dance faculty have separate monthly faculty meetings, and rarely come together as a whole.

The School of Music and Dance has set a campaign goal of \$15.5 million dollars with the priority areas of: students; faculty; programs, instruments, and technology; and facilities. As of January of 2015, the School of Music and Dance had raised \$7,676,892 towards its campaign goal.

Research on Performing Arts Departments

While researching faculty involvement in fundraising, I searched for literature focused specifically on fundraising for performing arts departments at colleges and universities. I discovered that there has been very little written either in professional or academic fundraising literature about the unique fundraising needs of performing arts departments at colleges and universities. At the time I began my research, the only sources on this topic were two articles written by associate professors Yong Jae Ko, Heather Gibson, and May Kim in 2011. These articles present the authors' secondary analysis of the Value and Impact Study conducted by Major University Presenters. Between 2002 and 2005, Major University Presenters (MUPs) surveyed 1,771 donors to 14 university performing arts programs.

Ko, Gibson, and Kim's study examines the relationship between preferred benefits and giving behavior among donors to performing arts programs. Through their study, they discovered that older donors give more than younger donors and that individuals with higher income donate more than individuals with lower incomes (Ko, et al., 2011, pp. 173-174). The survey also revealed that female donors have higher expectations than male donors when it comes to preferred benefits (Ko, et al., 2011, p. 178). Finally, Ko, et al. discovered that while identification with the performing arts program predicted donor behavior, identification with the university did not (Ko, et al., 2011, p. 178). This study, while interesting, only touches on one dimension of fundraising for performing arts departments at colleges and universities. There is thus a great need for further research on this topic.

Fundraising Training Programs for Faculty

In my research, I also searched for descriptions of fundraising training programs for faculty. Again, there was little available material. The University of North Carolina, Chapel Hill

at one point had a campus-wide faculty fundraising program which is briefly described in the articles *Development 101: Training Faculty to Raise Funds* and *Do I Have to Raise Money?*. Speed Hallman wrote in 2000, “The UNC training program consists of two classes that encourage faculty members to become involved in identifying, involving, soliciting, and stewarding major donors” (para. 7). During the classes, “Attendees learn how development works at UNC, how to create prospect lists, and how to sharpen their message to potential donors” (Hallman, 2000, para. 9). I was unable to find information about the course through UNC’s website, so I am unsure if this program still exists. However, the two articles featuring this program provide valuable insight into creating an effective fundraising training program for faculty.

The articles about UNC’s faculty fundraising program contained useful information on both program content and structure. Hallman (2000) writes of the program’s content, “The Development 101 curriculum is now about 20 percent broad-brush development information, including services the development office provides, how to launch a departmental development effort, and examples of how faculty members can interact with donors ... The remaining 80 percent of the curriculum is devoted to faculty members telling their fundraising stories to their peers” (paras. 13-14). I liked the 20-80 ratio of development basics to faculty presentations, so I tried to make my program similarly discussion-based. The UNC sessions also featured donors talking about their giving experience, something I tried to incorporate into my training program.

Other articles referenced efforts to involve faculty in fundraising at University of Washington, University of Arizona, Temple University, and University of Iowa. In all but one of these cases, the attempt to involve faculty was the work of a particular development officer and not an institution-wide initiative. The exception to this is at the University of Arizona, where the

University of Arizona Foundation created an award to recognize faculty excellence in fundraising (Schoenherr, 2009, para. 15). There have to date been no institution-wide attempts to involve faculty in fundraising at the University of Oregon.

Program Design

My program design was heavily influenced by Mim Carlson’s book *Team-Based Fundraising Step by Step*. Carlson (2000) identifies four fundraising activities in which an organization’s fundraising team should be involved. These activities are “identifying prospective donors, cultivating them, asking for contributions, and recognizing their generosity” (p. xv). I chose to have my program consist of four two-hour long meetings. The first meeting was designed as an introduction to the school’s development practices. The second meeting focused on cultivating relationships with current and prospective donors, the third meeting focused on identifying prospective donors, and the final meeting focused on stewardship and recognition. Three of Carlson’s four fundraising activities served as meeting topics. I chose to forgo a meeting on asking because the development officer informed me that it was unlikely the School of Music and Dance would regularly involve faculty members in the actual solicitation of gifts.

The purpose of these research meetings was to increase faculty understanding of development and ability to participate in fundraising activities, and to generate ideas about faculty involvement in fundraising for the School of Music and Dance. The purpose was not to create and execute a fundraising plan, as described in Carlson’s book. However, the portion of Carlson’s book devoted to “Getting the Team Ready” contained many useful ideas for preparing individuals who might be less comfortable with fundraising to take on that role. An outline of the meetings is included below.

Meeting Title	Meeting Date	Topics
Intro to Development	November 5, 2014	SOMD Development, UO

		Fundraising Campaign, 2014 SOMD Alumni and Friends Survey
Cultivating Relationships	January 28, 2015	Case for Support, SOMD Advancement Council, Donor Perspective, Use of Storytelling
Identifying Prospective Donors	February 25, 2015	What Makes a Good Prospect, Prospect Identification Activity, SOMD Prospect Pool
Stewardship	March 4, 2015	Donor Perspective Part 2, Personal Experiences with Philanthropy, SOMD Stewardship Practices

Meeting One

The first meeting provided faculty members with an introduction to development, along the lines of the Fundraising Orientation described by Mim Carlson. Carlson recommends that an orientation session “cover topics such as a summary of the nonprofit agency’s history, an overview of the field of service ... a description of the agency’s programs, a review of the financial condition of the organization, current fundraising activities, and information on current donors” (Carlson, 2000, p. 57). Gay (2011) also recommends familiarizing faculty with the development officer’s role and basic job description (para. 13). Along these lines, I devoted the majority of the first meeting to a discussion of the School of Music and Dance’s current fundraising priorities and how the school’s development officer goes about soliciting major gifts.

Carlson (2000) recommends beginning the training process by finding out what experience the group has in fundraising (p. 31), what reservations they have about fundraising (p. 31), and what they would like to learn more about (p. 60). In my first round of individual interviews with faculty members, I inquired about their previous experiences in fundraising and what, if any, reservations they had about fundraising. I started off the first meeting by having

each faculty member introduce themselves and say why they had chosen to participate in this project. At the end of the meeting, I asked faculty to write to me individually about what specific areas of fundraising they were interested in learning more about.

Meeting 2

The second meeting focused on cultivating relationships with prospective and current donors. The first portion of the meeting was dedicated to creating a case for support for the School of Music and Dance. Carlson (2000) writes that, “In cultivation, one of the most important responsibilities for the leadership team is the delivery of a consistent message” (p. 76). I wanted to engage the faculty members in a discussion of what makes the school as a whole a place worthy of support. For my case for support activity, I adapted The Fund Raising School’s (2013) “Questions to Ask when Preparing a Case” (p. 127). I had faculty pair up to discuss the questions for ten minutes and then had everyone reconvene to discuss as a group.

The next activity I asked faculty to participate in was telling stories about students and what makes their work meaningful. Debra Friedman (2004) describes in *The Laws of Attraction* how she helped prepare University of Washington faculty members to speak about their work at major donor dinners. She notes that the best faculty speakers are able to convey their passion for their subject area to their audience and tell stories that leave the donor wanting to know more (para. 10). Through having them participate in a story-telling exercise, I wanted the faculty members to start exploring ways they could communicate with donors the importance of their work and how giving can make a difference.

The second half of the meeting featured the chair of the School of Music and Dance’s Advancement Council, David Hattenhauer. The faculty training program at UNC included “donors who can talk about how they became interested in certain programs and what moved

them to make major gifts” (Hallman, 2000, para. 16). I asked David to talk not only about his experiences as an alum and a donor, but also about the role of the Advancement Council in raising money for the School of Music and Dance. I allowed a significant period of time for faculty members to ask David questions.

Meeting 3

The third meeting focused on identifying prospective donors to the School of Music and Dance. First, the School of Music and Dance Development Officer presented a chart created by Prospect Management and Analytics which contained information about the number of prospective donors to the School of Music and Dance and their giving capacity. Next, I had the Development Officer lead a discussion of what makes a good prospective donor.

This discussion fed into a prospect identification activity using Carlson’s (2000) Donor Identification Worksheet (p. 69). This activity was designed to get faculty members thinking about who they might know that might have the interest and capacity to donate to the School of Music and Dance.

Meeting 4

The last meeting focused on stewardship and how the School of Music and Dance recognizes gifts and communicates their impact to donors. For this meeting, I invited Mary Ann and Niles Hansen, who recently made a major gift to the School of Music and Dance to provide scholarships to Lane County Community College students transferring to the University of Oregon to study music. I asked the Hansens to discuss the evolution of their relationship with the School of Music and Dance, and how they arrived at the decision to make a major gift. I also asked them to discuss their gift-giving experience, and how the School of Music and Dance recognizes donors’ generosity.

In this meeting, I asked faculty to talk about their own personal experiences with philanthropy, and what their past experiences with giving were like. I asked them to reflect on what organizations they had given to did to make them feel appreciated and how that might inform the School of Music and Dance's stewardship practices. This led into a discussion of how faculty can be involved in recognizing and communicating the impact of gifts. This activity was inspired by Friedman's (2004) recommendation of asking faculty members "to help brainstorm new language or creative ways to say thank you that will be meaningful to the donor and convey how the gift has made a difference" (para. 21).

Conclusion

Because so little has been written on fundraising training programs for faculty, many of the program-design decisions that I made were based on what I thought the School of Music and Dance faculty would find interesting. My decisions were informed by my time spent working in the School of Music and Dance and my review of fundraising literature. While the literature provided guidance as to the content and structure of the meetings, it did not provide information on specific activities to do with faculty.

