



*"The cultural sector should seek to harness the power of digital technology to strengthen its ability to fund-raise. I support the plan to develop a national giving platform for culture. I welcome this initiative to broaden the support base for our cultural institutions, which in turn will support the sustainability and resilience of the sector of which we are so proud."*

**Jeremy Hunt, Secretary of State for Culture, the Olympics, Media and Sport  
January 2012**

*"The country's Arts, cultural and heritage institutions need to develop easy ways for people to give them money. Digital is a great way to do this and I am very supportive of the plan to develop the National Funding Scheme to be available for all our cultural institutions. William Makower is leading on this initiative with the encouragement of many key organisations (National Trust, Arts Council, V&A, National Portrait Gallery, Heritage Lottery Fund and many others) and I shall be announcing more details at its launch at the beginning of July. This is an example of a private sector initiative that understands the need of our sector, and has the potential to encourage much wider giving as one of the ways of making the sector more sustainable."*

**Jeremy Hunt, Secretary of State for Culture, the Olympics, Media and Sport  
June 2012**

*“We need to change the language of giving to our cultural institutions so we become a nation of givers. Now is the moment for our institutions to grab the digital revolution and provide immediate, responsive and inclusive means for all members of society to feel part of our cultural landscape. The National Funding Scheme provides a solution of scale that will transform how we participate and involve ourselves with our rich, diverse and abundant culture.”*

**William Makower, Founder, National Funding Scheme  
June 2012**

A close-up photograph of a dark, worn wooden box. The box is covered in scratches and scuffs, particularly along the edges. The words "THANK" and "You" are painted in white, blocky letters on the front face of the box. "THANK" is on the top line, and "You" is on the line below it. The lighting is warm, highlighting the texture of the wood and the paint.

THANK  
You

The National Funding Scheme for Arts and cultural institutions is about turning giving via this....



...into giving via this.



# A summary

**The National Funding Scheme is a national, mobile giving platform that allows people to give a flexible amount to any visited Arts and cultural institution based on a variety of payment methods (credit card; SMS; Interactive Voice Response (IVR); Apps; micro bill payments etc.).**

### Why is the time right?

Mass individual giving is now being driven by:

- Shifts in public funding
- Current digital/mobile technologies meaning a national scheme is now technically possible (e.g. the UK is the most dynamic European market in terms of smartphone adoption<sup>1</sup> and has the highest EU online spending per person).<sup>2</sup>
- Mobile payments are now understood and increasingly part of the donation journey.<sup>3</sup>
- The need for a 'change of language' around giving - it is not just for the wealthy, but something that everyone can participate in.

### What are the benefits?

- **It increases Arts & cultural institutional funding**  
It provides a platform for tapping into mass, casual giving.
- **It widens the fundraising capacity of Arts &**

### cultural institutions (esp. smaller/regional ones)

A freely-available, national platform means all institutions can leverage it, whilst using their own calls to action to make their case for giving.

- **It provides an easy and straightforward means to make a casual donation**

The ubiquitous Perspex box can be seen by UK nationals as something for tourists. The only other offer therefore for UK nationals is committed giving (Membership, 'Friends' schemes etc.) which is not something they may wish to tie themselves in to.

- **It reduces the institutional burden**  
A national solution reduces the administrative, financial and logistical fund-raising burden for each individual institution.
- **It allows all individuals to reclaim tax through the Gift Aid scheme**  
A national scheme provides a single, accountable platform through which personal Gift Aid reclaims can be calculated.
- **It aligns with people's motivations in their generosity towards Arts and culture**  
Individual giving is already the largest source of private funding in the Arts.<sup>4</sup> The scheme works

with those motivations and develops them for mass, casual giving, as 70% of individual donations are less than £100.<sup>5</sup>

- **It meets the donor needs of transparency and flexibility**  
Our consultation identifies that 48% of donors are more likely to give when institutions identify why they need the money. For 43% of donors it is essential that institutions provide a giving scheme that allows them to donate an amount that works for them, whilst 16% of donors specifically request flexible payment methods.<sup>6</sup>
- **It provides a reason to give**  
Our consultation shows that 22% of potential donors do not donate because institutions do not promote a specific cause or campaign they are trying to raise money for.<sup>7</sup>
- **It helps to provide much greater user data**  
The data developed around the platform will allow institutions to develop new individual relationships and make the case for increased corporate support. 60% of respondents to our consultation stated that they would be comfortable making their details available to help build a relationship with the institution.

<sup>1</sup> [guardian.co.uk/voluntary-sector-network/2011/may/09/text-giving-vodafone](http://guardian.co.uk/voluntary-sector-network/2011/may/09/text-giving-vodafone)

<sup>2</sup> According to ResPublica, the average online spending per person in the UK was evaluated at £1,312 in 2010. Available at <https://www.cafonline.org/pdf/Digital%20Giving.pdf>

<sup>3</sup> Global volume of mobile payment transactions will grow from \$37 billion (£23b) in 2009 to \$1.13 trillion (£696b) in 2014, IE Market Research – 'Q3.2010 United States Mobile Payment Market Forecast, 2010-2014', 2010

<sup>4</sup> Representing 55.7% of the total private investment, with a value of £382.2m in 2010/11 and an annual growth of 6.37, Arts & Business, 'Private Investment in Culture 10/11', [artsandbusiness.org.uk/flash/picmap/index.html](http://www.artsandbusiness.org.uk/flash/picmap/index.html)

<sup>5</sup> [http://www.artsandbusiness.org.uk/media%20library/Files/Research/artsandbusiness-arts-philanthropy-facts-trends-potential\\_Oct2010.pdf](http://www.artsandbusiness.org.uk/media%20library/Files/Research/artsandbusiness-arts-philanthropy-facts-trends-potential_Oct2010.pdf)

