

“COME FOR DINNER”: CREATING A SELF-SUSTAINING SIGNATURE FUNDRAISING  
EVENT FOR THE SAMUEL P. HARN MUSEUM OF ART

By

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To my Family: Mom, Dad, Courtney, and Casey

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Summary of Project Option in Lieu of Thesis  
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“COME FOR DINNER”: CREATING A SELF-SUSTAINING SIGNATURE FUNDRAISING  
EVENT FOR THE SAMUEL P. HARN MUSEUM OF ART

By

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Professional fundraisers utilize a diverse range of tools to cultivate sustainable means of financial support for an organization. One method of attaining funds is through the execution of well-planned special events. Fundraising special events manifest in a wide variety of forms, from black-tie galas to backyard raffles, depending upon the organization and the benefit cause. In researching a variety of special events held for the benefit of fine art museums across the country, I was introduced to the idea of the “dine-around.” This special event concept hinges on the willingness of individuals to under-write the cost of a ticketed dinner event for the benefit of an organization.

For this project, I adapted the dine-around concept to fit the needs of the Samuel P. Harn Museum of Art and the Gainesville community. This thesis project, “Come for Dinner,” encompasses both the planning of a series of eleven self-sustaining dinner events and the creation of the Exhibition Circle. All proceeds from the “Come for Dinner” events will benefit exhibitions at the Harn Museum of Art. These exclusive dinners are inspired by and highlight current museum exhibitions and will be held monthly at the home of a member of the Exhibition Circle. In addition, a guest of honor or local art personality will be present at each dinner to

facilitate conversation and entice guests to attend the event. Admittance to the dinners requires purchase of tickets in advance and membership to the Exhibition Circle requires an additional donation of \$5,000 or greater. This two-tiered fundraising effort is designed to meet the monetary goal of \$100,000 after one complete series of dinner events.

The “Come for Dinner” series is a novel addition to the extensive fundraising efforts of a variety of organizations that presently occur in the Gainesville community. Due to the close connection each dinner has to the exhibitions at the Harn, the event will be branded in connection with the museum, making it the Harn Museum of Art’s annual signature fundraising event. In addition to being a fundraiser, “Come for Dinner” is designed to enhance community relations through ‘friend-raising,’ provide publicity and increased visibility for the museum, introduce the museum to new audiences, and demonstrate the Harn’s dedication to producing a wide variety of challenging, innovative exhibitions.

## CHAPTER 1 INTRODUCTION

Professional fundraisers utilize a range of tools to cultivate financial support for an organization. One method of attaining funds is through the execution of well-planned special events. Fundraising special events take a wide variety of forms, from black-tie galas to backyard raffles, depending upon the organization and the benefit cause. In researching a variety of special events held for the benefit of fine art museums across the country, I encountered the concept of the “dine-around.” This special event concept hinges on the willingness of individuals to underwrite the cost of a ticketed dinner event for the benefit of an organization.

Dine-arounds take a variety of forms, but there are three common methods. The first method is to enlist the support of three to five restaurants, each of which prepare one course of a meal to be served in progressive form with successive courses of the meal being served at different restaurants during the same evening. The second method is a variation on the first, with the organizer asking several restaurants with well-known chefs or locally known chefs to produce one course of a meal to be served at interesting homes, with the participants traveling to each home for successive courses. The final method involves asking several restaurants to each stage cooking demonstrations on different nights allowing participants to buy seats or entire tables at one or more restaurants.<sup>1</sup> All of these methods earn profit for the organization they are supporting through the sale of tickets to participants who wish to attend the events. These events are profitable because the restaurants, chefs, and hosts donate their services to the benefit organization at little to no cost. Thus, the usual financial risk of planning a fundraising special

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<sup>1</sup> Harry A. Freedman and Karen Feldman, *Black Tie Optional: A Complete Special Events Resource for Nonprofit Organizations*, (New Jersey: Wiley, John and Sons, Incorporated, 2007), 21.

event is incurred by entities separate from the organization, leaving only the administrative duties for the organization.

For this project, I adapted the dine-around concept to fit the needs of the Samuel P. Harn Museum of Art and the Gainesville community. This thesis project, “Come for Dinner,” encompasses both the planning of a series of eleven self-sustaining dinner events and the creation of the Exhibition Circle. All proceeds from the “Come for Dinner” events will benefit exhibitions at the Harn Museum of Art.

These exclusive dinners are inspired by and highlight current museum exhibitions and will be held monthly at the home of a member of the Exhibition Circle. Membership requirements for this giving circle and benefits of membership will be explained below. The evenings will be intimate affairs with eight to twenty seats available per event, with the variance in number being a result of the host’s accommodations. “Invitees to fund-raisers love unusual venues and it may effect their decision to attend. There’s a sense of privilege that comes from being at a retail store after hours, in a corporate penthouse, or a hard-hat only area.”<sup>2</sup> Holding the “Come for Dinner” events at exciting homes and after hours at the museum will hopefully serve as an additional enticement to RSVP to these events. Admittance to the dinners requires purchasing tickets in advance for \$150 per person. In addition, a guest of honor or local art personality will be present at each dinner to facilitate conversation and entice guests to attend the event. Because this is the inaugural year for this event, many of the special guests will be Harn Museum curators or local artists that have a relationship with the museum. However, in the future guest lecturers and more diverse personalities could be invited to be guests of honor at “Come for Dinner” events.

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<sup>2</sup>Margot A. Wallace, *Museum Branding: How to Create and Maintain Image, Loyalty, and Support*, (New York: AltaMira Press, 2006), 57.

Membership in the Exhibition Circle requires an additional level of commitment and can be achieved by one of two singular pledges. Potential members of the Exhibition Circle can either commit to hosting a dinner in the “Come for Dinner” series which involves assuming the entire cost of the event, or make a minimum donation of \$5,000. The dual membership methods were created so that individuals who exhibit their loyalty to the Harn Museum in a more social manner could host a dinner, while those who would prefer to remain anonymous or are not comfortable entertaining guests in their home could make a cash donation that was equivalent to the amount each host would be spending on a dinner and the donations of their guests (estimated at approximately \$5,000). This two-tiered fundraising effort is designed to meet the monetary goal of \$100,000 after one complete series of dinner events.

The “Come for Dinner” series is a novel addition to the extensive fundraising efforts of a variety of organizations in the Gainesville community. The museum Administrative and Development staffs felt that there was a growing need for the Harn Museum of Art to have a signature fundraising event that would become a brand for the museum, setting its fundraising events apart from other events in the community. Due to the close association each dinner has to the exhibitions at the Harn, the event will be branded in connection with the museum, making it the Harn Museum of Art’s annual signature fundraising event. In addition to being a fundraiser, “Come for Dinner” is designed to enhance community relations through ‘friend-raising,’<sup>3</sup> provide publicity and increased visibility for the museum, introduce the museum to new

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<sup>3</sup> Professional fundraisers are always called upon to raise friends. While their job is to raise funds, their first priority is actually to create relationships. These relationships are then cultivated for donations over time. Friend-raising events are designed to be inclusive and accessible for as much of the community as possible which almost always leads to an expansion of the organization’s mailing list and donor base for the future. When the community feels connected to the organization, they are more likely to donate their time or money to the organization. Events like this increase the organization’s relevance to the community thus making it a more sustainable entity.

audiences, and demonstrate the Harn's dedication to producing a wide variety of challenging and innovative exhibitions.

### **Samuel P. Harn Museum of Art**

The Harn Museum of Art, located at the University of Florida, has 35,675 square feet of exhibition space in which it displays its extensive collections of African, Ancient American, Asian, Contemporary, Modern Art, and Photography. Building strong collections in these areas and producing "a wide variety of challenging, innovative exhibitions and stimulating educational programs"<sup>4</sup> are central to the Harn Museum of Art's mission. The museum created or hosted approximately sixteen exhibitions in the 2006 – 2007 fiscal year. The museum's galleries, curatorial and exhibitions budget for this fiscal year was \$210,159<sup>5</sup> there is still a great need to raise funds for exhibitions.

In order to maintain the highly respected level of exhibitions that the Harn produces, it is essential for the Director of Development to raise funds to supplement the museum's allocated budget for exhibitions. "Come for Dinner's" goal income of \$100,000 will raise one fourth of the actual exhibition needs for one year.

The Harn Museum of Art is located in the Cultural Plaza at the University of Florida. This Plaza is home to the Florida Museum of Natural History, The Phillips Center for the Performing Arts and the Harn Museum of Art. The other two institutions in the Cultural Plaza both have their own signature annual fundraising events. The Florida Museum of Natural History presents

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<sup>4</sup>Christine Hale, "Harn Museum of Art Annual Report 2006/2007," *InForm*, January/February 2008, 1. Harn Mission Statement: The Samuel P. Harn Museum of Art promotes the power of the arts to inspire and educate people and enrich their lives. To this purpose the museum builds and maintains exemplary art collections and produces a wide variety of challenging, innovative exhibitions and stimulating educational programs. As an integral part of the University of Florida, the museum advances teaching and research and serves as a catalyst for creative engagement between the university and diverse local, state, national and international audiences.

<sup>5</sup> *Ibid*, 2-13.

a Passport event every year that involves the purchasing of tickets or tables for a set sum of money along with a silent auction. Tickets for this event are \$125 per person. The Phillips Center for the Performing Arts holds a yearly Gala. Tickets for this event cost between \$150 and \$175 per person. The Harn Museum of Art is the only institution that has not developed a successful reoccurring annual fundraising event to date.

### **Need for Well-Rounded Fundraising Plan**

While fundraising, for some people, is often synonymous with special events,<sup>6</sup> a successful fundraising plan should be multi-faceted and donations should come from a variety of sources.<sup>7</sup> Depending on only special events such as auctions, galas, and dinners for the majority of an organization's income is, at best, unreliable. It is unwise to place an organization's future in the hands of a single funding source since the financial situation of the economy fluctuates and it is plausible that the funding source could vanish, leaving the organization without a reliable income. Some money should come from individual donors, other money should come from grants and foundations, still additional money should come from endowments and finally some should come from special events. With this in mind, I created a thesis project that is a two-tiered fundraising effort designed to meet the monetary goal of \$100,000. The first element of my project is a series of dinners that will be underwritten and held monthly in Harn Museum members' homes. This portion of my project is entitled "Come for Dinner" and all proceeds from ticket sales for these dinners will benefit exhibitions at the Harn Museum of Art. The second element of my project is the creation of a giving circle that will additionally support exhibitions through individual gifts of \$5,000 or greater.

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<sup>6</sup> Christine Graham, *Keep the Money Coming: A Step-by-Step Guide to Annual Fundraising*, rev. ed., (Florida: Pineapple Press, Inc., 1992), 77.

<sup>7</sup> Eugene R. Tempel, Ed., *Hank Rosso's Achieve Excellence in Fund Raising*, (California: John Wiley & Sons, Inc., 2003), 27.

I estimate that the proceeds from ticket sales for dinners will be between \$19,800 and \$22,200 depending upon how many dinners reach capacity. In order to determine the number of solicitations for Exhibition Circle memberships to reach the financial goal of \$100,000, I subtracted \$22,200 from the goal amount leaving the result of \$77,800. This number is then divided by \$5,000 resulting in 15.56 memberships to the Exhibition Circle. In order to reach the fundraising goal, throughout the course of the year, successful solicitations will need to be made to sixteen individuals or corporations for \$5,000 gifts for inclusion in the Exhibition Circle. The Development Director presently solicits donors for funds as part of her fundraising plan. With the creation of this donating opportunity; she will include membership to the Exhibition Circle as a proposal option for suitable donors.