CHAPTER 5: FINDINGS AND RECOMMENDATIONS

This chapter covers the need for this research project, barriers to faculty involvement at the University of Oregon School of Music and Dance, and proposed solutions. The need for this project stems from a need for increased financial resources at the School of Music and Dance. I propose that faculty involvement in fundraising is a crucial component in the ongoing financial success of the school. Although certain faculty members at the School of Music and Dance seem eager and willing to involve themselves in fundraising, the school has done little up to this point to incorporate faculty into their overall fundraising plan. There are a number of historical and current obstacles which have contributed to this lack of faculty-development collaboration at the school. Based on my research findings, I recommend a number of steps the School of Music and Dance can take to involve its faculty in the fundraising process.

Need for Faculty Involvement in Fundraising at the School of Music and Dance

Financial Viability

In recent years, limited resources at the university-level have caused a decrease in funding for the School of Music and Dance. Pressure on the school's finances directly impacts music and dance faculty's ability to recruit students, attract guest artists, and provide their students with the highest quality education. Motivated by the desire to maintain its membership in the Association of American Universities, the University of Oregon is increasingly focusing on strengthening core research areas on campus. This emphasis on research could have financial ramifications for the School of Music and Dance and other similar areas of the university. For this reason, it is important that SOMD continues to sharpen its fundraising program.

Building an Alumni Pipeline

Because of the increasing reliance of university programs on donor generosity, it is important that schools develop a strong alumni pipeline. This can be difficult to achieve when the primary development officer for a school is focused on raising gifts of \$100,000 or more. Although smaller gifts to the School of Music and Dance are raised through the central Annual Philanthropy program at the university, the school has limited resources to devote to building a network of committed alumni. In his interviews, the School of Music and Dance Development Director Bob Darrah cited the importance of developing relationships with music and dance alumni, while acknowledging that he has limited resources to make that happen. Darrah shared with the faculty, “I need somebody who can fundraise at the 25 to 100 thousand dollar level to build that pipeline” (B. Darrah, Meeting 1, November 5, 2014). In the absence of additional development staff, faculty can be an excellent resource for maintaining and strengthening ties with alumni.

Faculty as a Resource

The fundraising literature covered in the literature review identifies several reasons why faculty involvement in fundraising is important. This case study identified a number of ways in which music and dance faculty in particular are valuable to the fundraising process. Many School of Music and Dance faculty members are highly visible members of the community due to their performance schedules and involvement in arts organizations around the community. In her first interview, Associate Professor of Horn Lydia Van Dreel described how she views herself as an ambassador of the school in the community (L. Van Dreel, personal communication, November 13, 2014). She noted that she frequently performs at the school and elsewhere in Eugene, and in her capacity as a performer she has the opportunity to mix and mingle with local arts enthusiasts. Faculty performances, such as the performance of the National

Anthem by Voice Instructor Laura Wayte at the IAAF World Junior Track and Field Championships last spring, provide a highly visible platform for the School of Music and Dance to showcase its work.

In interviews and research meetings, Associate Professor of Tuba and Euphonium Michael Grose described performance opportunities as a great advantage of the school. Grose said of the faculty's ability to perform, "You know you can't do that with the architecture school, you can't do that with CAS [College of Arts & Sciences], you can't do that with sciences" (M. Grose, personal communication, November, 26, 2014). According to Grose, the creative and visually impactful nature of the School of Music and Dance's offerings is something that is only shared by those of University Athletics. Grose and other faculty members agreed that SOMD needs to take advantage of the unique resources available to it. In many cases, music and dance faculty and students are already participating in exciting projects that could capture the attention of donors. To maximize fundraising potential, the development office needs to be aware of those projects and figure out how to use them to the greatest advantage.

Limited Current Involvement

Interviews with faculty and the school's development director suggest that the School of Music and Dance, like many of its peers, is not currently doing enough to utilize faculty in regard to fundraising. In his initial interview, Development Director Bob Darrah indicated how little faculty had previously been involved in the fundraising processes of identification, cultivation, solicitation, and stewardship. While Darrah could recall a few specific instances of faculty involvement, those instances were isolated and not part of a systematic approach to involving faculty in relationships with donors (B. Darrah, personal communication, November 12, 2014). Interviews with faculty members confirmed that there had been little collaboration

between faculty and the development office in the past. In her initial interview, Horn professor Van Dreel could recall only one circumstance in which she had been asked by the development office to attend a reception with a group of donors (L. Van Dreel, personal communication, November 13, 2014).

In spite of the current lack of faculty involvement in fundraising at the School of Music and Dance, there is a great deal of enthusiasm and willingness on the part of faculty to contribute to the school's fundraising efforts. The nine faculty members participating in this research project all indicated that they would like to play a greater role in fundraising for the school. While this group's level of enthusiasm may not be typical of the music and dance faculty as a whole, it is clear that there is at least a certain level of willingness among faculty at the school to fundraise.

During group meetings, faculty members expressed an eagerness to perform at donor events and to invite donors to attend their classes. Performance faculty expressed a desire for performances by faculty and students to be incorporated into SOMD-specific and wider-university donor events, and a number of possibilities for artistic collaboration between music and dance were suggested. Associate Professor of Saxophone and Jazz Studies Idit Shner stressed how easy it would be for faculty to work with the development office in that capacity. Voice Instructor Wayte echoed the rest of the group's enthusiasm, saying, "Please, let us be helpful" (L. Wayte, Meeting 1, November 5, 2014). Grose surmised that if asked by the development office, no music or dance faculty member would say no to meeting with a donor.

In addition to enthusiasm, faculty expressed frustration with not having been put to work. This frustration came out in the first group meeting, which took place on November 5, 2014. Prior to this meeting, Darrah had made an announcement at a music faculty meeting in which he

asked faculty to let him know about important upcoming events. Following this announcement, a number of faculty members had tried to reach out to the development office about opportunities for potential collaboration, and had been frustrated by the lack of response. Referring to this scenario during the first group meeting, Van Dreel said to Darrah, “I feel like we’ve made so many overtures to try to be involved, we’re volunteering our time, we’re telling you where we’re going ... How can we make this happen?” (L. Van Dreel, Meeting 1, November 5, 2014). Darrah explained to the group that following the departure of the school’s development assistant this past summer, he did not have the infrastructure in place to work with faculty in the way he would like. Grose responded by asking Darrah why he had invited the faculty to reach out to him if he wasn’t prepared to involve them. This interaction serves as an example of how lack of communication can lead to tense interactions between faculty and development staff.

The lack of productive communication between faculty and development also came up in individual interviews. Based on the comments made by several of his faculty colleagues in the first meeting, Assistant Professor of Ethnomusicology Ed Wolf warned that the enthusiasm on the part of the faculty needed to be utilized right away (E. Wolf, personal communication, November 26, 2015). Elaborating on faculty concerns expressed in the meeting, Grose described how if he is going to take the time to write an email to the development office, he needs to be able to trust that that information is being received and acted upon (M. Grose, personal communication, November 26, 2014). Shner similarly commented that she was tired of letting the development office know about upcoming performances or master classes without ever hearing back from them (I. Shner, personal communication, November 19, 2014). Multiple faculty members commented in their interviews how they only heard from the development office once or twice a year at faculty meetings. Comments by faculty members confirmed the

pattern found in the literature, that lack of communication is a significant barrier to faculty involvement in fundraising. It is fitting, then, that lack of communication was one of the primary areas Darrah identified as wanting to improve upon through participating in this project.

Limited interaction with the development office likely contributes to a lack of understanding on the part of the faculty of what the development office does and how development functions at the university. Speaking from fifteen years of experience, Vacchi was able to identify several areas of development of which faculty members were unaware. Vacchi noted that many faculty members do not distinguish between an annual gift and a major gift, and do not know that Darrah is supposed to focus on major gifts. Referring to the body of volunteers tasked with generating support for the school, Vacchi stated, “among our 80 plus faculty, I have a feeling that a pretty high number have no idea that there is an advancement council” (S. Vacchi, Meeting 2, January 28, 2015). In the first meeting, Vacchi identified his reasons for participating in the research project, stating, “I’m interested in taking the mystery out of this whole process ... I want to break down that wall of ‘oh there’s that job over there that somebody else does to raise money’” (S. Vacchi, Meeting 1, November 5, 2014).

Reflecting upon the project in his wrap-up interview, Darrah noted that he learned through this process that what faculty members think he does is very different than what he actually does. When asked what advice he would give to other development officers, he noted, “Most important is to make sure you are communicating with faculty so that they have a better understanding of what we do and we aren’t such a mystery or black hole to them” (B. Darrah, personal communication, March 13, 2015). Ironically, Wayte used that same terminology in her initial interview, noting how the development office sometimes seems like “a black hole that nothing ever comes out of” (L. Wayte, personal communication, December 9, 2014). Senior

Dance Instructor Rita Honka shared that, before participating in this project, “I didn’t even know Bob was in the music building. I thought he was in central advancement – that’s how far away he felt” (R. Honka, personal communication, March 17, 2015). Assistant Professor of Musicology and Ethnomusicology Loren Kajikawa also reflected how far development seems from the world he lives in (L. Kajikawa, personal communication, March 16, 2015). These remarks illuminate how faculty and development often operate in separate spheres, leading to a lack of understanding of one another’s positions.