<sup>6-7</sup> Panlogic Online Consultation, April-June 2012

# The National Funding Scheme

## What is it?

- A national mobile giving platform that is available throughout the UK for all Arts and cultural institutions.
- Phone/mobile-led giving to the visited institution using a number of payment channels.
- A means for simple Gift Aid reclaim by both institutions and higher-rate taxpayers.
- On-going communication and marketing campaigns (possibly led by a range of appropriate ambassadors).
- A language that promotes 'giving to' and 'supporting of' all our cultural institutions.
- It provides a nationally-recognised brand and kite-mark for donor assurance and comfort

## Why is it needed?

- Introduces new donors to cultural institutions
- There is currently no national, simple or accessible means for someone to give to the Arts.
- Giving needs to tap into the point of high emotional impact (in the cafe after the exhibition, reading a plaque, at the encore etc.).
- A system which further encourages giving by tourists to the UK Arts sector would be hugely beneficial.
- When donors utilise the Perspex donation box, nothing about that donor is currently captured by the institution – a digital means of giving enables the beginning of a conversation with the donor.
- There is a need for a 'change of language' around giving - it is not just for the wealthy, but something that we can all participate in.

*“Less than 2% of our visitors are ‘Friends’. We need to find a simpler, more immediate and digital means of giving that reduces the gap in reaching the other 98%.”*

**Sir Paul Ruddock,  
Chairman of the Board of  
Trustees, V&A**

*“If private funding of the Arts is to see a gear-change we need fresh thinking and novel approaches. I'm a keen supporter of the idea of a national fund which local organisations can lock into.”*

**Sir Peter Bazalgette,  
Chair, English National Opera**



*“Digital fundraising such as mobile giving will become increasingly important to cultural institutions in the coming years. At BALTIC, we are keen to develop mobile giving into a primary route for individual donations. We welcome the plan to develop a national scheme and look forward to hearing about its further developments.”*

**Aerian Rogers,  
Head of Development,  
BALTIC Centre for  
Contemporary Art**

## How it works

### Donation channels

- Phone bill based payment mechanisms
  - SMS.
  - Near-Field Communications (NFC).
- Card-based payment mechanism
  - Registered credit/debit card.
  - Mobile Apps.
  - Interactive Voice Response (IVR) & Interactive Tone Response (ITR).
  - Near-Field Communications (NFC).

### The technology

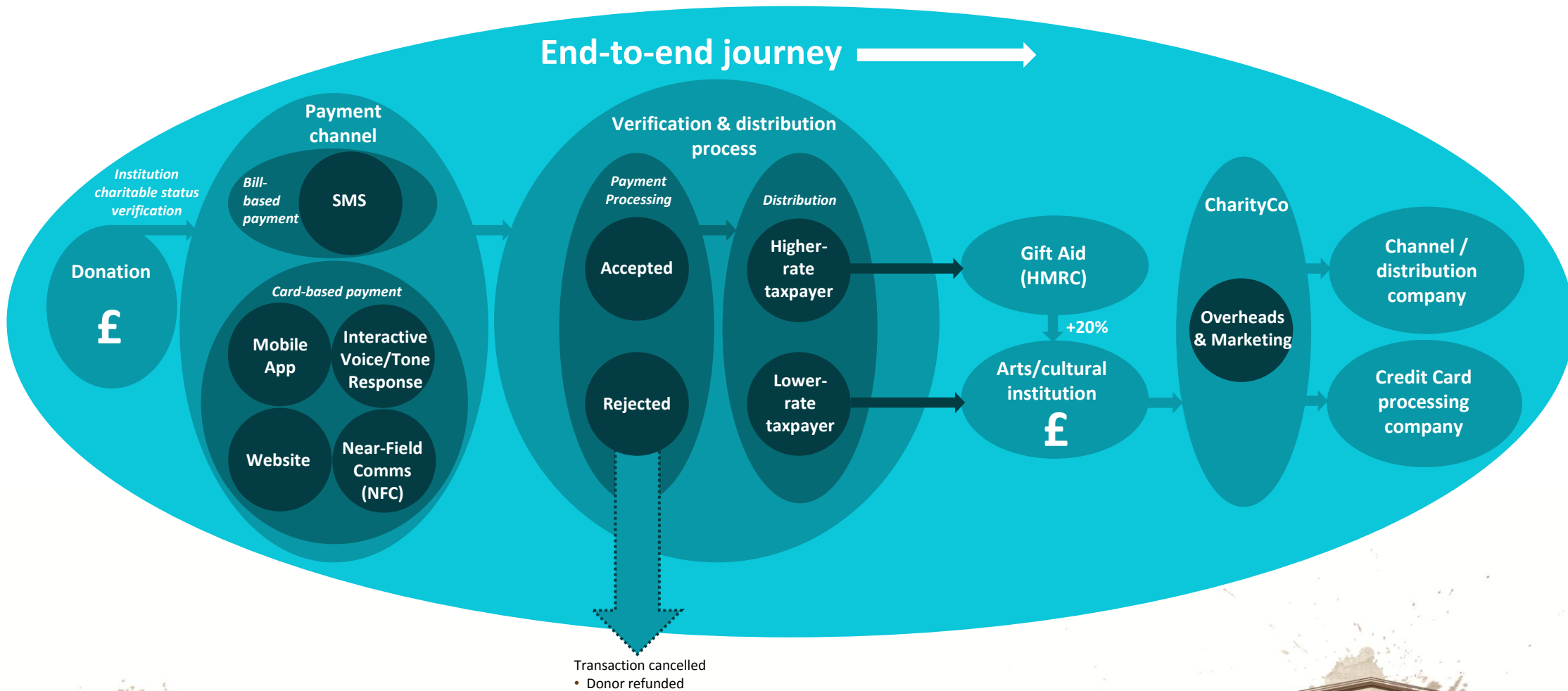
- Provides simple mechanisms to:
  - Demonstrate the impact of giving.
  - Capture specific and generic user data.
  - Allow donors to declare and set up their Gift Aid status.
  - Collates individual’ giving to facilitate the reclaiming of tax.
  - Enable institutions to state their specific need(s).
  - Facilitate the registration of donors’ payment methods.