## CHAPTER 2 SPECIAL EVENTS AS A FUNDRAISING TOOL

According to Michael Seltzer, an author of fundraising manuals, “After face-to-face solicitation, special event fundraising – people coming together for a common purpose and generating revenue – is the oldest form of fundraising.”<sup>1</sup> Individuals come to special events because they are acquainted with the organization and believe in supporting the cause of that particular organization. However, it is equally important to introduce an organization to additional audiences, and many times a well planned and publicized special event can bring new individuals into contact with an organization and increase the net profit from any one event. The Harn Museum of Art has experimented with several different fundraising events in its fifteen year history, but has failed to create a legacy strong enough to become the institution’s signature annual fundraising event. The most recent, unsuccessful fundraising special event was the Mad Hatter Tea.

### **Mad Hatter Tea at the Harn Museum of Art**

The Mad Hatter Tea was first held in spring of 2005 as the Harn Museum of Art’s annual fundraising special event, and it enjoyed only marginal success. Members of the planning committee, docents from the Harn Museum of Art, and a local restaurant agreed to sell tickets for the event. Upon examination of the ticket sale log from this event, ticket sales were not plentiful and even with at the door sales, the event did not make a profit. Since the museum lost money on the event, the Development Coordinator at that time suggested the event should only be held bi-annually.<sup>2</sup> As per her suggestion, the event was again planned for the spring of 2007. I

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<sup>1</sup> Michael Seltzer, *Securing your organization's future: a complete guide to fundraising strategies*, rev. and exp. ed., (New York: Foundation Center, 2001), 179.

<sup>2</sup> I consulted the Harn Museum of Art Development Department’s Fundraising Records for Mad Hatter Tea. All information was contained in a binder for each event. Information included in the binder related to ticket sales,

served as an intern for the Development Department at the Harn Museum of Art during that spring semester and thus witnessed many of the obstacles and short-comings of this event.

Following my own informal assessment of the event, I believe that the reason it was not successful a second time was that it did not resonate with the entire museum membership. Choosing a special event for an institution is difficult as it is important to devise an event that is of significantly novel and that will also appeal to a broad range of patron ages and interests.<sup>3</sup> The event was strategically planned to coincide with Mother's Day, thus providing a selling point for the purchase of tickets. Yet, very few tickets were sold in advance and only a marginal number of tickets were sold the day of the event. A tea party event only appeals to a limited number of the museum's 895 members. The execution of the Mad Hatter Tea did not create a profit for the museum during two consecutive occasions and so it was removed from all future fundraising plans.

### **Advantages of Raising Money through Special Events**

The advantages of creating a fundraising special event for a non-profit organization are raising money, cultivating current and prospective members, expanding the institution's donor base, increasing the organization's visibility in the community, fostering staff unity, and meeting an immediate financial need. Each of these benefits will be discussed in turn.

Special events produce income for an organization in many ways including charging admission, having an unsolicited donation box at the event, building relationships for future donations, receiving corporate or foundation sponsorships, and soliciting pledges. Additionally, many organizations I have been involved with supplement their event earnings with auctions,

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ticket distribution, marketing, invoices for catering and decorations, pictures of the event, and a written recommendation from the current Development Coordinator to postpone the event until the year 2007.

<sup>3</sup> Harry A Freedman and Karen Feldman, *Black Tie Optional: A Complete Special Events Resource for Nonprofit Organizations*, (New Jersey: Wiley, John and Sons, Incorporated, 2007), 1.

raffles, games, and solicitation of donations. It is important to work toward containing the costs of the event's organization and implementation in order to maximize the profits. Examining previous events for ticket pricing, total attendance, and total cost will help establish a baseline budget and contain costs,<sup>4</sup> which will ultimately serve to increase the net income of the event. The profits from a fundraising special event can be used to meet an immediate need or can be planned into the yearly budget as overall projected earnings to be used for other specified means.

While generating income for an organization is usually the first goal of holding an event, there are many additional advantages and goals to be attained from holding a benefit. "Special events can be effective tools for organizations with well-developed cultivation strategies to increase giving from contributors, and win support from new sources – now and in the future."<sup>5</sup> When working toward the goal of future donations, events can cultivate both current and prospective donors. Often there are members of the community who are very enthusiastic about the institution, but they are unable to make a significant donation. However, by including these members of the community in events, it encourages them to make a more significant donation in the future when they are able, or to continue to make the donation they are able to each year. This is an example of the before mentioned tactic of "friend-raising." By finding a way to keep these members of the community engaged with the institution, the event in essence increases their potential viability as a donor in the future. Benefits like these are often realized much later in the form of increased level of membership, planned giving,<sup>6</sup> or bequests.<sup>7</sup>

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<sup>4</sup> Michael Seltzer, *Securing your organization's future: a complete guide to fundraising strategies*, 180.

<sup>5</sup> Ibid.

<sup>6</sup> National Society of Fund Raising Executives Institute, *Glossary of Fund Raising Terms*, (Virginia: The National Society of Fund Raising Executives, 1986), 75. Planned giving is described as the integration of sound personal, financial and estate planning concepts with the individual donor's plans for lifetime or testamentary giving. Also called Deferred giving which is a commitment or gift established legally during the donor's lifetime, but whose

Executing a well-planned fundraising special event can increase the organization's visibility in the community. The general buzz and media coverage that an upcoming event creates make an organization's mission and programs become more widely known.<sup>8</sup> It is always in the organization's best interest to publicize their good works and the asset that it is for the community. Individuals who are not familiar with an organization may attend an event to learn more about its mission and purpose, or simply to meet other like-minded people. Community activity and interest in a special event "almost invariably result in new donors of both gifts and time,"<sup>9</sup> ultimately expanding the organization's donor base, network, mailing list, and volunteer pool.

### **Disadvantages of Raising Money through Special Events**

There are a variety of disadvantages and difficulties related to employing special events as a tool to raise money for a non-profit institution. First and foremost, special events require extensive planning time, staff and volunteer time to execute, and an expense budget of their own. Depending on the size of the non-profit organization, there could be a deficit in one or all of these entities; i.e. a small staff, few volunteers, no budget, a short timetable.

Staff time is valuable, limited, and unless the institution has a hired special events professional, the staff does not often have the time to spare to assist in planning a fundraising special event. To subsidize the small amount of staff time, many non-profits hire party planners, special events production firms, and fundraising event consultants to assist the organization in

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principal benefits usually do not accrue to the charitable recipient until some future time, often after the donor's death.

<sup>7</sup> Ibid, 10. A bequest is defined as a transfer, by will, of personal property such as cash securities, or other tangible property.

<sup>8</sup> Michael Seltzer, *Securing your organization's future: a complete guide to fundraising strategies*, 181.

<sup>9</sup> Ibid, 180.

the production of a special event. While it could be seen as advantageous to outsource the planning and implementation of a fundraising special event, these services are rendered at a steep price. “Party Planners are paid to come up with the theme, decorations, talent, menu, and music. They usually charge a fee plus a 15% to 25% markup on all products and services.”<sup>10</sup> If an organization has to sacrifice a large portion of their profit to the planners, one can see how this would not be the most advantageous manner in which to execute an event. Production firms should only be used for larger scale events that require outdoor staging, lights, gigantic projection screen, fireworks, or crowd control. Firms of this nature also “usually come up with a theme, and work for a fee plus a percentage based on the costs.”<sup>11</sup> Finally, there are fundraising consultants. These event consultants, who typically work for a flat consulting fee, “look at the event from a financial standpoint, making sure the event will raise enough money and keep expenses to a minimum.”<sup>12</sup> Outside fundraising event consultants often take care of ordering invitations, devising a theme for the event and coordinating entertainment along with assisting in finding possible sponsors. With an outside firm taking care of all logistics, planning, marketing, and day-of-the-event details, the cost may seem a worthwhile expense, but the decision to hire consultants needs to be made on a case by case basis for every non-profit organization.

The Harn Museum of Art does not employ a specific staff member to solely supervise the planning needs of special events. These responsibilities are delegated to the Development Coordinator, whose other tasks include overseeing the membership program for individual and corporate members, museum rentals, development of the budget and coordinating

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<sup>10</sup> Harry A Freedman and Karen Fledman, *The Business of Special Events: Fundraising Strategies for Changing Times*, (Florida: Pineapple Press, Inc., 1998), 23.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

implementation for member events, managing the budget, and coordinating implementation of membership materials, and managing and mentoring Development interns.<sup>13</sup> Another important factor in deciding to create a fundraising special event is the budget that the organization has allocated for such purposes. While it may seem counter-productive, an organization must frequently spend money in order to raise money. The budget for special events often covers expenses such as table and chair rentals, security staff fees, catering, beverages, linens and decorations, entertainment, marketing, and printing costs for invitations and tickets. It is always hoped that the upfront money will be recovered through the event's profit margin. If the proceeds from the event are only going to allow the organization to recover their budget and not to make a profit, then it would be wise to devise a more lucrative event as the organization's fundraiser.

Special events as fundraisers can be daunting for yet another reason – the eminent possibility of failure. The event can fail for a variety of reasons depending on the goal outcome for the event. First, if the event raises inadequate funds, leaving the organization at a deficit, then it is not a success and should be evaluated for the cause of failure before the event is duplicated in subsequent years. Most often, fundraising special events fail financially because an organization spends more money planning the event than the event ultimately raises. Second, if the goal is to bolster community relations and it does not entice the community to attend the event or support the organization, then the marketing for the event should be re-evaluated before the event is held again.

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<sup>13</sup> Tracy Pfaff, "Regarding Development Coordinator Job Description at the Harn Museum of Art," interview by Kelly Harvey, by phone from Gainesville, FL., 20 February 2008.

### **Special Event as “Friend Raiser”**

While fundraising special events first and foremost are considered successful if they produce funds for an organization, they are also considered successful if they can act as a “friend-raiser.” Friend-raisers<sup>14</sup> are typically events that entice the public and encourage them to start a relationship with the institution or organization. This relationship can be initiated through the act of becoming a member, presenting a benefit to the surrounding community such as a lecture, or signing up to receive a newsletter. Events aimed at fostering more relationships or raising friends often have a nominal admittance fee or no admittance fee at all. The benefit of creating a fundraising special event that not only increases museum profit but also increases the number of relationships the museum has with the community allows the museum to generate a larger pool of potential future donors. Meaningful and profitable relationships require a considerable amount of time to cultivate or nurture towards maturity. Building a relationship between a Development officer and a potential donor is an intricate process. The Development officer introduces the donor to the organization, invites them to events and programs while becoming acquainted with the individual. Eventually, after discussions regarding how the potential donor could partner with the organization, the relationship reaches a point of maturity. At this point it is appropriate for the Development officer to present the individual with a donation proposal or solicitation.

While the “Come for Dinner” events charge a significant ticket price of \$150 per person, each event is designed to take place in an intimate setting. The intimate dinner setting with a special guest will encourage conversation among the guests and will foster meaningful

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<sup>14</sup> Friend-raising events are designed to be inclusive and accessible for as much of the community as possible which almost always leads to an expansion of the organization’s mailing list and donor base for the future. When the community feels connected to the organization, they are more likely to donate their time or money to the organization. Events like this increase the organization’s relevance to the community thus making it a more sustainable entity.

relationships between the museum and the event attendees. Introducing the Harn Museum of Art to an individual through a non-threatening,<sup>15</sup> social environment may craft a more positive image of the museum than a simple request for donations or attendance at a less-meaningful event.