In addition to lacking an understanding of the development office’s role, many faculty members are unsure of how they fit into the school’s fundraising efforts. For example, multiple faculty members wondered in their interviews when it was appropriate to involve the development office in a project and how much sharing of information was too much. Kajikawa noted how he had never previously thought to inform Darrah of interesting or exciting events related to his subject area (L. Kajikawa, personal communication, March 16, 2015).

Faculty’s lack of fundraising experience and understanding of the fundraising process can also cause development professionals to feel anxious about working with them. In one example, Darrah noted how some faculty members do not understand the importance of remaining silent until the donor responds after delivering an ask, and how his experience with faculty is that they tend to fill the silence (B. Darrah, personal communication, November 12, 2014). This behavior is referred to by development professionals as “show up and throw up”, and can have an adverse effect in a solicitation scenario.

The next area contributing to a lack of collaboration between faculty and development at the School of Music and Dance is a certain level of distrust. Darrah expressed concern that if invited on a donor visit, certain faculty members would try to steer the donor towards giving to a

particular project of theirs instead of helping the donor explore his or her own interests. Darrah talked about wanting faculty to understand that they are not often there [at a meeting with a donor] to pitch anything. Darrah also acknowledged feeling that faculty were wary of him, describing their attitude as “we need your help, and we’re just not seeing that you’re doing anything” (B. Darrah, personal communication, March 13, 2015).

Throughout their interviews, faculty members did express a certain level of distrust of Darrah and other School of Music and Dance administrators. Wayte expressed the opinion that the school’s administrators often receive their direction from outside of the school instead of focusing on what is happening inside the school. Garner noted in his interview feeling that Darrah seemed more interested in how faculty could help him reach his fundraising goal than in how he could support the goals of the Dance Department (B. Garner, personal communication, November 11, 2014).

A number of faculty members shared that they do not feel Darrah has a sufficient understanding their work or the school’s programs. Honka said of Darrah, “He needs to get excited about us. He needs to get excited about dance. He needs to come over here, figure out what we do, and get excited about it” (R. Honka, personal communication, November 10, 2014). Along similar lines, Shner wondered in her interview how Darrah could get a donor excited about something he doesn’t know the inner workings of (I. Shner, personal communication, November 19, 2014). This type of concern is often raised by artists working alongside administrators who lack an artistic background. Shner and Van Dreel agreed that while arts administrators don’t necessarily need to have a background in the art form they represent, they do need to put significant energy into understanding the product they are representing.

The at times tenuous nature of the relationship between faculty and the development office was evidenced in their hesitation to share certain information with him. Honka shared with the group that while she had developed over time a list of individuals who contributed to her Dance Africa program, she did not feel comfortable giving that list over to the development office (R. Honka, Meeting 3, February 25, 2015). Her hesitation stemmed from concerns that general giving to the School of Music and Dance does not “trickle down” to benefit the dance department (R. Honka, personal communication, November 10, 2014). Wayte also expressed anxiety over the idea of handing over her list of contacts to Darrah because she felt the department did not always have her best interests at heart. Darrah tried to assuage both of their fears by assuring the group that gifts must be used in the manner intended by the donor. Significantly, by the end of this project, Honka had agreed to share her list with Darrah and work with him on cultivating relationships with potential dance donors.

There are a number of hurdles that will need to be overcome in order for faculty to become integrated into the School of Music and Dance’s fundraising operations. However, the willingness of the development office to work with faculty and the enthusiasm of this core group of faculty will be very helpful to the school moving forward. The next section examines in greater depths the barriers to productive collaboration and how the school can overcome them.

Barriers to Faculty Involvement in Fundraising at the School of Music and Dance

Lack of communication, lack of understanding, and lack of trust, in addition to representing the need for this research project, represent barriers to collaboration between music and dance faculty and the development office. In order for faculty to be productively involved in the fundraising process, each of these barriers will need to be addressed and at least partially overcome. There are a number of additional barriers which are identified in the following

section. These barriers are non-fundraising-related issues facing the School of Music and Dance, a disconnect between what the development office is focused on and what faculty members want them to focus on, lack of time, faculty discomfort surrounding certain issues in fundraising, and issues surrounding involving the wider music and dance faculty.

Non-Fundraising-Related Issues Facing the School of Music and Dance

Throughout the course of this research project, there were several issues which were raised which are outside the scope of this project, but which nonetheless have a big impact on the ability of the different entities within the school to unify around fundraising. The first of these issues is low faculty morale. Development Director Bob Darrah said of this issue, “We’re steeped in twenty years of faculty feeling like they’ve been ignored, especially by this office” (B. Darrah, personal communication, November 12, 2014). Certain faculty members expressed resentment that certain programs received more attention and funding than others. Wayte mentioned in her interview that she did not always feel welcomed or empowered by the department (L. Wayte, personal communication, December 9, 2014). Wolf brought up how larger issues of identity and morale prevented him from focusing on development in particular. In his first interview, he cautioned that it would be very difficult to get faculty buy-in on fundraising without focusing on improving morale first. Wolf observed, “Faculty are dedicated to what they study. Whether they are dedicated to the place they do their work often depends on whether that place values what they do” (E. Wolf, personal communication, November 26, 2014). When faculty do not feel invested in the school they work for, or that their school is not invested in them, they are unlikely to want to help raise funds for it.

The second big issue facing the School of Music and Dance is the perceived lack of unity between the music and dance branches of the school. The two dance faculty members who

participated in the project, Honka and Garner, both mentioned feeling like the administrative staff at the School of Music and Dance primarily served music and did not always keep dance's interests in mind. Honka reflected on the icy relationship between the dance department and Darrah's predecessor, noting that dance faculty had been intentionally excluded from donor events in the past (R. Honka, personal communication, November 10, 2014). Honka and Garner commented in meetings on the lack of adequate dance representation on the school's Advancement Council and the lack of dance involvement in donor events. Honka expressed concerns that dance was not being given an adequate percentage of undesignated funding and that the music side of the school was not "sharing the wealth" (R. Honka, personal communication, November 10, 2014). The music and dance departments occupy separate buildings, and according to Honka, music and dance faculty are not in the same room very often. Vacchi acknowledged in his final interview that it's easy to forget that it is the school of music *and* dance, and that there needs to be a conscious effort made to amend that divide (S. Vacchi, personal communication, March 13, 2015).

Interestingly enough, it is not just the dance faculty who feel peripheral to the school's mission. The two musicology faculty members participating in the project, Kajikawa and Wolf, both described feeling that their work could be viewed as peripheral in a school which places a strong emphasis on classical music. Wolf recounted attending a reception with donors and scholarship students, and feeling like the donors in attendance did not understand or relate to his subject area. He shared in his final interview, "I don't necessarily see everyone at the School of Music having buy-in to what I do" (E. Wolf, personal communication, March 19, 2015). Kajikawa identified a tendency among performance faculty to think of the school as a music conservatory, even though that is not all that the school actually is (L. Kajikawa, personal

communication, November 17, 2014). The lack of mission reflected in these faculty members' comments makes fundraising for the School of Music and Dance a difficult task.

Disconnect between Development and Faculty Perspectives

Perhaps the single greatest cause of discord between faculty and development is the fact that development officers are tasked with focusing on broad school priority areas, while many faculty members are primarily interested in generating funding for their own personal areas and projects. In his interview, Garner candidly states, "In my daily experience, my department is the center of the universe" (B. Garner, personal communication, November 11, 2014). Faculty spend years building expertise in a certain area; it is only logical that passion for that area drives where they choose to focus their energy. Garner, Shner, Wolf, Kajikawa, and Honka all addressed a sort of faculty "tunnel vision" in their interviews, noting that many faculty are primarily interested in promoting their own programs. Kajikawa observed that it can be difficult to have a productive conversation with faculty about development without faculty trying to draw attention to projects they are trying to get funded (L. Kajikawa, personal communication, March 16, 2015).

Shner acknowledged in her first interview that what faculty want might not be what the school needs overall (I. Shner, personal communication, November 19, 2014). However, it can be difficult for faculty to step out of their own individual area and look at the wider needs of the school. Wolf noted that while he is used to talking about why his own studies are important, he was caught off guard when he found himself having to defend why the school as a whole was important (E. Wolf, personal communication, November 26, 2014). While faculty understand on some level that fundraising for priorities benefits the school as a whole, they become disheartened when they do not perceive tangible results of larger gifts. Wolf elaborated on this idea, "While we in theory understand that development will somehow trickle down, in practice

it's not always clear" (E. Wolf, personal communication, March 19, 2015). Getting faculty to invest in fundraising may require demonstrating to faculty how they will personally benefit from that investment.

The development office at the School of Music and Dance is tasked with fundraising for larger priority areas, such as scholarships and faculty support, and sometimes faculty members can lose sight of this. Darrah expressed frustration with faculty's misunderstanding of his role. He stated in his first interview, "They need to understand that I don't raise money for them. I raise money for school and university priorities" (B. Darrah, personal communication, November 12, 2014). Darrah described how faculty frequently do not seem to understand that he is tasked with raising major gifts and seek him out for help on small fundraising projects. Darrah pointed out in an interview that raising small amounts of money for specific projects is not the best use of the development office's time, and that that type of activity takes time away from raising major gifts (B. Darrah, personal communication, November 12, 2014).

Darrah expressed further frustration following the first group meeting with the faculty, saying, "They need to understand what the role is, what my responsibilities are, and respect that. I didn't feel that they know that my position is evaluated primarily on the number of visits per month, number of asks a year, and number of gifts closed. If there is anything outside of that, it doesn't benefit my performance review and can actually negatively impact my visit and solicitation metric" (B. Darrah, personal communication, November 12, 2014). Darrah went on to note that faculty's focus on their own projects instead of overall school priorities can be detrimental in interactions with donors. In describing the downsides of pushing pet projects to donors, Darrah said, "The faculty need to understand that while they are passionate about their creative projects, it's a passion that might not be shared by our donors" (B. Darrah, personal

communication, November 12, 2014). According to Darrah, in order to be successful at fundraising faculty need to be able to see the big picture. This disconnect between what the development office is responsible for and what faculty want from them is also reflected in the literature.