### Marketing

- Channel: institutions will be provided with a set of brand guidelines so that they can promote their cause (e.g. institution, artefact, capital project etc.) as they wish (posters, plaques, online etc.)
- Brand: national PR and marketing led by national ambassadors (funded by data sales to CharityCo).
- Consumer: direct marketing to opted-in users –with a location-based element for added efficacy.
- Social media (Facebook, Twitter et al) – providing ‘social proof’ and validation of giving to friends and family.



# How it works: the journey



91% of respondents think a national mobile-giving platform that allows people to instantly donate is 'a good idea'.<sup>1</sup>

90% of respondents have either sponsored someone through an online sponsorship site or would consider it in the future.<sup>2</sup>

87% of respondents have either made a donation online via credit or debit card or would consider it in the future.<sup>3</sup>

48% of donors are more likely to give when institutions identify why they need the money.<sup>4</sup>

# The benefits

## Benefits to the donor

- It provides an easy and straightforward means to make a casual donation.
- It enables multiple means of donation, primarily mobile led.
- It facilitates a simple means to calculate and identify individual Gift Aid reclaims .
- It provides a nationally recognisable giving brand and kite-mark
- It gives the means for donors to give a flexible amount in a transparent manner.

## Benefits to the institution

- It provides a means to facilitate mass casual giving.
- It increases Arts & cultural institutional funding and access to new donors.
- It widens the fundraising capacity of Arts & cultural institutions (esp. smaller/regional ones).
- It reduces the institutional burden.
- It provides donors with the reason to give.
- It provides a charity dedicated to digital donations to the UK's Arts and cultural institutions.
- It allows for the full donation and Gift Aid amount passed to the institution.
- It gives access to opted-in donor data and pooled aggregate behavioural data.
- It provides the means to allow each institution to develop a specific case for donation.

## Benefits to the wider UK Arts and cultural sector

- It helps institutions become more self-sufficient.
- It provides economies of scale that Arts and cultural institutions can piggy-back onto.
- It helps to start change the culture of philanthropy and the language of giving in the UK.
- It provides a means of attracting corporate sponsors through substantiated donor profiles.
- It allows institutions to increase the number of donor relationships and deepens these.

1 Consultation by Panlogic, April-June 2012  
2-3 Ipsos-MORI Omnibus survey  
4 Consultation by Panlogic, April-June 2012

## Consultation summary

We conducted a consultation programme to get insight into donors' expectations for the scheme, the sector's needs and to help define the most appropriate shape for the platform.

Our programme consisted of:

1. A literature review.
2. An Ipsos MORI omnibus survey using their weekly face-to-face **Capibus**.
3. An online consultation.
4. Focus group at the Southbank Centre (London).
5. Face-to-face surveys at the National Portrait Gallery and at Kingston Lacy (a National Trust property in Dorset).

Key outputs of the consultation included the following:

- **The UK is the European leader in charitable giving**  
In 2010-11 29.5 million adults (60% of the population) donated to charity, contributing an annual total of £11.1 billion representing nearly 5% growth over the previous year.
- **Significant potential for mobile giving to charities**  
The UK is the most dynamic European market for smartphone adoption and online spending. This is clearly significant for the rise of mobile giving, with text donations expected to reach £96 million by 2014.<sup>1</sup>
- **Potential of mass casual giving is substantial**  
Arts and cultural causes are the most important for individual donations in the UK after higher education and individual giving is the largest source of private funding in the Arts. Of individual giving, 70% of donations are for less than £100.
- **There is an on-going demand from the public for online and mobile-giving initiatives**  
31% of respondents think that a scheme facilitating mobile giving should encourage people – particularly younger

people – to give more. According to Ipsos-MORI, 90% of respondents have either sponsored someone through a sponsorship website or would consider doing so.

- **The National Funding Scheme will increase the number of donations from younger people**  
54% of the 18-24 age category expressed interest in text donations. 40% of the 18-32 age category think they would give more (including 10% thinking they would give “a lot more”) if there was a mechanism for giving via their phone.
- **The National Funding Scheme will enhance fundraising capacity, especially for small and regional institutions**  
50% of respondents believe this scheme will increase donations to the Arts and cultural institutions. In particular, as Arts & Business conclude in their report ‘Local Pride’, individual giving may be profitable for small-scale and regional organisations: “what a larger organisation might consider to be a relatively modest amount can make a visible difference to a small-scale operation and corresponding budget”. It is also difficult for smaller institutions to create their own giving scheme as it “requires an organisation[al] capacity that is often already stretched to the limit”. A national mobile-giving scheme can therefore help to relieve these heavy financial and administrative burdens.
- **People expect flexibility from the platform**  
It is essential for 43% of respondents that institutions provide a giving scheme that allows them to donate an amount that works for them, whilst 16% of respondents specifically request flexible payment methods.
- **People expect transparency from the platform**  
73% of respondents wanted to understand what the institution would do with any money raised. Significantly,

48% of respondents were more likely to give when institutions identify why they need the money.