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<sup>15</sup> Museums, especially art museums, are often described by the public as being threatening, unapproachable, or elitist entities. By introducing the Harn Museum of Art to the public through an event like “Come for Dinner” that does not happen in the building/white cube setting, allows the organization to be seen through a personal connection that does not require extensive art historical knowledge or education, just an appreciation for what the organization does in the community.

### CHAPTER 3 CREATING A DINE-AROUND MODEL TO ACCOMMODATE THE HARN MUSEUM OF ART AND THE GAINESVILLE COMMUNITY

The first step in determining the suitability of such an event for the Harn was to form a committee of individuals who are well acquainted with the Harn Museum of Art and with the Gainesville community at large. With the assistance of the Director of Development at the Harn Museum of Art, we compiled a list of nine individuals we thought would be interested in discussing the creation of this benefit event. Members of the committee represent different areas of the museum constituency including docents, long-time members, respected members of the community, individuals who have been associated with similar events in the past, and museum donors. Each committee member received a letter inviting them to become a member of this planning committee (Appendix A). In the letter, each potential committee member was asked to contemplate their commitment to planning and realizing this new fundraising endeavor and to join only if they were able to see the event through to its completion. Members of the administrative staff, such as the Director of the Harn and Development Coordinator were also present at these committee meetings. A total of approximately twelve people were present at all meetings. This number was a helpful number as we were looking to brainstorm in the early meetings and not simply come to a consensus.<sup>1</sup> A larger number of committee members is conducive for brainstorming since there are many individuals present to share ideas. If reaching a quick consensus is the goal of meetings, it is better to have a smaller number in the group so that fewer individuals have to reach agreement.

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<sup>1</sup> Harvard Business School Press, *Running Meetings: Expert Solutions to Everyday Challenges*, (Massachusetts: Harvard Business School Publishing, 2006), 7. This book describes the Rule of 8-18-1800. If you've got a problem to solve or a decision to make, then invite no more than eight people. If you want to brainstorm, then you can invite as many as eighteen people – but the author advises not to look for a consensus out of meetings with this many participants. And lastly, if you want to disseminate information and whip a group of people into a frenzy of enthusiasm about a product or program then invite as many people as possible, 1800 or more.

At the first committee meeting, I presented the research I had compiled to that point regarding other museums and non-profit organizations that execute dine-around fundraising special events. Each member was given a brief breakdown of the event form and earnings for each of the following successful examples. (Appendix B).

### **Successful Dine-Around Events**

One of the main benefits of such a series of events is that neither the financial nor the planning responsibilities for each individual event lie with the organization. The organization's responsibilities are limited to coordinating the logistics of the series of events to ensure that each event is in-line with its mission, marketing, and handling the receipt of reply cards with payment. Individual hosts or restaurants agree to underwrite the entire cost of the meal and extraneous entertaining expenses which saves the organization from spending money upfront and allows the profit margins to go directly to the selected benefit cause without first having to cover the costs of the event. By enlisting the various hosts to fully fund the event and take care of all preparatory measures related to the event, the burden of spending excessive amounts of time planning an event is lifted from the museum staff's list of responsibilities. This format for planning a fundraising special event allows the staff to be more efficient with their work time and saves the museum's staffing resources. Furthermore, it engages the hosts in tangible ways to promote the events to friends and colleagues and in intangible ways to increase institutional loyalty.

#### **Vero Beach Museum of Art**

The Vero Beach Museum of Art is a 55,412 square foot museum located on Florida's east coast in Indian River County's twenty-six acre Riverside Park and houses collections in

American and international works of art.<sup>2</sup> During a phone interview, Director of Development Robyn Orzel stated that the Vero Beach Museum of Art has been holding their version of a dine-around event titled “The Art of Dining” for the past fifteen or sixteen years.<sup>3</sup> Typically they hold twelve events a year in conjunction with their international lecture series that hosts distinguished speakers in the field of the arts and humanities.<sup>4</sup> Nine of the events are dinners and three of the events are cocktail parties. “The Art of Dining” is marketed as an exclusive VIP dinner in which guests are able to dine with one of the speakers from the lecture series. According to Robyn Orzel, the exclusivity of the events helps to sell the tickets to each intimate dinner of twelve to fourteen people. Tickets for each dinner event cost \$150 per person. Over the years, “The Art of Dining” has gained a favorable reputation, and thus all dinner events sell out every year.

Additionally, the museum coordinates with a member to throw two or three cocktail parties with larger guest capacities of twenty-five to forty persons each year. These cocktail parties have taken place at either the home of a museum member or occasionally at an alternative location, such as a yacht that belongs to a museum member. These less intimate events that do not offer the benefit of spending the evening with a well-renowned lecturer or artist, cost \$125 per person. For all of these events, the host of the event underwrites the cost and plans every aspect of the event of the event. The museum’s only responsibility is to take reservations for the parties and provide the guest list to the host one week before the event. Robyn Orzel spoke highly of the

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<sup>2</sup> Vero Beach Museum of Art, *Vero Beach Museum of Art Home page*, <http://www.vbmuseum.org/index.cfm?method=home>, last accessed 5 April 2008.

<sup>3</sup> Robyn Orzel, “Regarding Dine-Around Events at the Vero Beach Museum of Art,” interviewed by Kelly Harvey, by phone from Gainesville, FL., 28 August 2007.

<sup>4</sup> Vero Beach Museum of Art, *International Lecture series*, <http://www.vbmuseum.org/index.cfm?method=Education.Lecture>, last accessed 5 April 2008.

success her institution has seen from this series of events and encouraged implementing such an event at any art museum.<sup>5</sup>

When asked about the challenges related to “The Art of Dining,” she stated the challenges revolved around placating the hosts. Apparently in past years there was miscommunication between the hosts and the museum. Originally, the hosts kept track of all reservations for their own parties, but due to the popularity of the events, the hosts started to attempt to save reservation slots at their dinners for friends. This situation became a sticky one as the saved reservations were blocking other members who had replied and paid first from attending an event. So, the museum regained control of the reservation process and instituted a volunteer liaison position to deliver guest lists to the hosts and to assist with last minute details on the day of the event. The liaison does not attend the event, but is present in case of a problem. She stated that instituting this addendum into the process of presenting “The Art of Dining” has cut down on the challenges and miscommunications.<sup>6</sup>

### **Museum of Contemporary Art, North Miami (MOCANoMi)**

The Museum of Contemporary Art North Miami (MOCANoMi) utilizes the dine-around model for multiple events that support two separate giving groups. MOCA SHAKERS is a group comprised of “young international patrons (ages twenty one to forty five) who are eager to explore contemporary art through social and art related events.”<sup>7</sup> With the goal of raising funds for exhibitions of emerging artists at MOCA, the MOCA Shakers host an evening of art entitled “Mystery Dates.” Mystery Dates is an evening that begins at the MOCA Goldman Warehouse

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<sup>5</sup> Robyn Orzel, “Regarding Dine-Around Events at the Vero Beach Museum of Art,” 28 August 2007.

<sup>6</sup> Ibid.

<sup>7</sup> Miami Museum of Contemporary Art, North Miami, *Become a MOCA Shaker membership page*, <http://www.mocanomi.org/membership/beashaker.html>, last accessed 5 April, 2008.

with a cocktail party and music. While at the Warehouse, the 400 participants discover which “mystery” dinner location they will travel to next to spend the remainder of the evening. MOCA art patrons and collectors open their homes as the mystery locations for these evenings and host dinner parties where the guests are surrounded by the host’s art collections. Ticket price for this event varies with the guests’ membership level at MOCANoMi. For members of Shaker level or above, the ticket price is \$150 per person, while non-MOCA Shaker members pay \$200 per person.<sup>8</sup> This event alone has the potential to yield between \$60,000 and \$80,000, depending on the number of member or non-member participants.

The second benefit event that MOCANoMi produces each year is called “Enchanted Evenings.” This event benefits MOCA’s exhibitions, educational, and outreach programs. According to their events website, “Each year, notable collectors and art patrons open their homes for Enchanted Evenings of exceptional art, sumptuous cuisine, and intimate conversation. These unique dinners give MOCA an extraordinary opportunity to introduce contemporary art aficionados to some of the most dynamic private collections in the U.S. and beyond.”<sup>9</sup> The events take place in approximately ten homes a year with 400 total attendees. Tickets are priced at \$600 per person and tables of ten are sold for \$6,000. The profits from this event would be approximately \$240,000 if all tickets were sold.

While I was unable to successfully reach a member of the museum staff for comment regarding either of these events, I believe it is safe to assume that the event is successful and does not present overwhelming challenges due to the fact that it is replicated each year.

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<sup>8</sup> Miami Museum of Contemporary Art, North Miami, *Annual Benefit Event Support*, <http://www.mocanomi.org/membership/events.htm>, last accessed 5 April, 2008.

<sup>9</sup> Ibid.

## **Naples Winter Wine Festival**

The Naples Winter Wine Festival has been organized and hosted yearly by the Naples Children and Education Foundation since 2001. While the festival covers three days of activities and many events other than dinners, I will only focus on the Vintner Dinner portion of their fundraising plan. All proceeds from the events of the Naples Winter Wine Festival benefit the Naples Children and Education Foundation. Members of the Harn Museum's National Council are affiliated with these events and were available for the Director of Development to consult regarding the development of "Come for Dinner."

The Foundation provides money to a multitude of children's organizations in the South Florida Region. There are seventeen Vintner Dinners which all occur on one night and take place at private homes.<sup>10</sup> Each host assumes the entire cost of these evenings, including the presence of a renowned vintner and a famous chef. In order to keep the dinners intimate, seating is limited to thirty-two persons per dinner for a total of 550 individuals. Tickets for this event are priced at \$7,500 per couple or \$20,000 for two couples to attend the same Vintner Dinner.<sup>11</sup> This portion of their fundraising event raises approximately \$4,125,000.

## **Palm Springs Art Museum**

The Palm Springs Art Museum in Palm Springs California is an art museum which holds collections in Contemporary and American art. The museum's LUEY Parties, which is an acronym for Let Us Entertain You, is an annual fundraiser. LUEY Parties are comprised of

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<sup>10</sup> I consulted the 2006 and 2007 Naples Winter Wine Festival invitations as a guide for planning the invitation for "Come for Dinner." These invitations are very extensive, as the foundation has the budget to create such a document. Each dinner had a separately designed page with a theme and the planned menu. The menu is presented as a bound book and mailed to potential participants. I also consulted other dine-around invitations from events in Evansville, Indiana that were achieved on a smaller scale.