The Time Barrier

Many faculty research participants identified lack of time as the biggest barrier to faculty involvement in fundraising. Faculty members have incredibly busy schedules, and to add to their work load something which is not technically a part of their job description can be very unappealing. Shner and Van Dreel both stated a desire to be involved in fundraising in a way that did not take up injudicious amounts of their limited time. Van Dreel noted that working with faculty often requires advance planning because their availability is so limited (L. Van Dreel, personal communication, November 13, 2015). Kajikawa observed how it is easy to push responsibilities like fundraising to the side when you are busy with your day-to-day activities (L. Kajikawa, personal communication, March 16, 2015). Wolf noted that it is especially difficult to convince faculty members seeking tenure to commit additional time to fundraising when the school places lesser value on service activities than on teaching and research activities (E. Wolf, personal communication, March 19, 2015).

Limited time on the part of the development office is another barrier to faculty-development collaboration. There are over eighty faculty members at the School of Music and Dance, all of whom want the development office to be knowledgeable about their subject area. Wayte acknowledged in the first group meeting the difficulty of Darrah's position, saying, "I feel like what you need to be is in like every single room in this building at least twice a week hearing all the cool things that are happening so that you can be excited" (L. Wayte, Meeting 1,

November 5, 2014). It is unfortunately not feasible for development staff to know everything that is happening in the school. Darrah expressed concern over an increased relationship with faculty creating a “potential floodgate” (B. Darrah, personal communication, March 13, 2015). The group agreed that there needs to be some sort of manageable system whereby faculty can communicate important information to the development office. Darrah expressed doubts, however, over whether he could rely on faculty to follow through on commitments, pointing out that there is a lot of demand on their time and when the development office had invested time and resources in faculty-organized events they were later cancelled by the faculty (B. Darrah, personal communication, March 13, 2015).

Faculty Discomfort with Fundraising

While the group expressed comfort overall with participation in fundraising activities, there were a number of areas of concern identified by faculty. Garner brought up to the group that he felt uneasy about asking recent graduates for money when many of them were saddled with debt. He also expressed uneasiness with the sheer magnitude of university fundraising operations, saying, “I can get my head around funds for a specific program that I’m involved with where I can actually see the results ... but I question the billions of dollars in terms of sustainability and what’s going on with tuition” (B. Garner, Meeting 1, November 5, 2014). Shner and Van Dreel each expressed a certain level of discomfort with the idea of introducing people they know personally to a development officer. Shner said that it felt “inappropriate” or “dirty” (I. Shner, Meeting 3, February 28, 2015). Van Dreel noted that it might feel awkward to introduce someone to Darrah, especially if she knew them through her involvement with another organization (L. Van Dreel, Meeting 3, February 25, 2015). These types of concerns about fundraising are likely not unique to this particular group of faculty.

Involving the Wider Music and Dance Faculty

Further potential barriers arise regarding extending the effort to involve faculty in fundraising to the wider music and dance faculty. The first barrier involves other faculty members' willingness to be involved in fundraising. The group involved in this project expressed great eagerness to be involved in fundraising, but as was mentioned previously, their choice to commit time to this project indicates that they feel faculty involvement in fundraising is important. Ten faculty members in addition to the nine who ultimately wound up participating expressed interest in being a part of this project. That leaves over sixty music and dance faculty members who did not actively seek out an opportunity to become more involved in fundraising through participating in this project. Granted, those faculty members' hesitation to be involved could have been attributable to a number of factors, such as lack of time or doubts about whether the project would be worthwhile. Many of the faculty who did wind up participating in the project, however, expressed doubts about many of their peers' willingness to contribute to school-wide fundraising efforts. Vacchi predicted that calls for further faculty involvement might be met with apathy or resistance, and compared faculty members to armadillos who roll up into a ball when you ask them to do something (S. Vacchi, personal communication, March 13, 2015). A number of faculty members noted that even if faculty were willing to be involved, the development office might not want them to be involved.

Each of the aforementioned barriers must be addressed if faculty and development are to collaborate in a productive fashion. Obviously, certain barriers will not be eradicated, especially the ones that go beyond the scope of the development office. However, the recommendations in the next section are designed to help the School of Music and Dance work towards a new

approach to fundraising which integrates faculty into the processes of identification, cultivation, solicitation, and stewardship.

Recommendations for Faculty Involvement in Fundraising at SOMD

The following section outlines a number of recommendations for incorporating faculty into fundraising activities at the School of Music and Dance. The recommendations cover laying the foundation for productive collaboration as well as the fundraising areas of identification, cultivation, solicitation, and stewardship.

Laying the Foundation for Productive Collaboration

Fundraising literature focuses on four ways in which schools and colleges can lay the foundation for productive collaboration between faculty and development. They are: improving the relationship, increasing communication, getting buy-in, and providing training.

Improving relationship. Throughout the course of this research project, it became clear that the relationship between faculty and the development office at the School of Music and Dance is characterized by frequent miscommunication and distrust. However, it is clear that there is a willingness and a desire on both sides to build the relationship. While building a relationship is not something that can be dictated, the school can take the following three steps in order to improve the relationship between faculty and development.

First, the School of Music and Dance development officer should attempt to participate in school activities more often. This includes being a regular attendee at faculty meetings, but it also includes frequenting music and dance performances and dropping in on classes and rehearsals. In order to improve the relationship between the faculty and the development office, development staff must combat the perception that they are not knowledgeable or enthusiastic about the areas they represent. Regular participation by development staff in school activities

will convey to faculty that the development office takes an active interest in their work. This type of participation will have the added benefit of deepening the development officer's conversations with prospective donors, and is therefore worth the time and effort.

Next, the school should organize semi-regular social events involving both faculty and administrative staff. It was apparent through this project that many music and dance faculty do not regularly interact with faculty in other departments, let alone SOMD administrators. Social events would be a great opportunity to bring together music and dance faculty, and to boost faculty morale. Giving faculty the opportunity to get to know development staff on a personal level through informal social events will help build a positive working relationship.

The development office should establish one or two hours a week as office hours where faculty can come visit them. This will make the development office seem more accessible and like less of a "black hole". Faculty could use this time to ask questions, discuss upcoming events, or even pitch pet projects. By providing a standing time for faculty to drop by, the development office would provide faculty with an easy method of getting in touch with them. Having established office hours should also have the added benefit of limiting unscheduled drop-ins by faculty which take up the development officer's time.

Increasing communication. There needs to be an increase in structured communications between the faculty and the development office. The recommendation here is not simply an increase in volume of communication. The recommendation is for a greater amount of productive, meaningful communication along with a reduction in the amount of irrelevant, unproductive communication.

At the beginning of each quarter, the development office should collect information about upcoming events that faculty have scheduled which might involve some sort of fundraising

component. At that time, faculty would send in a list of their upcoming engagements, and the development office would screen them for potential fundraising opportunities. The types of opportunities the development office should look for are: opportunities to schedule a reception around the event, opportunities to invite prospective donors to the event, opportunities to supplement the event with an additional performance or house concert, and opportunities for faculty to meet with prospective donors before or after the event. Having faculty submit this information only once a quarter would allow the development office to develop a streamlined process for selecting where to devote their resources. Unless an important opportunity presented itself last minute, the development office would not consider events submitted to them by faculty outside of the scheduled submission period. In exchange, faculty should be able to trust that when they submit that information at the beginning of each quarter, it will be reviewed with care and acted upon where appropriate.

Next, a page should be added to faculty's annual performance review that will give faculty the opportunity to inform the development office of specific accomplishments from the previous year that might be worth sharing with donors. It makes more sense to add this type of communication to an existing process as opposed to creating a new system of communication. The development office should also be kept informed of important achievements throughout the year, but incorporation of this form into the annual performance review would provide an organized, systematic way for faculty to alert the development office to exciting accomplishments.

The development office should start sending out a monthly email to faculty with fundraising updates and gift information. The email should let faculty know where the school is in terms of its campaign goal and provide names of donors who have made significant

contributions in the past month. This communication will allow faculty to identify if anyone they know has made a gift so that they can reach out and deliver a personal thank you. In addition to names and numbers, this monthly communication should contain profiles of specific donors to add a personal face to the work of the development office. The campaign update included in this email will allow faculty to track the school's progress over time, and celebrate the school's successes.

Getting buy-in. It is important when asking faculty to devote their time to fundraising that those faculty members feel that they have a stake in the fundraising process and the wellbeing of the school. The school can increase faculty buy-in to development efforts through implementing the following recommendations.

First, there should be two faculty representatives on the School of Music and Dance Advancement Council, one from music and one from dance. Many music and dance faculty have little understanding of what the council does and little opportunity to interact with the school's donors and volunteers. Participation in the Advancement Council would give faculty members an opportunity to weigh in on discussions about the school and its fundraising activities. Both the existing councilmembers and the faculty members chosen to serve on the council would benefit from each other's perspectives. Faculty members interested in serving on the council would submit a letter of interest to the Nominating Committee, which would then vote on the faculty representatives. Faculty councilmembers would serve two-year terms, with a mandatory break between terms so that a greater number of faculty members are able to participate. Service on the council would count towards faculty's service hours.