- **People expect & desire interaction with institutions**  
32% of respondents would like to help define the focus of funding campaigns and 28% of respondents would like to receive personalised offers and updates.
- **The National Funding Scheme will provide a consistent donor database to institutions**  
60% of respondents would be comfortable making their details available to the institution they give to in order to build a relationships with them.
- **The platform will be national and co-branded with institutions. the National Funding Scheme will:**
  - Provide donor acquisition economy of scale
  - Enable institutions not to have to divert significant time and resources to create a plethora of competing solutions
  - Create an understood language and mechanism for giving nationally
  - Allow institutions to concentrate on their core competencies
  - Allow all UK Arts and cultural institutions to benefit from a nationally branded scheme, but with the reassurance for donors of being co-branded with the institutions' own branding
  - Provides institutions with a mechanism to create customised giving campaigns

All statistics sourced elsewhere within this report (unless explicitly stated)

<sup>1</sup> 'Digital Giving: Modernising Gift Aid: Taking Civil Society into the Digital Age' ResPublica, 2010 [respublica.org.uk/Item/Charities-missing-out-on-%C2%A3750-million-of-Gift-Aid-because-of-antiquated-system-says-new-ResPublica-Report-vifo-nclx-ixzy-jwtw-blhj-nmzy-djiv](http://respublica.org.uk/Item/Charities-missing-out-on-%C2%A3750-million-of-Gift-Aid-because-of-antiquated-system-says-new-ResPublica-Report-vifo-nclx-ixzy-jwtw-blhj-nmzy-djiv)



# 1. Literature review

## The UK is the European leader in terms of charitable giving

- The UK is the leading European country in terms of charitable giving, ranking second to the US worldwide.<sup>1</sup> In 2010-11 29.5 million adults (60% of the total population) donated to charity, contributing an annual total of £11.1 billion, representing nearly 5% growth over the previous year.<sup>2</sup>

## The first motive for giving is emotional

- According to Panlogic's 'Digital Philanthropy in the Arts 2011' research, donations are maximised at the point of greatest emotion and enthusiasm, largely within the institution itself.<sup>3</sup> This is corroborated by Arts & Business' 'Local Pride' report', which found that donations are connected to the donor's enjoyment, satisfaction and appreciation.<sup>4</sup>

## Tax relief is important, but remains poorly harnessed

- Tax relief on donations is a significant incentive for giving. 42% of donors used Gift Aid in 2010-11<sup>5</sup> and a number of respondents to our online survey stated it was an active factor in encouraging them to give more frequently.
- Gift Aid was over £1 billion in 2011, but it is perceived by charities as a complicated administrative burden. As a result, UK charities leave £750 million a year unclaimed and 94% of donations under £10 do not deliver a Gift Aid benefit to the charity<sup>6</sup> - a considerable loss for a sector.
- ResPublica suggests that "thousands of little contributions can make a difference" to the future of charities, especially with a change in the previous "uncertainty" towards digital technology.<sup>7</sup> The development of a mobile giving scheme which handles the Gift Aid process on behalf of institutions should also make both a financial and a capacity difference.

The Arts and cultural sector is the second most important cause for individual donations in the UK after higher education.<sup>8</sup>

40% of 18-32 year olds would give more - including 10% giving "a lot more" - if there was a mechanism for giving via their mobile phone that allowed them to donate instantly at the institution.<sup>9</sup>

60% of respondents are comfortable making their details available to Arts and cultural institutions in order to a build relationship.<sup>10</sup>

1 Charities Aid Foundation (2006). International Comparisons of Charitable Giving. Charities Aid Foundation: London.

2 Ibid, 28.4 million adults (56% of the total population) and a total annual amount of £10.6bn in 2009-10

3 'Digital Philanthropy for the Arts', Panlogic, 2011 & 'Why Rich People Give', Theresa Lloyd Associates, 2011

4 Arts & Business' 'Local Pride: Individual Giving to the Arts in England' report, 2009: [artsandbusiness.org.uk/media%20library/Files/Research/Individual%20Giving%20FINAL-1.pdf](http://artsandbusiness.org.uk/media%20library/Files/Research/Individual%20Giving%20FINAL-1.pdf)

5 'UK Giving 2011: An overview of charitable giving in the UK', NCVO and CAF, 2011

6 'Digital Giving: Modernising Gift Aid; Taking Civil Society into the Digital Age', ResPublica, 2011

7 'Digital Giving: Modernising Gift Aid; Taking Civil Society into the Digital Age', ResPublica, 2011

8 Cabinet Office, Giving Green Paper (2010): [cabinetoffice.gov.uk/sites/default/files/resources/Giving-Green-Paper.pdf](http://cabinetoffice.gov.uk/sites/default/files/resources/Giving-Green-Paper.pdf)

9-10 Consultation by Panlogic, April-June 2012

*“The plan of a national mobile giving scheme will allow institutions such as the Holburne in Bath to benefit from the growth in mobile donations whilst also enjoying a strong association with a recognised national brand. We look forward to further developments.”*

**Marnie Whiting,  
Head of Development,  
The Holburne Museum**

# 1. Literature review

## The UK is the most dynamic European market for smartphone adoption and online spending

- The deeply-rooted UK culture of giving could be substantially optimised by the use of digital technologies, as the UK is the most dynamic European smartphone market (with adoption growing to 70%, representing 11.1 million subscribers in 2011)<sup>1</sup> and market for online transactions (with an average online spending per person valued at £1,312 in 2010).<sup>2</sup>
- Mobile payments are expected to rise significantly worldwide in the coming years, with an increase of 94.8% between 2009-14.<sup>3</sup>
- Text donations are expected to reach £96 million by 2014, with an average donation estimated at £4.78.<sup>4</sup>
- Of this the 25-34 age category have the highest average donation (£6.24), as well as the highest total amount of donations (£42 million).<sup>5</sup>

## Age appears to be more important than other demographic factors

- Analysis of donors' attitudes per age cohort appeared to be more relevant than regional or gender differences. For example, 12% and 13% of 25-44 year old women and men (respectively) gave online in 2010-11, whereas only 1% and 2% of 65 and over year old women and men (respectively) did.<sup>6</sup>
- Women generally give more than men, though there is a larger volume of text donations from men.<sup>7</sup>

## The great potential of digital technologies for charities in the UK

- Mobile-giving schemes are valuable opportunities for fundraising development - research has unearthed a contrast between the lack of digital giving offers from the charitable sector and the on-going demand for these from the public. For example, only 20% of charities in the UK are raising funds through text messaging<sup>8</sup>, but 43% of people stated that they were “comfortable” about giving to charities online and 54% of the 18-24 age group expressed interest in using text donations.<sup>9</sup>