<sup>11</sup> Naples Winter Wine Festival, *At A Glance*, <http://www.napleswinefestival.com/factsheet/>, last accessed 15 April, 2008.

approximately eighteen parties per year and tickets cost \$200 per person. As Scott Schroeder, the Director of Development at the museum told me in an interview, the parties are very successful and yield a profit of \$70,000 net proceeds. While he could not advise me on the history of the event or its conception, he verified that the events were successful due to the fact that there was very little work for the museum. Each year, twenty to thirty people agree to host an event to benefit the museum. By agreeing to host an event, they are also agreeing to take care of the planning and financial needs for their event. The Palm Springs Museum publicizes the LUEY Parties through a booklet that contains all the descriptions of all the events which take place over a six month period. Reservations are made via a reply card where each guest states the number of events that they would like to attend, ranking which are the most enticing to them. Selections for the dinners are made by lottery until all events are full. The museum then notifies all guests of the dinners they are to attend and sends a list of guests to each host. After dinner selections have been made, the guests submit their payment.

When asked about the challenges of supporting the LUEY Parties, Scott Schroeder commented that the most difficult part dealt with donor relations. From a donor relations stand point, it is difficult to please everyone when assigning guests to events. While the lottery method ensures that no one receives special treatment for the selection of events, it is inevitable that someone could be unhappy with their assignments. Additionally, he stated that occasionally, if the guests do not receive their top choices or do not enjoy the event, they blame the museum.

Regardless of the challenges, he reiterated the success of the LUEY Parties and provided some advice for the Harn Museum's new implementation of a similar event. He emphasized the importance of being flexible with the hosts and allowing them to create an event that will have

“sizzle” even if it does not relate directly to the museum since the funds will ultimately benefit the museum.<sup>12</sup>

### **Planning Committee’s Reaction and Ideas**

Each of the museums in the case studies are located in different geographic locations, have different membership pools, and specialize in different areas of art or the non-profit world. The Harn’s location and its relationship to the University of Florida make it a distinctive case. As the University is currently in a critical financial situation, entities under its administrative umbrella, such as the Harn Museum are required to work harder to raise more financial support.<sup>13</sup> With the assistance of the “Come for Dinner” committee, and much brainstorming, we adapted the dine-around models from the above case studies into a form that will assist the Harn Museum of Art in reaching the goal of raising \$100,000.

One of the first points to be made concerned the difference in atmosphere between Gainesville and places such as Miami, Naples, and Vero Beach. Gainesville, with an estimated population of 122,671 and a median household income of \$31,426 does not foster the same community as the cities in Florida that hosted dine-around events.<sup>14</sup> While this was a concern for some committee members, others did not seem to find Gainesville’s economic profile a problem. These committee members have been involved in dine-around events in other communities like Asheville, NC and Evansville, IN, which are communities that they described as being similar to Gainesville in population size and community interests. Upon concluding

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<sup>12</sup> Scott Schroeder, “Regarding Dine-Around Events (LUEY PARTIES) at the Palm Springs Art Museum,” interviewed by Kelly Harvey, by phone from Gainesville, FL., 4 April 2008.

<sup>13</sup> Phyllis DeLaney, “Regarding Development Activities at the Harn when the University is in a Critical Financial State,” interview by Kelly Harvey, in person at the Harn Museum of Art, 27 March, 2008.

<sup>14</sup> The City of Gainesville Official Website, *Gainesville Facts*, <http://www.cityofgainesville.org/about/>, last accessed 8 April, 2008. Population estimate was calculated as of April 2007 by the Bureau of Economic and Business Research.

that a form of dine-around events could take place successfully in Gainesville, the committee addressed the potential event venues.

While most dine-around events take place outside the four walls of the organization they are benefiting, some members of the committee felt that this was not in line with the goals of the Harn Museum of Art and wished to discuss alternatives. One of the committee members, who serves as a docent, was concerned that dine-around guests would be missing out on all the Harn Museum of Art has to offer if they were to attend a fundraising event where they never set foot in the museum. The Harn's mission statement calls for the museum to "promote the power of the arts to inspire and educate people and enrich their lives."<sup>15</sup> She felt that having these events at the museum with a "light didactic component" would directly connect the dinner guests to the museum, leading to greater involvement or increased donations in the future.<sup>16</sup> Her argument was that if the guests couldn't see the products of their generosity, they would be less likely to donate in the future or to continue to build a relationship with the museum. After much discussion, it was decided that a connection could be created between event guests and the museum even if the event did not take place in the building. It was also agreed that a host could rent the museum as an alternative venue.

Many members of the committee wished to keep the events outside of the museum since new locations added to the freshness of the "Come for Dinner" idea and encouraged a more intimate setting. However, compromises were discussed, such as having the event start at the museum with cocktails and appetizers before the dinner event or creating each dinner to benefit

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<sup>15</sup> Christine Hale, *InForm*, 1. Refer to the Harn's Mission Statement above

<sup>16</sup> As each "Come for Dinner" event will have a special guest and a museum representative present, it further fulfills the museum's mission of creating stimulating educational programs. Having these individuals present at each event will engage the guests and encourage them to visit the museum and attend other programming developed by the Harn Museum of Art.

the purchase of a particular piece of art. For reasons of liability and logistics, it was decided to not have the guests meet at the Harn before breaking up to attend a dinner event unless transportation could be supplied for all the guests. The suggestion that the profit from the dinner events could assist in the purchase of a particular piece of art for the collection sparked highly creative discussion about exactly what purpose these events should benefit (Appendix C). Finally, a timeline was developed in order to insure that the project progressed successfully toward completion in a timely manner (Appendix D).

### **Determining the Benefit Cause**

Individuals are more generous in their donations and are more likely to give a donation at all if they know how the profits will be used and they are invested in the organization. If a donor lacks interest in the work of a organization will not donate funds just because they have the ability to do so.<sup>17</sup> Committee members brainstormed a variety of benefits that the money raised through “Come for Dinner” events could assist. Ideas included the purchase of a piece of art for the museum, specific educational programming, the general operation support fund, exhibition support, and a variety of other causes. The Director of Development presented sections of the museum’s budget to the committee and highlighted the areas that were in need of additional funds. She spoke about the difficulty of securing sponsorship funds for the exhibitions that the Harn Museum creates as well as those that they host as traveling exhibitions. Thus, it was decided that “Come for Dinner” would be presented as a benefit for exhibitions at the Harn Museum of Art. Through examination of the budget, the Director of Development explained that she has to raise an average of \$100,000 annually to meet the deficit between the budget for

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<sup>17</sup> Eugene R. Tempel, Ed., *Hank Rosso’s Achieve Excellence in Fund Raising*, (California: John Wiley & Sons, Inc., 2003), 29.

exhibitions and their actual cost. The committee agreed to set the goal income of \$100,000 so that “Come for Dinner” would meet that need.

### **Naming Hosts and Establishing Benefits**

After determining what specific need the proceeds from “Come for Dinner” would benefit, we next worked through the challenge of finding individuals who would be willing to host a dinner for this series. As part of their commitment to the project, each member of the planning committee was asked to consider hosting an evening at their home. Of the ten members of the committee who own homes, six agreed to host a dinner during the course of the year. No one was enthusiastic about hosting an event in December, due to the pressures of the holiday season. Thus, it was decided that the month of December would be omitted. With eleven months in the series, and six already filled by the planning committee members, it was only necessary to find five additional hosts to round out the year of events. In order to expedite the process of locating the remaining hosts, the committee generated a list of prominent members of the Gainesville community who had an established connection to the museum, lived in a remarkable home, or might be interested in participating in a series of events like “Come for Dinner.”

Hosting an evening in the “Come for Dinner” series is a large undertaking both financially and logistically, thus we determined that each individual or couple should be solicited for their assistance through a personal visit. During the visit, the potential host would learn about “Come for Dinner” and the financial plan for reaching the \$100,000 goal to benefit exhibitions at the Harn Museum of Art. Solicitations for funds of any kind are made only after a

relationship has been built between the museum and the individual and has been adequately cultivated.<sup>18</sup>

Since I was not responsible for initiating or building relationships with most of the potential hosts, the personal visits to solicit assistance with this fundraising endeavor were handled by the Development staff at the Harn Museum of Art. However, I had the opportunity to conduct a meeting with one of the potential hosts because of the personal relationship I had with her and her husband. In that meeting, I presented the potential host couple with the concept of “Come for Dinner” and the goals that the museum hoped to accomplish financially. I brought a copy of the exhibition schedule for the upcoming year so that I would be able to assist this potential host in selecting an exhibition to highlight if they agreed to participate. While discussing the entirety of “Come for Dinner,” I made this couple aware of the benefits they would enjoy as a result of agreeing to become a host. The first benefit any host would receive is a tax deduction. Hosts can claim their expenses for the dinner event they host on their tax return as an act of charitable giving. In order to receive this benefit, I advised them that all expenses had to be documented through receipts or invoices. Secondly, each host would receive “in-kind” donation credit from the Harn Museum of Art. The donation is categorized as “in-kind” and not as monetary because the museum does not receive the funds that are spent on the event, it only benefits from the service of a third party planning and financing the event on the museum’s behalf. The museum will assist them in providing any additionally documentation they may need for verification of their gift. Finally, each host is granted membership to the Exhibition

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<sup>18</sup> Richard E. Matheny, *Major Gifts: solicitation strategies*, (New York: Council of Advancement for Support of Education, 1999), 54. The entire first section of this book lays out solicitation strategies and a step-by-step method for conducting prospect research, creating a relationship, setting a goal, getting the appointment, making the ask, and stewarding that relationship for the future.

Circle which otherwise would require paying a membership fee of \$5,000 or more. Membership to this exclusive giving circle carries other benefits, explained below.

At the conclusion of my meeting with these potential hosts, I presented the couple with a “Host Commitment Agreement for Dine-Around Events” form that I created for this project. While the form is not legally binding in any way, it is used as a statement of good faith between the museum and the hosting party. The form also collects information from the host about the event they are planning such as the cost of the event, estimated cost per person (for tax deduction calculations), and a description of the exhibition from which they are drawing inspiration for their event (Appendix E). This information will be used to generate the text for marketing materials. Presenting my first fundraising solicitation was a rewarding experience with a positive outcome as the couple I met with agreed to host an event that is scheduled for the month of May.

### **Exhibition Circle Membership and Benefits**

I created a chart to explain the criteria for membership to the Exhibition Circle, the goals the circle will achieve, and the benefits the members receive (Appendix F). As previously stated, membership is acquired through hosting a dinner or making a minimum donation of \$5,000. Businesses and corporations are also eligible for membership through sponsorship opportunities or donations of in-kind gifts or services. Regardless of whether an Exhibition Circle member hosts a dinner or makes a donation of cash or services, all members receive the same benefits. First, each member is eligible for a tax deduction within the limits of the law and will be recognized in the museum’s annual report. Additionally, the members will be invited to the museum to exclusively preview upcoming exhibitions. It is possible, if an additional donor can be identified in the future, that the benefits will grow to include a dinner in their honor. The Development staff will also steward the members of the Exhibition Circle to ensure that they are

aware of the importance of the financial commitment they made to the Harn Museum of Art and the appreciation that the institution has for their generosity. Conducting such stewardship is essential to retaining donors and cultivating them towards larger donations in the future.

### **Constructing List of Invitees and Setting Ticket Price**

Fundraising events usually take place in the organization that is benefiting from the profits of the event or in a public area. However, since these events are being held off-site in members' private homes, creating an invitee list proved to be slightly problematic. A number of planning committee members were concerned about opening their homes to complete strangers, while others did not have a problem opening up their homes. As a result of the concerns that were voiced, a few initial security measures were put in place. First, the invitations for the events will only be mailed to individuals, corporate contacts, or VIPs that are currently in the museum's membership database. Secondly, the ticket price, set at \$150 was considered to be a deterrent to anyone who might have illegitimate motives for wishing to attend. In addition to deterring possible trouble-makers, the committee felt that the price of \$150 was in line with the prices of other events in Gainesville, and thus more likely to be accepted by the community. Finally, the hosts would be given a list of all attendees the week before their dinner for review (Appendix G).