There should be a number of opportunities throughout the year for faculty to interact with the Advancement Council, as well as increased communication with the faculty about the

Advancement Council's activities. Each council meeting should be followed by a reception with music and dance faculty and students to give the volunteers an opportunity to hear about the school from different perspectives. These receptions can include performances or they can take the form of simple get-togethers. The purposes of the receptions would be to establish a stronger connection between the council and the life of the school, and to provide faculty with a better idea of who the school's supporters are. Additionally, minutes from the council meetings should be shared with department heads who can then choose how to share that information with their departments. Increasing the transparency of the council's proceedings and opening that body up to faculty members will make faculty feel greater ownership of the fundraising process.

Providing training. Throughout the process, multiple faculty members mentioned that if they were to become more involved in fundraising they would want some sort of training, particularly in the area of making and "ask". While it would be fantastic if the School of Music and Dance could provide ongoing workshops for its faculty in the area of fundraising, logistically this would be very difficult. The development office would have to devote extensive amounts of time into coordinating these workshops, and there would be no guarantee of a strong faculty turnout. The school should consider a number of alternatives to formal workshops for music and dance faculty.

First, information about the development office and expectations for how faculty members can work with that office should be presented in orientation sessions for new faculty members. Providing new faculty members with information about the development office's role will prevent them from feeling like that office is a mysterious "black hole". By building relationships with incoming faculty and giving them a realistic idea of how to work with the development office, the School of Music and Dance can start to existing culture of faculty and

development operating in separate spheres. The development office should also continue to introduce new faculty members at the quarterly Advancement Council meetings.

For current music and dance faculty members, training will likely take place on an as needed basis. For example, if a faculty member is being asked to accompany the development officer on a visit, the development officer can work with that individual faculty member to prepare them for the visit. This would likely include a discussion of the prospect's interests and affiliation with the school, as well as what to expect over the course of the visit. If a faculty member is asked to participate in an actual solicitation, the development office should prepare that faculty member through providing a script and possibly through conducting role-playing exercises. It is important that the development office adequately prepare faculty members for any fundraising role they might be expected to fill. For this purpose, the development office should consider creating a list of potential scenarios, and outlining how faculty could best respond in each situation.

While the School of Music and Dance development office might not have the bandwidth to coordinate fundraising workshops for faculty, the wider university does. University Advancement should organize two-day fundraising workshops for faculty once or twice a year. These seminars would allow faculty to learn about the university's fundraising operations and what sorts of resources are available to them. Faculty would also be asked to participate in engaging training activities designed to increase their level of comfort interacting with donors. Development staff would participate in these exercises with the faculty from their area. At the end of the workshop, development officers would meet with faculty from their area to discuss ways the two can partner. The workshop would culminate in a reception for faculty and development staff who participated in the seminar. By combining the broad, university

perspective and the micro, departmental perspective, as well as combining educational and social activities, this type of seminar could help create dialogue between development staff and faculty, in addition to helping faculty gain expertise in the more technical aspects of fundraising.

Increased staff support. The topic of increased staff support for the development office arose multiple times in interviews and group meetings. The two areas in which research participants felt the development office could use additional support were in raising money for gifts in the \$25,000 to \$100,000 range, and in raising money for dance. While adding development staff could certainly positively impact the school's ability to raise money, it is highly unlikely that this could happen. However, these comments are not without merit.

The university as a whole could benefit from more fundraisers working at the \$25,000 to \$100,000 level. Building a pipeline of future major gift donors is incredibly important to the university's continued wellbeing. The university's Annual Philanthropy program raises funds up to the \$25,000 level, and major gift officers solicit gifts of \$100,000 or more. Only the major schools and colleges have associate directors of development who fundraise at that mid-range level. At a school like the School of Music and Dance, where many graduates do not have the means to make a major gift, a lack of a lower level development officer means many music and dance alumni aren't receiving the attention they should. There is a strong need to build a pipeline of donors, without the resources in place to build that pipeline. This is true of the School of Music and Dance, but is also true of other academic units on campus.

Identification

Although the majority of the faculty members who participated in this project did not have relationships with individuals with major gift capacity, faculty members still have a

potential role to play in identifying prospective donors to the school. There are three main ways in which the School of Music and Dance should involve faculty in this process.

First, faculty who know someone they think might be interested in becoming philanthropically involved with the School of Music and Dance should alert the development office, whether or not that individual has major gift capacity. The development officer doesn't necessarily have to take the time to meet with that individual, but they can advise the faculty member on the best way to further engage the prospect in the life of the school.

Second, faculty should start keeping records of alumni that they have maintained relationships with. When a faculty member leaves the university or retires, they should share that information with their replacement so that those alumni continue to have a relationship with the school, even after that faculty member has left.

Finally, the development office should share its list of major gift prospects with faculty once a quarter, and ask faculty to identify individuals on the list that they have a relationship with. If a faculty member has a relationship with a major gift prospect, the development office should seek to incorporate that faculty member into their cultivation plan.

Cultivation

Cultivating relationships with potential donors is the easiest way for the development office to involve faculty in fundraising. Faculty can help provide meaningful opportunities for prospective donors to engage in the life of the school, whether through performances, campus visits, or social events.

Performances. The development office should use faculty performances to cultivate relationships with prospective and current donors to the school. The development office should invite donors to scheduled faculty performances, but it should also create opportunities for

faculty to perform at cultivation and stewardship events. The development office organized two intimate performances at donors' homes this past year featuring performances by the faculty wind and brass ensembles. The development office should look for more opportunities to hold these types of in-home performances, as they are an effective, low-cost way of connecting donors to the life of the school.

The development office should include several pre- or post- performance receptions in its yearly business plan, and faculty should be consulted in selecting which performances to have receptions at. Faculty have a better idea than the development office which performances best represent their area's work, and which ones are the best attended. These receptions should be scheduled at the beginning of each school year, and faculty should be encouraged to attend. Faculty should also be encouraged to invite people in the community that they have relationships with to attend the performance and reception.

The School of Music and Dance should work with the university president's office and the Office of Stewardship to incorporate performances by music and dance faculty into events attended by university volunteers and donors. Having faculty perform at these events will increase awareness of the strength of the UO's music and dance faculty among the university's supporters. Forming a partnership with offices across campus will serve to increase the school's visibility in the community.

Hosting Donors on Campus. The development office should invite donors to campus, and involve faculty in personalizing each donor's visit. In the past, the development officer and the facilities manager have led tours of the Frohnmayer Music Building for visiting donors. Tours of the facilities would be a great activity for faculty to either lead or participate in with a donor who shared an interest in their area.

Donors and prospective donors should be invited to attend rehearsals and classes in addition to performances. This type of experience can be very meaningful for donors, and it gives them an opportunity to see the impact of their giving up close. If the development office knows a donor is coming to campus, they should reach out to a faculty member in the donor's area of interest and ask if the donor can sit in on a class. Similarly, the week before a show goes up, the development office should reach out to local prospects and donors, and invite them to attend a rehearsal. These personal touches take minimal time on the part of the development office or the faculty, but they can have a meaningful impact on the donor.

Faculty should be involved in meeting with donors locally and in the areas they travel to. If the development officer is visiting a prospective donor with an interest in a specific area, he should consider inviting one of the faculty members with expertise in that area to come along. While it may not be appropriate for faculty members to participate on every visit, faculty members can help describe the school's programs to the donor in greater detail. If there is a major gift prospect in an area that a faculty member is traveling to for a conference or a performance, the development officer should consider asking the faculty member to meet with the donor or invite him or her to the performance. Donors living outside of Eugene have fewer opportunities to witness the school's work, and faculty travel can be a great opportunity to bring the school to them.

On an individual level, faculty should work to build a pipeline of loyal alumni by maintaining relationships with former students. Many faculty members are already doing this, and these activities should be encouraged and supported by the development office. Faculty who have not already done so should consider starting a Facebook group for students and alumni in their area, and use it to keep alumni up to date on things happening at the school. Faculty

members with these groups should notify the SOMD communications staff and like the main School of Music and Dance Facebook page.

Solicitation

Solicitation is the area of fundraising in which music and dance faculty will likely play the smallest role, although plenty of faculty members have experience seeking funds for their own projects. There are two ways in which faculty should play a larger role in soliciting major gifts.

First, if the development office is asking for a gift to fund a particular area or program, they should seek faculty expertise in crafting the proposal. The development staff is not always knowledgeable about the more technical aspects of music or dance, and in certain cases gift proposals might benefit from an expert eye.

Second, if the development officer is making an “ask” of an individual with an established relationship with a particular faculty member, the development officer should include the faculty member on the solicitation visit, either to answer questions about proposal details or to personally deliver the ask. In this situation, the development office should work with the faculty member to make sure they are comfortable and fully understand their role.

Stewardship

Faculty members can play an active role in recognizing donor generosity and in communicating the impact of gifts. On top of a general “thank-you” from the school, faculty involvement in thanking donors can add a personal touch.

The development office should inform department heads of gifts to their area, and department heads should acknowledge the gift through a card, phone call, or both. You can never

say thank you too many times, and hearing from a faculty member will make the donor feel extra appreciated.

Next, when a donor has a relationship with a particular faculty member, that faculty member should be included in any sort of stewardship visit or thank-you dinner.

Finally, faculty should be engaged in coming up with creative ideas for donor gifts. Faculty members share donors' passion for music and dance, and can therefore contribute ideas for gifts donors might find meaningful. The development office should take advantage of faculty creativity and find as many ways of including faculty in thanking donors as possible.