<sup>1</sup> Guy Laurence, CEO of Vodafone UK: [www.guardian.co.uk/voluntary-sector-network/2011/may/09/text-giving-vodafone](http://www.guardian.co.uk/voluntary-sector-network/2011/may/09/text-giving-vodafone)

<sup>2</sup> ResPublica, Digital Giving, 2011: [www.cafonline.org/pdf/Digital%20Giving.pdf](http://www.cafonline.org/pdf/Digital%20Giving.pdf)

<sup>3</sup> IE Market Research, 'Q3.2010 United States Mobile Payment Market Forecast, 2010-2014' (2010)

<sup>4</sup> ResPublica, Digital Giving, 2011: [www.cafonline.org/pdf/Digital%20Giving.pdf](http://www.cafonline.org/pdf/Digital%20Giving.pdf)

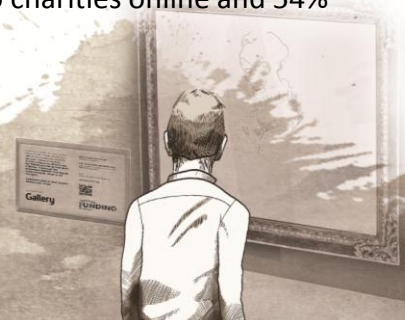
<sup>5</sup> 'Sending out an SMS: The potential of mobile phones for charities and non-profits', nfpSynergy, 2009

<sup>6</sup> Consultation by Panlogic, April-June 2012 and 'UK Giving 2011: An overview of charitable giving in the UK', NCVO and CAF, 2011

<sup>7</sup> 'Sending out an SMS: The potential of mobile phones for charities and non-profits', nfpSynergy, 2009

<sup>8</sup> [www.guardian.co.uk/voluntary-sector-network/2011/may/09/text-giving-vodafone](http://www.guardian.co.uk/voluntary-sector-network/2011/may/09/text-giving-vodafone)

<sup>9</sup> ResPublica, Digital Giving, 2011: [www.cafonline.org/pdf/Digital%20Giving.pdf](http://www.cafonline.org/pdf/Digital%20Giving.pdf)



# 1. Literature review

## Casual individual giving is a significant source of funding in the UK

- Individual giving is the largest source of private funding in the Arts, representing 55.7% of the total private investment, with a value of £382.2 million in 2010-11 and with annual growth of 6.37%.<sup>1</sup>
- Of individual giving, 70% of donations are less than £100 and a further 20% are between £100-£1000.<sup>2</sup>
- Arts and cultural causes are the most important cause for individual donations in the UK (18%), second after higher education (29%).<sup>3</sup>
- The location and the size of the organisation are major causes of regional differences. In the share of individual giving London institutions captured 81% of the individual giving in 2010-11.<sup>4</sup>
- Differences by institution size are also significant as major Arts institutions (those with an annual turnover above £5 million) received 86% of the individual giving in 2009-10.<sup>5</sup>
- Individual giving, especially smaller, individual giving (under £100), may be profitable for small-scale and regional organisations, but this requires an investment from these smaller organisations that is not necessarily affordable for them.<sup>6</sup>

## Scheme should highlight the work and facilitate relationships

- According to Arts and Business, the two most important motivations for giving are
  - Artistic/cultural (e.g. the quality of the artistic provision and the kind of work that the organisation engages in).
  - Institutional (e.g. having a special connection with the organisation and the desire to ensure its long-term sustainability).<sup>7</sup>

*“Mobile giving could be the best thing that has happened to spread philanthropy throughout the UK, relying on the power of the many to give small amounts to their favourite organisation...”*

**Diane Lees,  
Director General,  
Imperial War Museum**

*“The idea of a National Funding Scheme, expedited by cutting edge mobile technology, to reinforce our cultural institutions is ‘of the moment’...As a Foundation that supports both culture and innovative thinking we were delighted to fund this exciting initiative.”*

**Lord Rothschild,  
The Rothschild Foundation**

<sup>1</sup> 'Private Investment in Culture', Arts & Business, 2010-11

<sup>2</sup> 'Private Investment in Culture', Arts & Business, 2010-11

<sup>3</sup> 'Giving Green Paper', Cabinet Office, 2010

<sup>4</sup> [artsandbusiness.org.uk/Central/Research/Investment-and-funding/private\\_investment\\_culture\\_1011.aspx](http://artsandbusiness.org.uk/Central/Research/Investment-and-funding/private_investment_culture_1011.aspx)

<sup>5</sup> [artsandbusiness.org.uk/media%20library/Files/Research/pics-0910/artsandbusiness-PICS0910-3-1.pdf](http://artsandbusiness.org.uk/media%20library/Files/Research/pics-0910/artsandbusiness-PICS0910-3-1.pdf)

<sup>6</sup> [artsandbusiness.org.uk/media%20library/Files/Research/pics-0910/artsandbusiness-PICS0910-3-1.pdf](http://artsandbusiness.org.uk/media%20library/Files/Research/pics-0910/artsandbusiness-PICS0910-3-1.pdf)

<sup>7</sup> [artsandbusiness.org.uk/media%20library/Files/Research/Individual%20Giving%20FINAL-1.pdf](http://artsandbusiness.org.uk/media%20library/Files/Research/Individual%20Giving%20FINAL-1.pdf)

# 2. Ipsos-MORI Omnibus survey

## Online sponsorship and donations are familiar, comfortable approaches

- 85% of respondents have sponsored someone through an online sponsorship site and would do so again. 5% of the remaining respondents that have not done so already would consider it in the future.
- 83% of respondents have made a donation online via credit or debit card before and would do so again. 4% of the remaining respondents that have not done so already would consider it in the future.