### **Reply Cards and Receipt of Payment**

The menu invitation will be mailed to the entire membership once at the beginning of the series. Each invitation will include an RSVP card that allows members to make reservations for every dinner they wish to attend throughout the entire year (Appendix H). Having only one mailing for the year reduces the number of invitations that need to be printed, the cost of the event, and the amount of work for the Development Department staff. The processing of

payments and reserving seats at specified dinners through the following procedure constitutes the majority of the museum's administrative duties for the "Come for Dinner" events.

Upon receipt of the RSVP card, the Development staff and interns follow a specific procedure to make certain that each response and payment are processed properly. First, each individual/couple's reservations, address, contact information, and method of payment need to be recorded in the "Come for Dinner" Reservations Notebook (Appendix I). If the guest makes multiple reservations, their contact information must be entered on the proper dinner page. Second, the guest's Raiser's Edge profile must be updated. The Harn Museum of Art uses Blackbaud's Raiser's Edge Development software to track their members and gifts made to the institution. In the Bio 2 tab, the guests' constituency information should be coded as an attendee of "Come for Dinner" in the 2008 – 2009 year. My suggestion for this code is CFM0809. This information is important for the Development staff. They will use this code to track the constituents who attend this fundraising endeavor for evaluation purposes. Next, the staff member or intern must process the payment in accordance with University of Florida Foundation standards, keeping a copy of the report generated by Raiser's Edge in the paper file for "Come for Dinner." The guests should receive written confirmation in the mail that their reservations and payment have been received and processed (Appendix J). This correspondence will also contain the address of the home where the event to which they have replied is being held. The Membership Coordinator should be kept abreast of all RSVPs in order to track which dinners are selling out and which dinners need additional marketing.

### **Stewardship**

After an event, it is important to thank each of the guests for attending. This should be accomplished in two ways. The Harn Museum will have a representative present at all the events. This representative will assist the host if needed and will help to facilitate conversation

with the guests, encouraging them to deepen their relationship with the museum. The role of the museum representative will be filled by a member of the Development staff, the Director, a Curator, or myself. In addition to communicating information about exhibitions at the museum and membership to the Exhibition Circle, the representative should be on hand with the host to personally thank each and every guest for attending. No more than a week after the event, a thank you note should be sent to each guest, thanking them for their donation (Appendix K). This thank you note should also contain a reminder about the benefits of being a member of the Exhibition Circle and ways to further their individual support in the future. As there will be many guests over the course of the year, this letter can be a form letter and not a hand written one.

The event hosts should not be forgotten in the stewardship process. It is important that each host also receive a personal thank you from the staff at the museum for the time, effort, and money they so generously donated to benefit the Harn Museum of Art. As there are only eleven dinners in a year, either the Director of the museum or the Director of Development should send a hand-written notes of thanks to each host approximately a week after the event. If the hosts feel appreciated and valued, it is more likely that they will host another dinner or increase their donation levels in the future.

### **Event Evaluation**

Evaluation is critical to the measuring the success of any program that a museum produces. “The classical model of evaluation research focuses on outcomes, asking whether the exhibition or program satisfied the goals for which it was designed.”<sup>19</sup> The three types of evaluation methods for museum programming are front-end evaluation, formative evaluation and

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<sup>19</sup> Jay Rounds, “Measure for Measure: Purpose and Problems in Evaluating Exhibitions,” *Museum News* (Washington D.C.) vol. 80 (July/August 2001): 43.

summative evaluation. Each method of evaluation is deployed at different times throughout the process of the program's implementation.

Front-end evaluation is carried out before the event happens and is included in the planning stages. For this event, I instituted a planning committee which voiced the opinions of the museum's constituencies. The members of this committee are involved with the museum in a variety of roles, and so were equipped to discuss the implications of launching an event like "Come for Dinner." The committee helped to shape the event through deciding how many dinner events should or could feasibly occur in a year, setting an appropriate ticket price, and deciding upon marketing tools to advertise the event.

Formative evaluation takes place during the planning process and throughout the duration of the program and is "based on real visitor capabilities and limitations, not hypothetical audiences."<sup>20</sup> This type of evaluation allows the museum to tweak aspects that are not resonating with the public so that they can be more successful for the latter half of the program. Performing this sort of evaluation for "Come for Dinner" should be done informally by tracking how many dinners sell out. If dinners are repeatedly sitting empty, then the museum staff will know that they need to change the marketing method, work more diligently at selling reservations through face-to-face solicitation, or find other ways to promote the events.

Summative evaluation takes place after than event or program has already been implemented. There are many ways to complete such evaluations such as through surveys or phone interviews. I suggest that before "Come for Dinner" is continued in the 2009 – 2010 year that some level of evaluation take place. The quantities to be measured should include profit,

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<sup>20</sup> Chandler Screven, "Formative Evaluation: Does Your Exhibition Attract and Hold Visitor's Attention? Do Visitors Know How to Use Your interactives? Do Visitors Understand Your Messages?," *Museum Visitor Studies in the 90s*, (London: Science Museum, 1993), 59.

popularity, difficulty of selling tickets, and interest in attending future events. The Development staff should send out an evaluation survey to each guest to determine if they enjoyed attending events this year as well as their interest in attending additional events in years to come.

Verifying their motivation for purchasing tickets, be it curiosity, a gift, or philanthropic desire, might also yield insightful results that will help the Development staff plan for the 2009-2010 “Come for Dinner” series.

CHAPTER 4  
MARKETING AND BUDGETARY PLANNING FOR “COME FOR DINNER”

The budget for the fiscal year in which “Come for Dinner” will commence (2008-2009) was already set and in effect when the museum staff decided to go forward with my project. As a result, the Development Coordinator and I had to look for additional funding sources in order to ensure that the event had enough financial backing.

**Budget**

I have proposed that a small portion of the profits be used to sustain the event annually. “Come for Dinner” requires very little financial backing from the museum since each host has agreed to assume the entire cost of the meal they are serving, any entertainment they chose to hire, table rentals, etc. The only cost which the museum has agreed to cover is the design, printing, mailing of the invitation and production of marketing materials. As the event gains popularity, it may be possible to find a donor to cover some of these costs which would further remove the museum from financial responsibility. Decreasing the museum’s financial burden in planning this year-long event allows for the realization of a higher profit as the proceeds will not need to cover start-up expenses.

Sponsorships are often given by companies in the form of services or products. This is known as a gift-in-kind. The Development Coordinator and I brainstormed possibilities for sponsorship or in-kind donations from local businesses or corporations in response to the materials needed to make the event a success. We generated a list of helpful services that could be donated including wine, printing, external advertising, and invitation design.

As we had a small amount of money to hire a designer to create invitations, we did not need to search for a designer to donate their time and creative services; however, we needed support for printing materials. Alta Systems is a local printing company which was accepting

grant applications at that time. The Harn Museum Development Department was awarded a grant of \$2,500 in printing and paper costs from the company for the “Come for Dinner” invitation.

Due to time constraints and with the advice of the Director of Development, I did not pursue any additional sponsorship opportunities prior to the commencement of the event series. However, within the course of this inaugural year or subsequent years, it would be advantageous to seek donation of advertising space in the *Gainesville Magazine* and wine from one of the local beverage stores such as Dorn’s or Southern Spirits for each dinner. The *Gainesville Magazine* could include a small story in the social section that highlighted some of the dinners throughout the year, or could donate space to advertise an upcoming dinner at pre-determined intervals throughout the year. Local beverage shops could be encouraged to serve as the official vintner for the “Come for Dinner” events by selecting a special wine to compliment the specific meal that each host was serving.

### **Marketing**

Many mid-sized museums like the Harn Museum of Art are fortunate enough to have marketing or public relations departments that develop and produce all museum publications, invitations, and press releases. Marketing is defined differently in the for-profit and the not-for-profit worlds. “For-profit marketers will define marketing as: The exchange of something of value for something you need, thus marketing is an exchange of goods and services for value.”<sup>1</sup> The profession of marketing, in the non-profit realm such as the museum industry, reflects a different set of situations and ideals. However, it maintains the ultimate goal of connecting

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<sup>1</sup> Alan L. Wendroff, *Special Events: Proven Strategies for Nonprofit Fundraising*, (New Jersey: John Wiley & Sons, Inc., 2004), 141.

people with an organization through building relationships.<sup>2</sup> Marketing for special events requires the identification of potential attendees, identification of the programs that will be supported by the event, and what key institutional values are going to be promoted. It is also essential to consider the various communication vehicles that can be utilized to transmit marketing materials. Possible vehicles include television, radio, free publications in newspapers or advertisements. Events like “Come for Dinner” offer an organization the opportunity to possibly marry members of the community – potential supporters – with the mission and objectives of the museum.

Through discussions with the planning committee and members of the museum staff, the decision was made to first utilize in-house marketing materials. The primary vehicle for transmitting information about the “Come for Dinner” series and connected Exhibition Circle is an invitation which will be sent to all current museum members and VIPs. This invitation will also be made available through a link on the Harn Museum of Art’s webpage, enabling anyone who peruses the site to learn about the event and to purchase tickets. The Director of Development is currently working with the *Gainesville Magazine* to cover some of the “Come for Dinner” events. These events lend themselves nicely to appearing in an “In Good Company” article for the August issue which would include a story and photos. Coverage of these events would also fit nicely into the “Seen” section of the magazine, which focuses on events happening in the Gainesville community. Multiple appearances in the *Gainesville Magazine* will keep “Come for Dinner” visible throughout the year, which will hopefully increase ticket sales. Additionally, announcements regarding upcoming dinners will be placed in *InForm*, the Harn

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<sup>2</sup> Fiona McLean, *Marketing the Museum*, (New York: Routledge, 1997), 1.

Museum's bi-monthly magazine publication. The final method in which the museum will be advocating and advertising its new signature fundraising event is by word-of-mouth.

### **Invitation Design**

As this is the inaugural year of "Come for Dinner," the museum staff and I decided to mail invitations for this series of events only to current Harn Museum members. Individuals who have already made the commitment to be involved with the Harn Museum of Art through membership might be more likely to attend events that benefit the museum. The mailing list of potential guests is limited to this finite number of individuals and corporations due to the cost of printing and mailing invitations. However, it is not mandatory that a guest be a current member in order to purchase a ticket for any of the events.

In keeping with the idea of "dinner," it was decided that the invitation would be designed as a menu. This idea was adapted from the very successful Naples Vintner Dinners in which the invitation features an extensive menu for each of the seventeen dinners that take place on a single evening. For the "Come for Dinner" invitation, each dinner is presented as an entrée would be listed on a restaurant's menu under the heading of the month in which the dinner is to take place (Appendix L). The Development Department at the Harn was able to provide my project a small budget to hire a designer to create invitation and marketing materials.<sup>3</sup> Two graphic design graduate students were contacted to evaluate their interest in collaborating on my project.