Conclusion

Faculty involvement in fundraising is an inherently difficult topic, but it is one that is worth exploring. The School of Music and Dance's development office is in a unique position to utilize the talents of its faculty. While the school currently does little to include faculty in its fundraising operations, it is clear from this research project that faculty are eager to be more involved. In order for the development office and faculty to work together in a productive manner, steps need to be taken to strengthen communications and reduce feelings of distrust or marginalization. The development office at the School of Music and Dance has an opportunity to incorporate faculty into the fundraising processes of identification, cultivation, solicitation, and stewardship, but it must first focus on building a solid relationship with its academic partners.

CHAPTER 6: IMPLICATIONS AND RECOMMENDATIONS FOR FUTURE RESEARCH

The volume of academic and professional literature on the subject of fundraising has greatly increased over the past thirty years, due in large part to the heightened importance of generating private donations in the nonprofit industry. Fundraising for higher education has become a significant area of study as well, as universities have come to rely heavily on philanthropic gifts. While a number of authors writing on the subject of fundraising emphasize the benefits of team-based fundraising, and a number articles have been written by development officers about their experiences working with faculty, to date no academic studies have been conducted on faculty involvement in fundraising.

This research project sought to address this gap in the literature through an in-depth case study conducted at the University of Oregon School of Music and Dance. For the purpose of this research, the School of Music and Dance development officer and nine music and dance faculty members were recruited to participate in a series of four, two-hour meetings covering a variety of fundraising topics. The meetings were designed to increase faculty members' understanding of the fundraising processes of identification, cultivation, solicitation, and stewardship. Each of the nine faculty members, as well as the school development officer, were asked to participate in an interview at the beginning of the process and another interview at the end of the process. Based on the information gathered during meetings and interviews, I created a list of recommendations for how the School of Music and Dance can involve faculty in its fundraising operations going forward.

Main Research Question and Subquestions

Through this research project, I sought to answer the question: *How can development staff associated with performing arts programs at colleges and universities involve faculty in the*

fundraising process? I explored this question by asking a number of subquestions. Through a review of relevant fundraising literature, interviews, and group meetings, I arrived at the following conclusions.

1. *How can performing arts faculty be involved in identifying prospective donors?*

Performing arts faculty can identify individuals and organizations that might have an interest in supporting the school's programs. By maintaining relationships with alumni, and sharing relevant information about prospective donors with the development office, faculty can make a major contribution to their school's fundraising efforts.

2. *How can performing arts faculty be involved in cultivating relationships with prospective donors?*

Performing arts faculty can help cultivate relationships with prospective donors through their involvement in performances and social events, and through getting to know donors who share their passion. Faculty can play a role in cultivation through hosting donors who visit campus in their classrooms. They can also accompany the development officer on donor visits and arrange to visit prospective and current donors while they are traveling for performances or conferences.

3. *How can performing arts faculty be involved in soliciting donations?*

In situations where a faculty member has a relationship with a prospective donor and/or expertise in the area impacted by the proposed gift, it may be appropriate for the development officer to include them in the solicitation. Although deans are more likely to be involved in this stage, faculty can play role both in crafting the proposal and in making the actual "ask".

4. *How can performing arts faculty be involved in stewardship?*

Faculty should be involved in thanking donors who have made gifts to their area, by writing thank you cards, making phone calls, or participating in stewardship visits. Faculty should also be consulted for ideas on creative donor gifts.

5. *What knowledge or skills do performing arts faculty need to successfully engage in fundraising activities?*

In order to participate in fundraising activities, faculty need to have a clear understanding of their role in the larger fundraising process. Faculty members who understand how their department or school raises money will be better able to support the activities of development staff. To be successful in fundraising, faculty need to be able to convey their passion for their work and why their work is important. However, faculty members also need to have an understanding of wider school- or university- level fundraising priorities, and be willing to put those priorities above the needs of their individual area. While the social aspect of fundraising might come more naturally to some faculty members than to others, there are a number of fundraising activities that less socially skilled faculty members can participate in.

6. *How can faculty members develop the knowledge and skills needed to successfully engage in fundraising activities?*

The main way in which faculty members can develop the knowledge and skills needed to engage in fundraising is through regular contact with their school's development office. An open line of communication is crucial in building a healthy relationship between the development office and faculty. The development office should ensure faculty have an adequate understanding of its role and clarify expectations surrounding faculty-development collaboration. It is also important that the development office prepare faculty for whatever role they are asked to take on, whether through formal or informal, group or individual training sessions. Development staff should

provide faculty members with pertinent information about prospective donors and practice various scenarios that might arise on donor visits.

7. *What should implementation of a faculty fundraising program look like?*

After conducting this project, I would argue that there is no right way to do a faculty fundraising program, because the structure of such a program is necessarily tied up in the circumstances of the individual school. However, I believe there are two types of potential fundraising programs: one which exists on the wider university level and one which exists at the local, departmental level. An ideal program would involve an element of each.

Transferrable Recommendations

While many of the recommendations made are specific to the School of Music and Dance, others are transferrable to other performing arts programs, as well as non-arts academic units. Faculty across all subject areas can be involved to varying degrees in the identification, cultivation, solicitation, and stewardship of donors. The particulars of their involvement are up to the individual schools and departments to decide. Across the board, the starting point for faculty involvement in fundraising is a strong relationship between faculty and the development office, a relationship built on trust and frequent communication. Too often the two entities operate in separate spheres, when they should be working together to fulfill the university's mission.

Significance of Project

This project is significant because of the lack of research that has been done in this area. Faculty need to be included in fundraising because of their relationships and their ability to convey the importance of the school's work. However, it is not enough to say that faculty should be involved in fundraising; it is essential that administrators in higher education establish *how* faculty should be involved in fundraising. Fundraising has become an important part of higher

education, and fundraising success increasingly requires that everyone at a university is on board. Figuring out the most productive ways to involve academics in fundraising is paramount for fundraisers in higher education. This research is project only the tip of the iceberg. There are many other topics within faculty involvement in fundraising that have yet to be explored, as well as many alternative methods of exploration.

Avenues for Future Research

There are a number of ways in which the topic of faculty involvement of fundraising could be explored. The relationship between faculty and development staff at universities is an area ripe with potential information. A research project could be conducted around a survey which tested the attitudes of faculty and development staff at a single university or at multiple universities. Results of the survey could indicate what factors contributed to a strong or weak relationship between the two branches of a university. A research project which surveyed schools or universities about the level of faculty involvement in fundraising could also be very interesting.

Faculty involvement in fundraising could be explored from the perspective of university donors. A potential research project could include dividing a set of donors into two groups, one where faculty were involved throughout the development of those individuals' relationships with the university, and one where faculty were not involved. The researcher could then measure whether faculty involvement in the donor relationship had an impact on that individual's giving.

Finally, a research project could be designed which tested the effectiveness of different training activities in preparing faculty to be involved in fundraising. Handbooks on working with volunteer boards would be a good resource to turn to for fundraising exercises. Effectiveness of these exercises could be measured in terms of faculty confidence level, the perception of

preparedness by the development staff, or by faculty's ability to perform in fundraising situations.

Conclusion

While this research project helped shed light on certain aspects of faculty involvement in fundraising, further engagement with this topic is required. This case study involved a small number of individuals in a very specialized type of school. However, it is unlikely that the issues uncovered and the topics discussed are unique to the School of Music and Dance. It is my hope that the recommendations presented here are of use to the University of Oregon School of Music and Dance and to other schools and colleges looking for a more integrated approach to fundraising.

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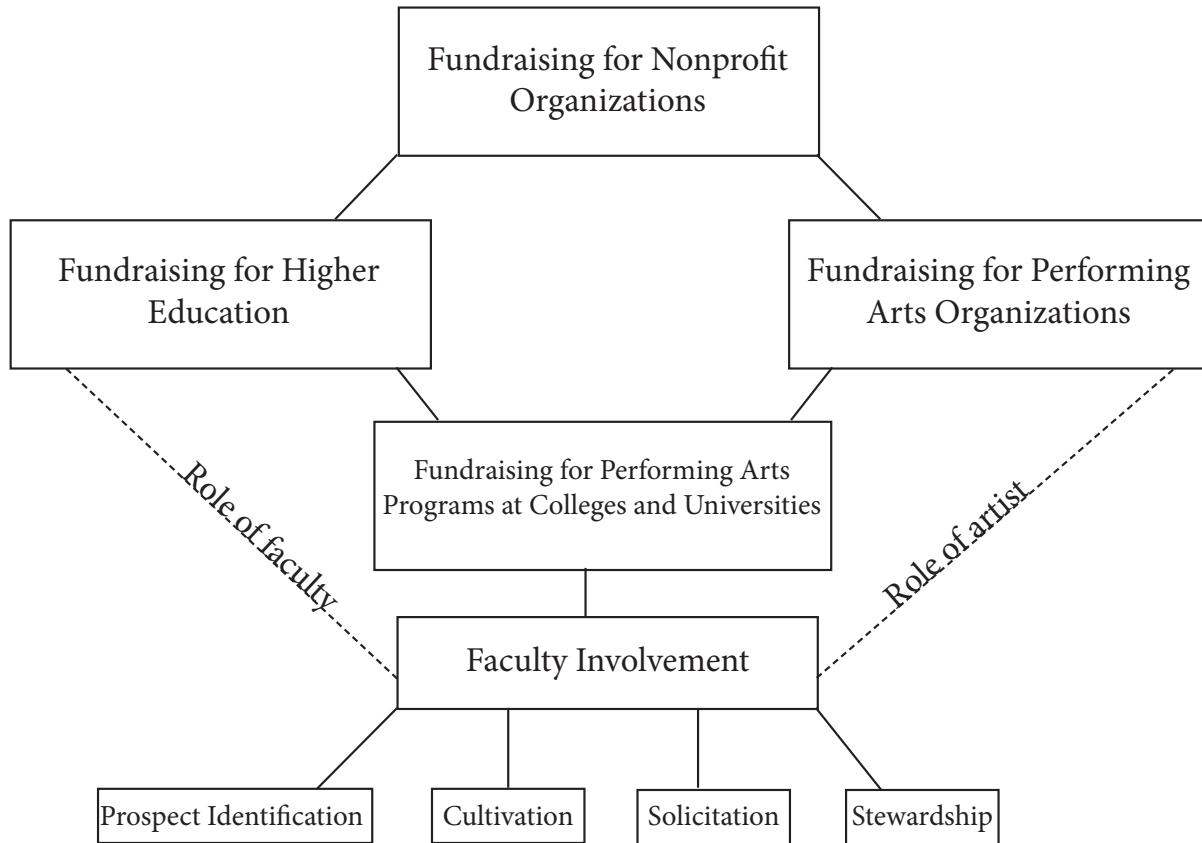
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Appendix A: Conceptual Framework