## Younger people are currently more active givers

- 19% of 35-44 year old respondents have made a donation to an Arts or cultural institution in the past twelve months, whilst slightly smaller percentages (14% and 17% respectively) had done so for the 45-54 year old and 55-64 year old age groups.

## Visitors feel that the Arts are very important – that’s why they give

- The number one response was that 45% of respondents believe that the reason they have made a donation in the past twelve months is because “it’s important to support the Arts”.
- The joint second response was that 33% of respondents made a donation a) because they “enjoy the Arts and want to support it” and b) because Arts and cultural institutions “do an important job”.
- In addition, 18% of respondents think Arts and cultural institutions “are set up for public good”.

## Giving is substantially influenced by the Arts/cultural experience

- 31% of respondents think that the reason they made a donation in the past twelve months is because they “wanted to make a donation when they visited an Arts or cultural organisation” (the third most popular answer), and 18% thought it was because they felt they “ought to” during their visit.

*“A royal wedding, the Queen's Diamond Jubilee, the Olympic Games and the upcoming Bond movie; our attraction to national and international visitors is at an all time high. We expect to see a large growth in visitors to our cultural institutions and we welcome the initiative of the National Funding Scheme to provide an easy, compelling and mobile route for visitors to give to our institutions.”*

**Laurence Bresh,  
Britain Marketing Director,  
VisitBritain**



*“With the immediacy and connectivity of the mobile world it is crucial that anyone can make a digital donation in order to demonstrate what they felt about a great exhibition, a brilliant performance or an outstanding visit to a heritage site. We need to make this simple and available on a consistent basis.”*

**Sandy Nairne,  
Director,  
National Portrait Gallery**

### 3. Online consultation

Not giving is related to a lack of communication from the institutions

**“I’m not asked to donate”**

- 28% of respondents do not donate to Arts and cultural institutions because they have not been asked.
- In particular, younger age groups are either not comprehending the institutions ‘ask’ or are not being asked as much as older age groups (e.g. 32% of 18-45 year olds are “not being asked” vs. 24% for those 46 and over). There appears to be either a communication issue or a greater targeting of those over 46 years old.

**“They didn’t give me a specific cause or campaign that they were trying to raise money for”**

- Similarly, 32% of 18-45 year olds thought institutions did not provide specific cause or campaign they were trying to raise money for vs. only 14% of those aged 46 and over.
- For those aged 46 and over, another major reason cited for not giving was that they were not aware that Arts and cultural institutions do outreach work in communities.

The major incentives encouraging donors are transparency and flexibility

- For all respondents the top two incentives were:
  - *Transparency*: 48% want something that directly shows them what institutions are doing with their money.
  - *Flexibility*: 44% want a scheme that allows them to give a flexible amount that works for them.
- For younger people (18-32 year olds) this was even more the case – with 61% and 58% respectively.
- Other recurrent responses to the most important incentives included:
  - “Greater tax benefits”.
  - “Getting benefits in return for my donation” (e.g. discounts, ‘Friendship’, Membership, trusteeship etc.).

Any scheme must act like cash

- 20% of higher-rate taxpayers do not currently give because they do not generally carry change with them.



# 3. Online consultation

## Mobile giving linked to increase in young people's donation spending

- For all respondents 20% felt a mobile giving mechanism would increase their donation spending
- However, for younger people (18-32 year olds) 40% thought it would increase their donation spending (including 10% thinking that they would probably give "a lot more").

## Familiarity with mobile giving breeds future mobile donations

- 45% of respondents that have already used mobiles to make charitable donations think a mobile mechanism will probably increase their donation spending for Arts and cultural institutions, whilst only 5% of those that have never had any experience in mobile payments think so.
- Therefore it is key to start to engage with visitors via their mobiles for useful other reasons (e.g. location-based services, rather than intrusive SMS spam) and then to gradually work towards mobile giving.

## Donors expect information and interaction with the institution

- Unanimously, the number one expectation for 73% of respondents was to allow donors to understand specific things that individual institutions want to raise money for.
- Similar motivations included: 32% of respondents wanting to help define the focus of funding campaigns and 28% of respondents wanting to receive personalised offers and updates.

## Co-branding maximises benefits across all age groups

- Across all age groups, having the individual institution's brand present was the most important factor in understanding and trusting the giving mechanism.
- However, for younger people (18-32 year olds) the presence of a nationally-branded funding platform was also very important (35% feeling it would make them more confident vs. 25% for those aged 46 and over).

*"The Institute has been impressed by the proposal to set up a charitable National Funding Scheme...which harnesses mobile and payments technology to leverage the growth of individual giving to Arts institutions...It is exactly the sort of scalable model that could be ground-shifting..."*

**Kurt Hoffman,  
CEO, Institute for Philanthropy**

*"what a larger organisation might consider to be a relatively modest amount can make a visible difference to a small-scale operation and corresponding budget."*

**Arts & Business<sup>1</sup>**

All statistics from the Panlogic online consultation, April-June 2012 (unless otherwise stated).

<sup>1</sup> Arts & Business 'Local Pride: Individual Giving to the Arts in England' report, 2009: [artsandbusiness.org.uk/media%20library/Files/Research/Individual%20Giving%20FINAL-1.pdf](http://artsandbusiness.org.uk/media%20library/Files/Research/Individual%20Giving%20FINAL-1.pdf)



*"I think a mobile text service for cultural institutions is a great idea and I would donate much more frequently than I currently do if there was a way to do it quickly & discreetly."*

**Female, 23-32, Yorkshire**

*"Great idea - making it personal and relevant is key. Allow for individualism...for contributors to be active participants and agents of change, and engage people in celebrating successes. Gift Aid is very positive. It shows how it's possible to add value to a donation. Good luck!"*

**Female, 46-66, Wales  
(Art Fund Member)**

### 3. Online consultation

#### An administrative levy of up to 10% is acceptable

- 44% of respondents think that a levy of up to 10% is acceptable.
- 25% think this should be a fixed amount regardless of the amount of the donation.
- A majority of respondents (60%) think this charge should be taken out of the donation.
- These responses were relatively homogenous, across all respondent profiles.