I met with the designer selected for this project to discuss the "Come for Dinner" invitation. We discussed the audience, color scheme, design ideas, number of fonts, amount of text copy, goals of the project, and a timeline for the project. While the designer was responsible

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<sup>3</sup> As this project is in partial fulfillment of my master's degree from the University of Florida, I felt strongly about involving additional student talent in order to afford others the opportunity of working with the Harn Museum of Art.

for the creative portions of the invitation, I collaborated with members of the Development staff to create the text that would market the events in the invitation. The completion of the invitation/marketing tools was one of the most challenging aspects of the project due to the fact that the invitation serves as the most visible form of promoting “Come for Dinner.”

Additionally, the design requires the approval of the Director of the Harn Museum, as well as the Director of Development, and the endorsement of the committee. Selection of the cover image occupied a great deal of time and required a number of proofs before the museum staff settled on an image, based on the theme of silverware. Each piece of silverware in the image is from a different set with a different pattern, visually representing the variety of dinner events that will occur throughout the course of the year. If successful, the Harn Museum staff has plans to continue the “Come for Dinner” event annually, creating a branded fundraising special event that the community immediately associates with the museum. As a result, the image of the event was a very crucial design element. The silverware image will be used as the icon for future “Come for Dinner” events.

### **Branding “Come for Dinner”**

Museums create a brand for themselves in many ways such as through a definitive logo, their mission, the exhibitions they create, and the programs they develop. In today’s market, cultural institutions like museums use their brand to attract not only visitors but also donors. “A brand is a distinctive identity that engenders loyalty. Branding consists of creating and maintaining a body of programs and attitudes that convey a clear promise, encourage familiarity, and generate ongoing support.”<sup>4</sup> Through the creation of the signature image of timeless silverware which can be used for many years in the future, “Come for Dinner” will become a

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<sup>4</sup> Margot Wallace, *Museum Branding: How to Create and Maintain Image, Loyalty, and Support*, 1.

brand of its own. The repetition of this image will familiarize the public with the event and the museum. This constant visibility and familiarity with the “Come for Dinner” event image will transmit the idea that the museum is reliable and responsible with their donations since the event has continued to occur for consecutive years and will encourage monetary support.

### **In-House Marketing Tools**

*InForm* magazine is produced by the Harn Museum of Art’s Marketing and Public Relations staff and is mailed to the museum’s membership bi-monthly. The mini publication is a tool that the museum utilizes to remain connected to their membership constituency. Each department of the museum is responsible for providing the Marketing department with information to publish about upcoming events and other news. Information regarding the opening and closing dates of exhibitions, educational classes, docent lead tours, member parties, and lecture schedules are printed in each issue.

In order to maintain the visibility of the upcoming dinners, a reminder will be placed in each issue of *InForm*. I created the text copy for the first installment of these reminder announcements. This can be used a template for future *InForm* publications. Space in the quarterly publication is limited, so each blurb needs to be concise, but filled with descriptive and enticing language. Readers will be reminded of RSVP etiquette and given contact information to make their reservations. Utilizing this communication tool is effective because members are accustomed to receiving museum updates and news in this manner. Additionally, the museum will not incur additional expense by using *InForm* as a marketing tool since it does not require the design, printing, or mailing of additional material.

Other forms of in-house marketing for the “Come for Dinner” events will occur electronically. The Harn Museum’s marketing department electronically delivers a monthly news blast to all museum members who have signed up to receive this benefit. News of the

upcoming dinners and the progressive success of the event will be relayed to the membership through this avenue. Additionally, the Alumni Association has an email blast called the Albert E. Gator News. Alumni may want to purchase a reservation, so they will be kept abreast of the upcoming dinner through this avenue. Finally, the invitation and reply card will be available as a PDF attachment on the Harn Museum's website ([www.harn.ufl.edu](http://www.harn.ufl.edu)) to increase its visibility and allow members access to a back-up copy if they were to misplace their original mailing.

### **Verbal Communication as Marketing Tool**

An event's reputation can be transmitted to the public through non-printed means. The Harn Museum of Art is fortunate to have many very involved individuals who articulate their support for the museum to their friends, family, neighbors, and acquaintances. These individuals make up a task force of volunteers who serve as the face of the institution.<sup>5</sup>

The docent program at the museum is filled with active and loyal friends of the museum. Gallery tours are provided to the public by a trained docent every Sunday at 2pm. The Director of Development has scheduled a meeting to speak with the docents regarding "Come for Dinner" and the event's importance to the museum's annual fundraising plan. Depending upon the group of individuals that participates in the tours each week, the docents will be instructed to advise the tour attendees of opportunities to become involved with the Harn Museum of Art through the "Come for Dinner" events. Since each dinner is inspired by a current museum exhibition, if a docent notices that the guests are particularly interested in the exhibition that is being highlighted in that month's dinner, it would serve both the museum's needs and the patron's interest to advise them about the opportunity to attend "Come for Dinner."

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<sup>5</sup> Ibid, 33.

Members of the planning committee, event hosts, museum staff, and volunteers also serve as broadcasting units for spreading the word about museum events and benefit activities. By signing on to the planning committee, each member pledged to help fill the seats at each event by spreading the word about “Come for Dinner.” As the hosts have a vested interest in filling their dinners, they too are committed to discussing the events with their neighbors, friends and colleagues to ensure the success of the fundraising event. Aligning and energizing your staff, leadership, and volunteers through a fundraising event works as a benefit for the organization as well as a helpful marketing tool. Bringing together “all of an organization’s constituencies through their work toward and immediate, shared goal”<sup>6</sup> can create a more successful occasion. The Director of Development has kept the museum staff up to date on the developments of “Come for Dinner” through presentations at the senior staff meetings and conversations with other staff members.

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<sup>6</sup> Michael Seltzer, *Securing your organization's future: a complete guide to fundraising strategies*, 181.

## CHAPTER 5 CONCLUSION

It is my hope that “Come for Dinner” will grow into a popular, successful event and will become a well-known and anticipated series of events in the Gainesville community. Additionally, it is my goal to link this event exclusively to the Harn Museum to Art, creating a tangible way to raise the visibility, recognition, membership, and donations to the institution and the exhibitions it produces. Due to the fact that I believe this event will be best marketed through word of mouth in the community, I estimate that the growth of “Come for Dinner” will occur in a very organic manner. After attending an event, I believe that it will become a point of interest for each guest to share with their friends and colleagues. The positive reinforcement that “Come for Dinner” receives through this mode of communication will spark additional interest, ticket sales, and ultimately memberships to the Exhibition Circle.

A fundraising special event is one way to connect individuals to an organization and “Come for Dinner” has the possibility of connecting not only the Gainesville community to the Harn Museum of Art, but also communities located some distance from the museum. As “Come for Dinner” proves to be successful, the event can expand and spread outward from the epicenter of Gainesville.

In my projections, the second phase of “Come for Dinner” should include the diversification of the events to include luncheons, cocktail parties, and dessert events, which I have illustrated in a chart with possible earnings (Appendix M). Creating events that are not strictly dinner affairs allows the hosts more flexibility in their planning creativity and affords the public with a graduated price scale. The graduated price scale should allow more members of the community to attend a “Come for Dinner” event if they so desired. This would also allow local restaurants to provide a benefit evening for the Harn Museum of Art.

The “Come for Dinner” events provide a model that can be transplanted from Gainesville to another community. This would be a third phase to the growth of “Come for Dinner.” The Director of Development is excited to pursue this growth possibility for the event. As the Harn Museum of Art is a unit of the University of Florida, it is afforded with the distinct advantage of being connected to the Alumni Association and the Gator Nation. The Harn Museum of Art’s membership is represented throughout the country in a variety of communities including University related groups such as Gator Clubs. There are nearly 100 Gator Clubs located across the country and around the world.<sup>1</sup> These clubs could be presented with the opportunity to host benefit events for the Harn Museum of Art in their communities. For example, during trips to New York, the Director of Development has explained this new fundraising endeavor to some art gallery owners who have subsequently offered to hold an event for the local gator club to benefit the Harn in their gallery. The possibilities for growth are vast and will serve to further expand the donor base and the visibility of the museum throughout the country.

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<sup>1</sup> University of Florida Alumni Association, *Gator Clubs*, <http://www.ufalumni.ufl.edu/gatorclubs/>, last accessed 31 March, 2008.

APPENDIX A  
LETTER OF CORRESPONDENCE TO PLANNING COMMITTEE

August 6, 2007

Name  
Address  
Address  
Address

Dear \_\_\_\_\_,

I am very pleased to announce the beginning of a new fundraising project for the Samuel P. Harn Museum of Art. "Destination: Dinner" will be a series of festive evenings to be held at the homes of various prominent members of the Gainesville art community. The evenings will range from a casual back-yard BBQ to an elegant dining experience. Tickets will be sold for each evening and all proceeds will benefit the Harn. This new and exciting project will become a permanent signature event for the museum and we are honored to invite you to join the committee that will plan this inaugural season of dinners.

The first committee meeting will be held on August 29, 2007 at 4pm in the Director's Conference Room at the Harn. At this meeting we will be presenting you with information from other institutions who have successfully implemented this sort of project. In addition we will be looking for your insight regarding ticket price, logistics, naming of possible hosts for dinners and brainstorming ways to make this an attractive event in Gainesville.

With acceptance of this invitation, I ask that you join with the understanding of the commitment that you are making to plan and realize this new fundraising endeavor with us. Members of the community, like you help to make a difference through your active participation. We are very grateful for all of your assistance, creativity, and support. Thank you in advance for agreeing to be an active member of this committee.

Please RSVP to Tracy Pfaff at [tpfaff@harn.ufl.edu](mailto:tpfaff@harn.ufl.edu) or call 352.392.9826 by August 22<sup>nd</sup>.

Sincerely,

Rebecca M. Nagy  
Director

APPENDIX B  
QUICK FACTS ABOUT OTHER DINE-AROUND PROGRAMS

**Palm Springs Art Museum**

- <http://www.psmuseum.org/> (no info about the event listed on their website at this time)
- 18 parties per year
- \$200 per person
- \$70K net proceeds
- Party underwritten by host

**Vero Beach Museum of Art**

- <http://www.vbmuseum.org/> (no info about the event listed on their website at this time)
- Been holding dine-around events for 15- 16 years
- Dinners and cocktail parties or other type of event
- 9 dinner parties per year in conjunction with their international lecture series
  - o \$150 for dinner (with international guest lecturer)
  - o 12- 14 people per dinner
- 2 – 3 cocktail parties or other events with
  - o \$125 for cocktail party
  - o 25 – 40 people
- Net proceeds between \$ 20 – 25K
- Party underwritten by host

**Naples Winter Wine Festival**

- <http://www.napleswinefestival.com/events/>
- 17 parties (all on one night)
- \$7.5K per couple or \$20K for 2 couples to attend together
- Total of 550 individuals
- Party underwritten by host

**Museum of Contemporary Art North Miami (MOCANoMi)**

- [www.mocanomi.org](http://www.mocanomi.org)
- MOCA SHAKERS
  - o <http://www.mocanomi.org/membership/shaker.htm>
  - o Event: Mystery Dates
    - 400 guests
    - \$150 for MOCA Shaker member
    - \$200 for non-member
- Enchanted Evenings
  - o <http://www.mocanomi.org/membership/events.htm>
  - o 10 collectors homes
  - o 400 attendees
  - o \$600 per person

APPENDIX C  
DINE AROUND FUNDRAISING COMMITTEE MEETING AGENDAS AND MINUTES

**Agenda for Meeting #1**  
**Dine Around Fundraising Committee Meeting**  
**August 29, 2007**  
**Harn Classroom**  
**4:00 pm**

Greetings and Introductions	Rebecca
Project Overview and Purpose	Phyllis DeLaney Kelly Harvey
Discuss Responsibilities of Museum and of Hosts	Phyllis DeLaney
Brainstorming Session	Group
- Potential Hosts	
- Ticket Sales	
- Ticket Prices	
- Invites	
- Where to Advertise	
- Developing a connection between museum and event (What is the "hook?")	
Schedule Next Meeting	

Committee Meeting Minutes  
August 29, 2007

Attendance:

Rebecca Nagy, Phyllis DeLaney, Tracy Pfaff, Kelly Harvey, Isabel Wolfe, Lisa Gearen, Roy Hunt, Don Cavanaugh, Ginny Cauthen, Gale Ford, Don Daley, Rosalyn Levy

Topic: New Fundraising Event for the Harn Museum of Art, Dine-Arounds (first meeting)

Phyllis discussed the aspirations of a goal of \$100K annually from this event. Also talked about this event as being a fundraiser first with the potential to be a friendraiser as well.