Appendix B: Research Timeline

October 2014

- Recruit 8-10 faculty members

November 2014

- Meeting 1- Introduction to Development
 - Discussion of SOMD fundraising and campaign
- Preliminary interviews with faculty members and Development Director

December 2014

- Wrap up preliminary interviews

January 2015

- Meeting 2- Cultivating Relationships
 - Guest speaker: an experienced faculty fundraiser
 - Discussion of what makes a good donor visit

February 2015

- Meeting 3- Prospect Identification
 - Introduction to Prospect Identification
 - Guest speaker from Advancement Council
- Faculty members go on donor visit or attend donor reception

March 2015

- Meeting 4- Stewardship
 - Guest speaker to talk about stewardship
 - Discussion of communicating the impact of gifts
- Faculty members go on donor visit or attend donor reception
- Follow-up interviews with faculty members and development officer

Appendix C: Faculty Member Recruitment Form

Date

Chelsea Kari
427 Spyglass Drive
Eugene, OR 97401

Dear <POTENTIAL RESEARCH PARTICPANT>:

You are invited to participate in a research project titled *Performing Arts Faculty Involvement in Fundraising*, conducted by Chelsea Kari from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore how performing arts faculty can be involved in fundraising activities.

When it comes to fundraising, performing arts programs at colleges and universities are not making use of one of their greatest assets: their faculty. Faculty members are vital partners in the fundraising process because of their relationships with alumni and their passion for the school and its programs. Despite general consensus that faculty involvement in fundraising is a good idea, no academic studies have been conducted on this topic. This study aims to tackle the issue of faculty involvement in fundraising through a case study at the University of Oregon School of Music and Dance featuring the implementation of a faculty fundraising pilot program.

You were selected to participate in this study because of your position as a faculty member at the UO School of Music and Dance. If you decide to take part in this research project, you will be asked to participate in two in-person interviews, lasting approximately one hour each, in November 2014 and April 2015. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience and will take place at the Frohnmayr Music Building or at a more conveniently located site. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes.

As a participant in this project, you will also be asked to attend four meetings, lasting between one and two hours, which are scheduled to take place in December 2014, January 2015, February 2015, and March 2015. With your permission, I will use an audio recorder and take handwritten notes at these meetings.

In between meetings, you may be asked to look over related documents or complete small fundraising-related assignments. Finally, you will be asked either to accompany Development Director Bob Darrah on a donor visit or to attend a reception with prospective or current School of Music and Dance donors. You may also be asked to provide follow-up information through phone calls or email.

There is a risk, since you will be identified in future publications as a participant in this research, that colleagues and supervisors within your department may become displeased with something you said during this research. Additionally, since you will be participating in group activities, there is a risk that another participant may disclose something you said during a group research activity.

If you have any questions, please feel free to contact me at (925) 330-3894 or ckari@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Chelsea Kari

Appendix D: Development Director Recruitment Form

Date

Chelsea Kari
427 Spyglass Drive
Eugene, OR 97401

Dear <POTENTIAL RESEARCH PARTICPANT>:

You are invited to participate in a research project titled *Performing Arts Faculty Involvement in Fundraising*, conducted by Chelsea Kari from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore how performing arts faculty can be involved in fundraising activities.

When it comes to fundraising, performing arts programs at colleges and universities are not making use of one of their greatest assets: their faculty. Faculty members are vital partners in the fundraising process because of their relationships with alumni and their passion for the school and its programs. Despite general consensus that faculty involvement in fundraising is a good idea, no academic studies have been conducted on this topic. This study aims to tackle the issue of faculty involvement in fundraising through a case study at the University of Oregon School of Music and Dance featuring the implementation of a faculty fundraising pilot program.

You were selected to participate in this study because of your position as Development Director at the UO School of Music and Dance. If you decide to take part in this research project, you will be asked to participate in two in-person interviews, lasting approximately one hour each, in November 2014 and April 2015. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience and will take place at the Frohnmayer Music Building or at a more conveniently located site. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes.

As a participant in this project, you will also be asked to attend four meetings, lasting between one and two hours, which are scheduled to take place in December 2014, January 2015, February 2015, and March 2015. With your permission, I will use **an audio recorder** and take handwritten notes at these meetings.

You will be asked to go on donor visits and attend receptions with participating faculty members. You may also be asked to provide follow-up information through phone calls or email.

There is a risk, since you will be identified in future publications as a participant in this research, that colleagues and supervisors within your department may become displeased with something you said during this research. Additionally, since you will be participating in group activities, there is a risk that another participant may disclose something you said during a group research activity.

If you have any questions, please feel free to contact me at (925) 330-3894 or ckari@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Chelsea Kari

Appendix E: Consent Form for Faculty Participating in Interviews

Research Protocol Number: _____

Performing Arts Faculty Involvement in Fundraising

Chelsea Kari, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Performing Arts Faculty Involvement in Fundraising*, conducted by Chelsea Kari from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore how performing arts faculty can be involved in fundraising activities.

When it comes to fundraising, performing arts programs at colleges and universities are not making use of one of their greatest assets: their faculty. Faculty members are vital partners in the fundraising process because of their relationships with alumni and their passion for the school and its programs. Despite general consensus that faculty involvement in fundraising is a good idea, no academic studies have been conducted on this topic. This study aims to tackle the issue of faculty involvement in fundraising through a case study at the University of Oregon School of Music and Dance featuring the implementation of a faculty fundraising pilot program.

You were selected to participate in this study because of your position as a faculty member at the UO School of Music and Dance. If you decide to take part in this research project, you will be asked to participate in two in-person interviews, lasting approximately one hour each, in November 2014 and March 2015. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience and will take place at the Frohnmayer Music Building or at a more conveniently located site. In addition to taking handwritten notes, with your permission, I will use an audio-recorder for transcription and validation purposes.

As a participant in this project, you will also be asked to attend four meetings, lasting between one and two hours, which are scheduled to take place in November 2014, January 2015, February 2015, and March 2015. With your permission, I will use an audio-recorder and take handwritten notes at these meetings.

In between meetings, you may be asked to look over related documents or complete small fundraising-related assignments. Finally, as a participant in this project you must be willing either to accompany Development Director Bob Darrah on a donor visit or to attend a reception with prospective or current School of Music and Dance donors. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this project, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

There is a risk, since you will be identified in future publications as a participant in this research, that colleagues and supervisors within your department may become displeased with something you said during this research. Additionally, since you will be participating in group activities, there is a risk that another participant may disclose something you said during a group research activity.

I anticipate that the results of this research project will be of value to the field of higher education fundraising, and the UO School of Music and Dance in particular. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (925) 330-2894 or ckari@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the study.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

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 without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Chelsea Kari
(925) 330-2894
ckari@uoregon.edu

Appendix F: Consent Form for Development Director**Research Protocol Number:** _____**Performing Arts Faculty Involvement in Fundraising**

Chelsea Kari, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Performing Arts Faculty Involvement in Fundraising*, conducted by Chelsea Kari from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore how performing arts faculty can be involved in fundraising activities.

When it comes to fundraising, performing arts programs at colleges and universities are not making use of one of their greatest assets: their faculty. Faculty members are vital partners in the fundraising process because of their relationships with alumni and their passion for the school and its programs. Despite general consensus that faculty involvement in fundraising is a good idea, no academic studies have been conducted on this topic. This study aims to tackle the issue of faculty involvement in fundraising through a case study at the University of Oregon School of Music and Dance featuring the implementation of a faculty fundraising pilot program.

You were selected to participate in this study because of your position as Director of Development at the UO School of Music and Dance. If you decide to take part in this research project, you will be asked to participate in two in-person interviews, lasting approximately one hour each, in November 2014 and March 2015. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience and will take place at the Frohnmayer Music Building or at a more conveniently located site. In addition to taking handwritten notes, with your permission, I will use an audio-recorder for transcription and validation purposes.

As a participant in this project, you will also be asked to attend four meetings, lasting between one and two hours, which are scheduled to take place in December 2014, January 2015, February 2015, and March 2015. With your permission, I will use an audio-recorder and take handwritten notes at these meetings. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this project, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.

There is a risk, since you will be identified in future publications as a participant in this research, that colleagues and supervisors within your department may become displeased with something you said during this research. Additionally, since you will be participating in group activities, there is a risk that another participant may disclose something you said during a group research activity.

I anticipate that the results of this research project will be of value to the field of higher education fundraising, and the UO School of Music and Dance in particular. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (925) 330-2894 or ckari@uoregon.edu, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to Research Compliance Services University of Oregon, Eugene, OR 97403, (541) 346-2510.