#### Aggregate, anonymous data can be shared throughout the sector

- 60% of respondents would be comfortable making their details available to the institution they give to in order to build relationships with them.
- 47% of respondents think that it would be acceptable that data that doesn't identify them individually, is bundled together with other users' data and shared with other Arts or cultural institutions.

### 4. Focus group

#### Opinion from the sessions included the following:

- Casual giving and regular giving are complementary. If institutions broaden the possibilities to give casually this will make it easier for inexperienced donors to make more regular donations.
- It could be highly beneficial for smaller institutions to be associated with a national brand, to help give comfort to the security of the donation process
- Communications have to be specific and relevant with the donation previously made.

## 5. Face-to-face survey

### Almost universal support for the platform

- 91% of respondents think that a national mobile-giving platform that allows people to instantly donate at the institution is 'a good idea'.

### Institutions must not be backwards in coming forwards

- Other than a lack of spare money in the current climate (the number one choice at 27%), a sizeable percentage of respondents (17%) had not given in the past because they have not been asked to.

### Significant agreement that mobile giving should attract younger people

- When asked (amongst a range of options) what might encourage donations, the top response was that 31% of respondents think that facilitating giving via mobile phones (or other devices) might encourage people – particularly younger people – to give more.

### Commonality with online consultation over need for transparency and flexibility

- *Transparency:* 21% want something that directly shows them what institutions are doing with their money. This was the number one response.
- *Flexibility:* 20% want a scheme that allows them to give a flexible amount that works for them. This was the number two response.

### A national mobile-giving scheme will increase and ease giving

- In an open question about the impact of the scheme, almost 50% of the respondents believe this scheme will increase donations to the Arts and cultural institutions.

*“We’ve all had times when we’ve been moved by architecture, paintings, a piece of theatre or music performance and it would be great...if we could develop a well known, easy, cost-effective way of using our phones to immediately show our support.”*

**Sue Wilkinson,  
Director of Supporter  
Development,  
National Trust**

It is essential for 43% of donors that institutions provide a giving scheme that allows them to donate an amount that works for them.<sup>1</sup>

All statistics from the Panlogic Face-to-face survey, April-May 2012 (unless otherwise stated).  
1 Consultation by Panlogic, April-June 2012



*“I think a national funding platform could be a great tool for making giving easy. It feels as though it's been waiting to happen. Working for an Arts organisation, I would think one challenge would be to develop a national platform that was flexible enough for each Arts organisation to present their work (and the projects they need funding for) in a meaningful and distinctive way.”*

**Female, 33-45, London**

# Consultation methodology

## Key consultation questions

- What is the gap between the current fundraising practices of UK Arts and cultural institutions and the new opportunities offered by mobile digital technology?
- Who currently engages with mobile-giving technology?
- What would encourage people to give more to Arts and cultural institutions?
- What should the platform be able to provide to the institutions and donors?
- How can the scheme improve institutions' fundraising capacity?

## Consultation approach

- We attempted to answer these questions through the consultation and literature review on mobile-giving to the Arts and cultural institutions in the UK.
- Although information on the giving landscape was abundant, specific analysis on mobile-giving to the Arts as well as new donors' attitudes in the cultural sector was somewhat limited. As a result, producing industry-leading thought leadership on the matter required the combination of the:
  1. Literature reviewwith various consultation strands with the Arts and cultural audience, namely:
  2. An Ipsos MORI omnibus survey using their weekly face-to-face [Capibus](#).
  3. An online consultation.
  4. Focus groups at the Southbank Centre (London).
  5. Face-to-face surveys at the National Portrait Gallery (London) and at Kingston Lacy (a National Trust property in Dorset).

All quotations from consultation by Panlogic, April-June 2012

**“A national mobile-giving platform that allows people to instantly donate at the institution is ‘a good idea’ because...**

*...you can donate however much you want and it seems fairly flexible and open.”*

**Female, 22 or less, Austria**

*...then we can contribute more easily to Arts and cultural institutions.”*

**Female, 22 or less, Philippines**

*...it makes donations available to everyone”*

**Female, 33-45, Switzerland**

# Consultation methodology

## 1. Literature review: bibliography

- a) General facts about the UK individual giving landscape:
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  - Arts & Business, ‘Arts philanthropy: the facts, trends and potential’, 2010: [artsandbusiness.org.uk/media%20library/Files/Research/artsandbusiesss-arts-philanthropy-facts-trends-potential\\_Oct2010.pdf](http://artsandbusiness.org.uk/media%20library/Files/Research/artsandbusiesss-arts-philanthropy-facts-trends-potential_Oct2010.pdf)
  - Arts & Business website: [artsandbusiness.org.uk](http://artsandbusiness.org.uk)
  - Department for Culture, Media and Sport website: [dcms.gov.uk](http://dcms.gov.uk)

# Consultation methodology

## 2. Ipsos-MORI Omnibus Survey

- Ipsos-MORI conducted research on its panel of respondents.
- 974 British adults were interviewed face-to-face during May 2012 using Ipsos MORI's weekly Capibus survey.
- The questionnaire contained the following questions:
  - Which, if any, of the following methods have you ever used to make a donation?
  - Which, if any of the following methods would you use again / ever use in future?
  - Which of these methods, if any, would you consider using to make a financial donation to a charity or charitable organisation again / in future?
  - Have you made a donation to an Arts or cultural institution in the past twelve months or so?
  - Why have you made a donation to an Arts or cultural institution in the past twelve months?
  - Why have you not made a donation to an Arts or cultural institution in the past twelve months?