Kelly gave a brief presentation of research about other successful Dine Around programs in the country like Palm Springs, CA; Naples, FL; Vero Beach, FL; and Miami, FL.

Lisa expressed concerns that the event would not translate since the Gainesville community is different from Miami. Discussed ideas about tailoring the event to make the people of the community feel as though they belonged and bringing the event back to the space at the Harn. Also brought up ideas about what would entice people to purchase tickets to the dinner such as spending time with an artist in the galleries.

Ros brought up the topic of the formula for the dining events if they were all held on one night. Either have one evening where guests could start with a gathering at the museum and divide from there to the separate homes or publicize the event and have guests reply to one event for the night.

Other ideas on the formula of the dining events supported having the events on multiple nights with the hope that some guests would want to RSVP and buy tickets to more than one event.

With this idea the group began to discuss the idea of ticket price. There was a general consensus from the group of wanting to have one set cost for all dinners so as not to step on the toes of the hosts.

Don Daley discussed his previous experience with dine around events from his time working in Asheville, NC. All the dinners were held on one night (approx. 25 parties). The event was used to raise funds and to make people aware of the arts organizations and the spaces in which they were housed. He found that people were most comfortable attending a party where a friend invites them to their home for the evening. Each host set the price for the dinner at their home or asked for a donation. The goal was not to exclude anyone – so people could ask for \$20 or \$200, whatever anyone could give. At the end of the evening everyone would converge at one museum for dessert.

The group discussed whether the model from Asheville, NC takes the adventure out of the event. Some expressed the concern that they would not want to invite their friends to their home and then ask for money. That would be uncomfortable. Having strangers in their homes was perfectly acceptable and maybe even preferred.

It was decided that people could co-host events.

Concern returned to the fact that some members of the group really wanted the guests to have at least set foot in the museum before they attended a dinner to benefit the museum.

Discussed the appeal that this type of event has to people who like to eat out.

The group expressed the desire to have a cause or a specific purpose for the funds that would be raised from this event. Such as a new painting, a new building, a specific exhibition.

Maybe each year the theme of the dinners could be centered around the exhibition schedule. This way the guests can come to the museum and see the results of their donated dollars. There is a possible aversion to the broad reaching term of “foundation” in Gainesville, so having a small and narrow focus for the funds would be advantageous. The small/narrow focus can also give the dinner parties a topic of conversation for the evening.

The next meeting was set for September 20 at 4:00 in the Classroom.

## **Agenda for Meeting #2**

### **Dine Around Fundraising Committee Meeting September 20, 2007 Director's Conference Room 4pm**

Greetings	Rebecca Nagy
Review of the Minutes from 8.29.07 Additions and Corrections	Kelly Harvey
Table of Fundraising Goals	
Potential Benefit Causes according to the Budget <ul style="list-style-type: none"><li>- Curatorial</li><li>- Education</li><li>- Exhibitions</li></ul>	Phyllis DeLaney
Brainstorming <ul style="list-style-type: none"><li>- Potential Hosts</li><li>- Invites</li><li>- Ticket Pricing</li><li>- Marketing</li><li>- Starting Date for the events</li></ul>	Group
Set date for next committee meeting	

Committee Meeting Minutes  
September 20, 2007

Attendance:

Phyllis DeLaney, Kelly Harvey, Tracy Pfaff, Ginny Cauthen, Isabel Wolfe, Don Cavanaugh, Roy Hunt, Gale Ford, Rosalyn Levy, Aase Thompson, guest: Courtney Dell

Topic: revisiting the design of fundraising event for the Harn Museum of Art, dine around concept

Phyllis conducted greetings and introductions for anyone who was absent at the last meeting. Also, introduced guest, Courtney Dell who is a graduate student in Public Relations who is taking a class with Kathleen Kelly and will be shadowing Phyllis for a portion of the semester.

Aase- asked for some clarification of the minutes from the previous meeting as she was unable to attend. What is the contribution of the host? Do they underwrite the event?

Possibility of Southern Spirits donating wine for the dinners.

Roy- Hosting the dinner would be a contribution to the Harn. Expenses would need to be tracked so that it would be tax deductible. Host would receive gift-in-kind credit from UF.

Aase- discussed the desire to bring guests back to the Harn.

Gale – supported doing the dinners on multiple evenings. People who like to eat out may buy tickets to attend more than one night. Could give tickets as a gift. Shared experience of the Philharmonic in Evansville, Indiana. Dinners there became an event that people looked forward to, there were many options of food, and they found that there were people who loved to host.

Ginny- Discussed the idea of having dinners in collectors' homes.

Phyllis – Thought this was not the most optimal idea since it would shrink the number of homes that would be available for the dinners. Presented the idea of thinking of these events as “the art of the dinner” as opposed to focusing on the actual art- this can become the “theme” of the hosts' dinner.

The group discussed the goal sheet that was made by Kelly to show possible earnings

Aase- \$300/ person is high for the cost of the dinner. Discussed what the guests would be receiving at the dinner party. Would there be anything programmatic or educational?

Phyllis- The underlying goal is to hold a benefit for the museum. Benefit is the big message for these events.

We will need to do a quid pro quo for the dinner hosts and the guests for tax purposes.

Don- Concerned that if the price is too high then we may not be able to get the guests to return again the following year.

Phyllis – Hosts could be involved in the ticket promoting process

Roy – Committed to doing a dinner, but does not want to have to round up the guests and ask for money. Aase agrees.

The objective is to do these events each year.

Phyllis – Wants to make sure that people will see the benefit for the amount of money that they are putting into the event. Hosts as well as ticket holding guests. Adria Starkey who has hosted dinners like this for a different cause would be happy to talk to the group and answer questions.

Invitations would be mailed out to people and would list events, describe each dinner, and the theme that each host had selected for their dinner.

Don- Discussed the concern of making the dinners very elaborate. Guests may think that the museum doesn't need money if the dinners are too lavish.

Rosalyn – Discussed the fear that the hard part will be getting guests in the door.

Phyllis – What could we do to generate enthusiasm?

Roy - Talked about the dinner at Marjorie Kinnan Rawlings' home. \$150/ person. Previously they held the dinner for \$100/person. If the dinner sells out, then they will do a second one in February.

Phyllis - Gainesville Magazine could probably feature a home a month as a way to generate excitement for the events.

Discussion moved to ticket price. Can't make it so inexpensive that just anyone can come since people are opening up their homes. The price needs to be high enough so that it is a benefit.

Don – The Gainesville crowd likes to lay low. They aren't the type of people who will be trying to out-do the other hosts like in other areas where they have dinners like these.

Roy – discussed the option of Guest chefs for the party

If you go to the trouble of putting together a nice dinner party like this- is it better to have more people or less??

Roy – Would people rather go to a cocktail party or to a dinner party? Group decides that dinners are better since they are more conducive to the intimate conversations that we are hoping to spark.

Phyllis – They’s could maybe host a dinner as a thank you for the hosts.

Aase – Concerned that there are so many functions in Gainesville that it would be best if we start small and then grow the event.

Gale – Thinks the better way to start this event is to start it big since the goal is to raise money for the Harn.

There should be some sort of theme in the food of the décor of the event. Maybe there could be a speaker at the event. At each table have someone from the museum, a local artist, or a personality of some sort.

There should be no events in December

Aase – readdressed the idea of strangers in someone’s home. Group thus decides against an AD in the Gainesville Sun newspaper. So, we will start with our own people. Members. Put insert in InForm. Maybe Gainesville Magazine.

Gale – Since this is the first time that we are trying the event, we should try all different kinds of options and see what works. Then we can learn and improve for the next year.

How do we keep this event going? What are the starting dates? Earliest we can start is the beginning of the year.

Harn staff is committed to being a work horse for the project.

Don – Tie theme in with the Harn Museum of Art

Invites should allow for guests to put 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> choices

Idea of a surprise dinner was discussed again. But there is a concern about everyone coming to the Harn, giving them wine and then sending them out to drive all over town.

A bank or a company could buy a whole party.

Discussed hosting jointly.

Would be best if we could plan 24 months out so that everything is in place.

Time that the Harn Museum of Art has its own identity event.

Themes could stem from a work of art in the Harn’s collection. Every Host picks a work of art as a theme for the dinner and the invite could reflect this. Staff can ID the pieces that we have copyright for etc. This would be a way to inspire people to come visit the Harn.

Looking for creative idea for the party title.

Next step:

- Get people to decide what month is good to host
- Secure the hosts with availability for 2008
- Do Dinners only to start

Marketing for the entire year may be difficult. – Can we find a way to do it quarterly?

Promotion is going to be the most difficult

Decide on format for the invitation

Wines – Dorn's, Southern Spirits to underwrite the drinks for the dinners

After securing hosts – need to see how long they would need to plan a party.

Will need about 3 months to get marketing materials together.