Please read and initial each of the following statements to indicate your consent:

- I consent to the use of audiotapes and note taking.
- I consent to my identification as a participant in this study.
- I consent to the potential use of quotations from the study.
- I consent to the use of information I provide regarding the organization with which I am associated.
- I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

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 without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Chelsea Kari
(925) 330-2894
ckari@uoregon.edu

Appendix G: Data Collection Sheet for Document Analysis

Data Collection Sheet for Document Analysis

Key Descriptor:

Date:

Document Type: Report, Article, Book etc Fundraising Instructional Materials
 Arts Organizations' Written Materials Budget Journals Prospect List Online
 Information Notes Other: _____

Reference Citation:

CODING

INFORMATION

NOTES

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Appendix H: Pre-Project Development Director Interview Protocol

Development Officer Interview Protocol

Date:

Interview Location:

Interviewee Details:

Consent: ____ Written (form)

Thank-you Note: ____ Sent

Notes on Interview Context:

Semi-Structured Interview Questions:

Subquestion 1: How can performing arts faculty be involved in identifying prospective donors?

1. What role have faculty members previously played in identifying prospective donors?
2. Are you satisfied with the current level of faculty involvement in identifying prospective donors?
3. Describe a time when a faculty member identified a prospective donor.
 - Did you wind up cultivating a relationship with that individual?
4. How would you like to see faculty involved in identifying prospective donors moving forward?
 - What sorts of people would you like faculty to introduce you to?

Subquestion 2: How can performing arts faculty be involved in cultivating relationships with current and prospective donors?

5. What role have faculty members previously played in cultivating relationships with current and prospective donors?
6. Are you satisfied with the current level of faculty involvement in cultivating relationships with current and prospective donors?

7. Describe a time when a faculty member helped cultivate a relationship with a current or prospective donor.

- What made that successful or unsuccessful?

8. How would you like to see faculty involved in cultivating relationships with current and prospective donors moving forward?

Subquestion 3: How can performing arts faculty be involved in soliciting donations?

9. What role have faculty members previously played in soliciting donations?

10. Are you satisfied with the current level of faculty involvement in soliciting donations?

11. Describe a time when a faculty member helped solicit a donation.

- What made that successful or unsuccessful?

12. How would you like to see faculty involved in soliciting donations moving forward?

- Should faculty members be involved in asking for donations?

Subquestion 4: How can performing arts faculty be involved in stewardship?

13. What role have faculty members previously played in stewardship?

14. Are you satisfied with the current level of faculty involvement in stewardship?

15. Describe a time when a faculty member helped thank a donor or communicate the impact of a gift.

- What made that successful or unsuccessful?

16. How would you like to see faculty involved in stewardship moving forward?

Follow up Questions

17. What do you hope to get out of this project?

18. What obstacles do you see arising in working with faculty members?

Appendix I: Pre-Project Faculty Member Interview Protocol

Faculty Member Interview Protocol

Date:

Interview Location:

Interviewee Details:

Consent: ____ Written (form)

Thank-you Note: ____ Sent

Notes on Interview Context:

Semi-Structured Interview Questions:

Subquestion 1: How can performing arts faculty be involved in identifying prospective donors?

1. What role have you played in identifying prospective donors?
 - If you meet someone who expresses an interest in SOMD, what do you do?
 - Do you feel comfortable introducing people you know to the development director? If no, why not?
2. Describe a time when you identified a prospective donor.
 - Have there been occasions where you have met someone who you thought might be interested in donating to the school?
 - Did you introduce that person to the development director or let the development director know about that interaction? If yes, what was the result? If no, why not?
3. What obstacles exist to you being involved in identifying prospective donors?
4. What information or tools do you need to help identify prospective donors to the SOMD?

Subquestion 2: How can performing arts faculty be involved in cultivating relationships with current and prospective donors?

5. What role have you played in cultivating relationships with current and prospective donors?
 - Have you ever accompanied a development director on a donor visit?

- Have you attended receptions or events with SOMD donors?
6. Describe a time when you helped cultivate a relationship with a current or prospective donor.
- What made that successful or unsuccessful?
7. What obstacles exist to you being involved in cultivating relationships with current and prospective donors?
8. What information or tools do you need to help cultivate relationships with current and prospective donors?

Subquestion 3: How can performing arts faculty be involved in soliciting donations?

9. What role have you played in soliciting donations?
10. Describe a time when you helped solicit a donation.
- What made that successful or unsuccessful?
11. Do you feel comfortable asking someone for a donation?

Subquestion 4: How can performing arts faculty be involved in stewardship?

12. What role have you played in thanking donors and communicating the impact of gifts?
13. Describe a time when you helped thank a donor or communicate the impact of a gift.
- What made that successful or unsuccessful?
14. What obstacles exist to you being involved in thanking donors and communicating the impact of gifts?
15. What information or tools do you need to help thank donors or communicate the impact of a gift?

Follow up Questions

16. What aspects of fundraising would you like to be more involved in?
17. What aspects of fundraising do you not want to be involved in?
18. What do you want to get out of participating in this research project?

Appendix J: Post-Project Development Director Interview Protocol

Development Officer Interview Protocol

Date:

Interview Location:

Interviewee Details:

Consent: ____ Written (form)

Thank-you Note: ____ Sent

Notes on Interview Context:

Semi-Structured Interview Questions:

Subquestion 1: How can performing arts faculty be involved in identifying prospective donors?

1. Throughout this process, have you identified any new ways for faculty to be involved in identifying prospective donors?
2. What tools and/or procedures need to be in place in order for this to happen?
3. Is there any further information about identifying prospective donors that you wish you had gotten to share with faculty?

Subquestion 2: How can performing arts faculty be involved in cultivating relationships with current and prospective donors?

4. Throughout this process, have you identified any new ways for faculty to be involved in cultivating relationships with current and prospective donors?
5. What tools and/or procedures need to be in place in order for this to happen?
6. Is there any further information about cultivating relationships with current and prospective donors that you wish you had gotten to share with faculty?

Subquestion 3: How can performing arts faculty be involved in soliciting donations?

7. Throughout this process, have you identified any new ways for faculty to be involved in soliciting donations?

8. What tools and/or procedures need to be in place in order for this to happen?

9. Is there any further information about soliciting donations that you wish you had gotten to share with faculty?

Subquestion 4: How can performing arts faculty be involved in stewardship?

10. Throughout this process, have you identified any new ways for faculty to be involved in stewardship?

11. What tools and/or procedures need to be in place in order for this to happen?

12. Is there any further information about stewardship that you wish you had gotten to share with faculty?

Subquestion 5: What knowledge or skills do performing arts faculty need to successfully engage in fundraising activities?

13. What knowledge or skills do you feel the faculty gained through participating in this project which will help them successfully engage in fundraising activities?

Subquestion 6: How can faculty members develop the knowledge and skills needed to successfully engage in fundraising activities?

14. Which parts of this program helped faculty members develop the knowledge and skills needed to successfully engage in fundraising activities?

15. Which parts of this program were not effective in helping faculty develop the knowledge and skills needed to successfully engage in fundraising activities?

Subquestion 7: What should implementation of a faculty fundraising program look like?

16. What recommendations do you have for other development officers looking to involve faculty in fundraising?

Appendix K: Post-Project Faculty Member Interview Protocol

Faculty Member Interview Protocol

Date:

Interview Location:

Interviewee Details:

Consent: ____ Written (form)

Thank-you Note: ____ Sent

Notes on Interview Context:

Semi-Structured Interview Questions:

Subquestion 1: How can performing arts faculty be involved in identifying prospective donors?

1. What have you learned about how the school identifies prospective donors?
2. How do you see yourself being involved in identifying prospective donors in the future?
3. Is there any further information about identifying prospective donors that you wish you had learned?

Subquestion 2: How can performing arts faculty be involved in cultivating relationships with current and prospective donors?

4. What have you learned about how the school cultivates relationships with current and prospective donors?
5. How do you see yourself being involved in cultivating relationships with current and prospective donors in the future?
6. Is there any further information about cultivating relationships with current and prospective donors that you wish you had learned?

Subquestion 3: How can performing arts faculty be involved in soliciting donations?

7. What have you learned about how the school solicits donations?
8. How do you see yourself being involved in soliciting donations in the future?
9. Is there any further information about soliciting donations that you wish you had learned?

Subquestion 4: How can performing arts faculty be involved in stewardship?

10. What have you learned about how the school thanks donors and communicates the impact of gifts?
11. How do you see yourself being involved in thanking donors and communicating the impact of gifts in the future?
12. Is there any further information about stewardship that you wish you had learned?

Subquestion 5: What knowledge or skills do performing arts faculty need to successfully engage in fundraising activities?

13. What was the most interesting thing about fundraising that you learned over the past few months?

Subquestion 6: How can faculty members develop the knowledge and skills needed to successfully engage in fundraising activities?

14. Which parts of this program did you find useful?
15. Which parts of this program did you not find useful?
16. What do you wish had been included in this program that was not?

Subquestion 7: What should implementation of a faculty fundraising program look like?

17. What advice would you give to faculty members looking to get involved in fundraising?

Appendix L: Data Collection Sheet for Participant Observation

Data Collection Sheet for Participant Observation

Key Descriptor:

Date:

Activity Location:

Activity: ___ Program Meeting ___ Donor Event

Details:

CODING

OBSERVATION

NOTES

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Approved by
University of Oregon
Arts Administration Program



Dr. Patricia Dewey Lambert, Advisor

June 9, 2015

Date