## 3. Online survey

- April to June 2012.
- Target audience: Arts and cultural institutions' visitors in the UK.
- 21 questions and one comment field for any extra thoughts about the project.
- 945 respondents completed the survey on a voluntary-basis.
- Gathering two types of information about the respondent:
  1. Information about his/her profile.
  2. Information about his/her opinion regarding the project.
- Survey respondents came from a variety of sources:
  - The 'Digital Philanthropy for the Arts 2011' event (organised by Panlogic at Nesta) database.
  - A 'Guardian Cultural Professionals Network' article.
  - Newsletters for Historic Royal Palaces; Art Fund; Heritage Alliance; and Southbank Centre.

*"Everyone has a phone, but not everyone carries a purse."*

**Female, 22 or less, Austria**

*"It's instantaneous - you could do it in the moment rather than go away and forget to donate."*

**Female, 22 or less, North-West**

*"It would be helpful, useful and easier. If it's quick - people are more likely to donate. This generation like quick things!"*

**Male, 33-45, Portugal**

*"It will increase giving, but people need to be connected to the Arts to have the motivation to give in the first place."*

**Female, 46-66, North-West**

All quotations from consultation by Panlogic, April-June 2012

# 3. Online survey respondents

## Sample information

- **Age segment**
  - 23-32 (10%)
  - 33-45 (20%)
  - 46-66 (50%)
  - 66 and over (20%)
- **Gender**
  - Female (70%)
  - Male (30%)
- **Location**
  - East Anglia (6%)
  - East Midlands (3%)
  - London (48%)
  - North-East (7%)
  - North-West (4%)
  - South-East (19%)
  - South-West (5%)
  - West Midlands (4%)
  - Scotland (3%)
  - Wales (1%)
  - Northern Ireland (0%)
- **Tax Rate**
  - Rate at 0% (15%)
  - Rate at 20% (60%)
  - Rate at 40% (23%)
  - Rate at 50% (2%)
- **Visit frequency to Arts and cultural institutions**
  - Once a year (2%)
  - Once a quarter (17%)
  - Once a month (36%)
  - Once a fortnight (24%)
  - Once a week (21%)
- **Current experience in giving**
  - Yes, I'm a significant donor / sponsor: 2%
  - Yes, I'm a 'Life Member' or I have bequeathed a legacy: 10%
  - Yes, I'm an annual 'Friend' / 'Member': 77%
  - Yes, I donate money: 31%
  - Yes, I support them in non-monetary ways like volunteering my time: 19%
  - No, I don't currently support any Arts or cultural institutions: 12%
  - No, and I am unlikely to in the future: 2%

**“Arts and cultural institutions should...**

*...make more publicity and targeted campaigns to attract young people.”*

**Male, 46-66, South-East**

*...offer other types of involvement than [just] financial ones (e.g. volunteering, training).”*

**Couple, 67 or over, North-West**

*...offer something in return when people give.”*

**Male, 33-45, South-East**

*“I would like to see this operated by a charity or government department...I would far rather give money directly to a charity or public sector cultural organisation.”*

**Male, 33-45, North East  
England**

*“The satisfaction in giving is that I want to choose which projects I think are worth making my small contribution to...an extension of the Gift Aid scheme would be a good idea.”*

**Female, 46-66, East Midlands**

# Consultation methodology

## 4. Focus group

- 20th June at the Southbank Centre (London).
- Two hour session.
- Selected participants, each representing different segments of population (i.e. age, occupation etc.).
- Qualitative responses through open questions and conversation, going into details around:
  - Motivations to give: when did you last visit a cultural institution? Did you make a donation? Why/why not?
  - Branding: the balance between the institution’s and scheme’s brand?
  - Data sharing: are you comfortable with institutions contacting you?
  - Marketing and Communications: views on receiving texts (location-based etc...) from a visited institution.

## 5. Face-to-face survey

- April to May 2012.
- Broader segment of population than the online survey.
- Visitors questioned at two substantially different venues:
  - The National Portrait Gallery in London.
  - Kingston Lacy (a National Trust property in Dorset).
- Qualitative and discursive objective (i.e. based on open questions rather than prompted responses).
- 8 questions + 2 boxes to tick afterwards by the interviewer about the respondent’s (apparent) age and gender.
- 136 interviewees completed the survey on a voluntary-basis.



# 5. Face-to-face survey respondents

## Sample information

- *Age segment (observed)*
  - 22 or less (18%)
  - 23-32 (9%)
  - 33-45 (23%)
  - 46-66 (39%)
  - 66 and over (11%)
- *Gender*
  - Female (59%)
  - Male (30%)
  - Couple (11%)
- *Location*
  - International (28%)
  - East Anglia (4%)
  - East Midlands (4%)
  - London (34%)
  - North-East (0%)
  - North-West (2%)
  - South-East (7%)
  - South-West (18%)
  - West Midlands (2%)
  - Scotland (1%)
  - Wales (0%)
  - Northern Ireland (1%)
- *Visit frequency to Arts and cultural institutions*
  - Very rarely (4%)
  - Few times a year (18%)
  - 1-3 times a year (12%)
  - 4-6 times a year (11%)
  - 7-11 times a year (3%)
  - Once a month (37%)
  - Once a fortnight (4%)
  - Once a week or more (10%)
  - Not stated (1%)
- *Current experience in giving*
  - Friends/Member schemes (32%)
  - Perspex boxes (43%)
  - Online giving (14%)
  - Volunteering (15%)
  - None (22%)

*“I think the platform will serve as an educational piece for those who are not knowledgeable about giving.”*

**Female, 30-40 , South-East**

*“If the entry fee has already been accounted for, the donation has to be seen as a tip.”*

**Female, 20-30 , South-East**

*“The platform should ensure donors of the security of the donation, particularly when giving to small and lesser-known institutions, by providing a recognised a national brand.”*

**Female, 20-30 , South-East**

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National  
Trust



THE ROTHSCHILD FOUNDATION

**Ipsos MORI**



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# Panlogic

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The process of independently  
guiding and leading on strategic  
and digital business change