Consult Community Events Calendar

APPENDIX D  
PLANNING TIMETABLE

**Dine-Around Dinners Prospective Timeline**

Date to be completed	Task	Notes
DECEMBER 3	<i>Finalize list of Hosts and Dates</i> <ul style="list-style-type: none"> <li>- Currently have 7 committed, need 5 more for 12               <ul style="list-style-type: none"> <li>o Aase Thompson</li> <li>o Roy Hunt</li> <li>o Gale Ford</li> <li>o Phyllis DeLaney</li> <li>o Rebecca Nagy</li> <li>o Dixie Neilson</li> <li>o Bernie Machen</li> </ul> </li> </ul>	
DECEMBER 11	<i>Meet with Hosts to finalize their individual "theme" and potential special guests.</i> <ul style="list-style-type: none"> <li>- signed agreement for hosts containing:               <ul style="list-style-type: none"> <li>o Contact information</li> <li>o Address of the host</li> <li>o Desired theme</li> <li>o Number of people home can accommodate</li> <li>o Signed agreement to host party</li> </ul> </li> <li>- Give list of Community Event dates so as not to conflict</li> <li>- Go over expectations of hosts and benefits               <ul style="list-style-type: none"> <li>o Benefit                   <ul style="list-style-type: none"> <li>▪ Gift-in-kind credit for amount of dinner costs</li> </ul> </li> <li>o Expectations                   <ul style="list-style-type: none"> <li>▪ Host dinner party as a benefit for the Harn</li> <li>▪ Catered dinner for 12 – 20 people</li> </ul> </li> </ul> </li> </ul>	
ONGOING (finish before design of invite)	<i>Contact Foundation to figure out what portion of the Ticket Price is tax deductible</i>	
DECEMBER 11  (before given to invite designer)	<i>Finalize Ticket Price</i> <ul style="list-style-type: none"> <li>- There is a benefit in town for a brunch with a ticket price of \$100</li> <li>- We currently have the price set at \$150 a head               <ul style="list-style-type: none"> <li>o At this price, is there a tax benefit for the ticket holder?</li> <li>o Will the public be receptive to a raise in ticket price in subsequent years?</li> </ul> </li> </ul>	
MID DECEMBER (before goes to designer)	<i>Finalize all donations/sponsors</i> <ul style="list-style-type: none"> <li>- Printing</li> <li>- Wine</li> <li>- Invitation design</li> <li>- Advertising</li> </ul>	

MID DECEMBER (before goes to designer)	<p><i>Determine any Special Guests to attend dinners</i></p> <ul style="list-style-type: none"> <li>- Contact Karen Conn to see if there are any lecturers who could be invited</li> <li>- Check exhibition Schedule for possible special guests</li> <li>- Decide if this information should be printed on invite or just a “surprise”</li> <li>- Current Potential Guests <ul style="list-style-type: none"> <li>o New Asian Curator</li> <li>o Maggie Taylor</li> <li>o Alfred Browning Parker</li> </ul> </li> </ul>	
BEFORE GIVEN TO DESIGNER	<p><i>Designate the deadline for reservations to be put on the invitation</i></p>	
LAUNCH BY THE DATE THAT INVITATIONS ARE SENT OUT	<p><i>Website plan</i></p> <ul style="list-style-type: none"> <li>- (can we get a graphic design intern???)</li> <li>- Put information about reserving tickets on the website</li> <li>- Link to the Harn’s site</li> <li>- Possibly make an option to buy tickets online</li> </ul>	
GIVE TO DESIGNER ASAP  DESIGN COMPLETE BY JANUARY 3	<p><i>Design invitation</i></p> <ul style="list-style-type: none"> <li>- (graphic design intern???)</li> <li>- Form of invitation <ul style="list-style-type: none"> <li>o From looking at the couple of examples that we have, I think a small sized booklet is the best way to go. The back page should be a perforated page that can be ripped out as the reservation card.</li> </ul> </li> <li>- Explanation of the events: Purpose, What the money benefits, etc.</li> <li>- Every host with date of their dinner</li> <li>- “Theme” of each dinner</li> <li>- Slots per dinner (12-20)</li> <li>- Reservation instructions</li> <li>- Reservation form</li> <li>- No refunds one month prior to event</li> <li>- Sponsors</li> <li>- Call for questions number, and email (Tracy)</li> <li>- Website address (if we develop one)</li> </ul>	
DECEMBER 17	<p><i>Generate List of Invitees</i></p> <ul style="list-style-type: none"> <li>- Need estimate for printing</li> <li>- Pool from: <ul style="list-style-type: none"> <li>o Members from Raiser’s Edge</li> <li>o VIPs from Raiser’s Edge</li> <li>o Corporate members</li> </ul> </li> </ul>	
JANUARY 7	<p><i>Invitations Printed</i></p>	

Due DECEMBER 1	<i>Put advertising in March/April InForm</i>	
JANUARY 14	<i>Send invitation</i> - 8 weeks prior to first event	
ONGOING	<i>Reservation Process</i> - Send form to Tracy/Amy - Track in Raiser's Edge o Get credit for gift (ticket price) - Excel file to record reservations per dinner - Call invitees to confirm receipt of form and payment and specific reserved space	
1 MONTH PRIOR (February 14 <sup>th</sup> )	<i>Contact "Special Guests"</i> - Confirm attendance	
1 MONTH BEFORE EVENT (February 14 <sup>th</sup> )	<i>Call Host with an estimate of attendees</i> - host is thus able to make final catering changes and rentals	
2 WEEKS BEFORE EVENT (February 29 <sup>th</sup> )	<i>Call Guests to Remind</i> - Call 2 weeks before event to remind them about the event. (this will be during non-refundable time)	
1 WEEK PRIOR (March 7 <sup>th</sup> )	<i>Give final guest list to host</i>	
1 DAY BEFORE (March 13 <sup>th</sup> )	<i>Call Host</i> - Make sure there are no problems - Have special events Harn Intern available for them to help	
Around or slightly after MARCH 14	<i>Event Happens</i>	
1 WEEK AFTER EVENT (send by March 21 <sup>st</sup> )	<i>Stewardship</i> - Tracy or membership coordinator send thank you notes to Guests (form letter) o Thank them for coming o Encourage them to attend another event with in the season of dinners. - Hand written note sent to Host from Phyllis DeLaney	

APPENDIX E  
HOST COMMITMENT AGREEMENT FORM

**Host Commitment Agreement for Dine-Around Events  
Harn Museum of Art  
University of Florida**

**Contact information**

Please check the box next to your preferred method of contact after filling in all information fields below.

Host(s) Name(s) \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_  Email \_\_\_\_\_

**Hosting Site Information**

Number of people your home can accommodate (minimum of 8) \_\_\_\_\_

Cost per plate (needed for quid pro quo determination) \_\_\_\_\_

Date of event \_\_\_\_\_ Time of event \_\_\_\_\_

Estimated total cost of event \_\_\_\_\_

**Event Theme**

Please briefly describe the theme of the dinner you plan to host. Include a piece of art or collecting area from the Harn Museum of Art that you are planning to feature. (Example: African, Modern, Contemporary, etc.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I agree to host a dinner party to benefit the Harn Museum of Art's Exhibition Fund. I understand that I will be personally responsible for the entire cost of the event, including food, rentals, and any additional costs related to the event.

Signature \_\_\_\_\_ Date \_\_\_\_\_

APPENDIX F  
EXHIBITION CIRCLE MEMBERSHIP CRITERIA

**Exhibition Circle Membership Criteria**

Need: \$100K annually to sustain the Exhibition Program at the Harn Museum of Art  
Membership duration: One Year

<b>Membership Options</b>	<b>Gift</b>	<b>Total Earnings</b>	<b>Method of Payment</b>	<b>Benefits and Recognition of Gift</b>
Dinner Host	Cost of hosting the benefit dinner	Earnings from ticket sales  11 dinners, 8 -20 guests @ \$150/per  <u>Earnings =</u> <u>\$19,800 - \$22,200</u>	Hosting benefit dinner. No direct payment to the museum.	-Gift-in-kind for the amount spent to host benefit dinner -Recognition in museum's annual report - Preview up-coming Harn exhibitions -Annual review past Harn exhibitions - Name on Exhibition Circle Plaque on Donor Wall
Sponsor	In-kind goods such as wine or cheese, etc. for the benefit dinners	Not monetary. Gain promotional value for the event, the exhibition circle, and the Harn Museum of Art	Donation of goods. No direct payment to the museum	-Gift-in-kind recognition for the amount of goods donated -Name on invite as sponsor -Name on Exhibitions Circle Donor Wall -Recognition in museum's annual report - Preview up-coming Harn exhibitions -Annual review past Harn exhibitions
Outright gift	Must be comparable to the amount hosts are paying  Minimum of \$5,000	Remainder of money to be earned to reach goal of \$100K  <u>Needed earnings:</u> <u>\$77,800 – \$80,200</u>	- gift pledges - quarterly payment - one-time payment	- Tax deduction in accordance with the law -Recognition in museum's annual report - Preview up-coming Harn exhibitions -Annual review past Harn exhibitions - Name on Exhibition Circle Plaque on Donor Wall

APPENDIX G  
GUEST LIST LETTER TO BE SENT TO HOSTS

Date

Name

Address

Address

Address

Dear insert host name,

Thank you for hosting a dinner for our Come for Dinner series! Below are your special guests for that evening.

Name of Guest

As a reminder, insert name of special guest will be attending as the evening's featured guest. Insert name of Harn representative from the Harn Museum of Art will also join you for the evening to assist you.

We are so very grateful for your participation in this program and your generosity in opening your home. Please contact me at 392-9826 x 154 if I may be of further assistance.

Sincerely,

Tracy Pfaff

Development Coordinator

APPENDIX H  
RSVP CARD

*COME FOR DINNER...*  
*A SERIES OF BENEFIT EVENTS*  
*FOR THE HARN MUSEUM OF ART*

---

*R.S.V.P.*

Reservations for \_\_\_\_\_  
Address \_\_\_\_\_  
\_\_\_\_\_  
Phone number \_\_\_\_\_  
Dietary restrictions \_\_\_\_\_

April	<b>SOLD OUT</b>
May	_____ x \$150 = _____
June	_____ x \$150 = _____
July	_____ x \$150 = _____
August	_____ x \$150 = _____
September	_____ x \$150 = _____
October	_____ x \$150 = _____
November	_____ x \$150 = _____
January	_____ x \$150 = _____
February	_____ x \$150 = _____
March	_____ x \$150 = _____

Total enclosed amount \$ \_\_\_\_\_  
 Cash  
 Check Payable to the University of Florida Foundation  
Please charge my:  VISA  MasterCard  Discover  AmEx  
Account Number \_\_\_\_\_  
Exp. Date \_\_\_\_\_  
Signature \_\_\_\_\_

A portion of your ticket price may be tax deductible within the limits of the law.

As this is a benefit for the Harn Museum of Art, we regret that tickets are nonrefundable.

APPENDIX I  
SAMPLE OF “COME FOR DINNER” RESERVATION NOTEBOOK

**“Come for Dinner” Reservations Notebook**

Instructions

1. Fill in the reservations for each dinner with the individual or couple’s name, the number of seats, address, and method of payment.
2. Enter all information into Raiser’s Edge and code each constituent with “Come for Dinner” tag in Bio 2 tab.
3. Make 3 copies of checks. 2 copies go to the Foundation, 1 remains in the “Come for Dinner” record.
4. Run report in Raiser’s Edge to mail individuals their reservation confirmation.
5. Mark the reservation entry as being entered in Raiser’s Edge and that the confirmation has been mailed.
6. Notify Membership Coordinator when RSVPs are entered so she can keep note of how many more seats need to be sold for each dinner

April 2008 (8 reservations)

May 2008 (12 reservations)

June 2008 (12 reservations)

July 2008 (20 reservations)

August 2008 (12 reservations)

September 2008 (16 reservations)

October 2008 (12 reservations)

November 2008 (8 reservations)

January 2009 (14 reservations)

February 2009 (12 reservations)

March 2009 (10 reservations)

April  
A Touch of Korea hosted by Roy Hunt  
April 16, 2008 at 6:30 pm

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

4. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

5. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

6. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

7. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

8. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date entered in RE \_\_\_\_\_  
Date Mailed \_\_\_\_\_  
Initials \_\_\_\_\_

APPENDIX J  
RESERVATION CONFIRMATION LETTER FOR GUESTS

Date

Name

Address

Address

Address

Dear insert name of guest,

We have received your request to attend the insert title of dinner event and are so excited that you have decided to Come for Dinner... and spend the evening supporting the Harn Museum of Art.

No tickets are needed for this event and your reservation is being held at the door. Listed below is the information you will need for this special evening. Please remember that the suggested attire is \_\_\_\_\_.

Date and Time of event

Name of Guest

Address

Address

Address

If you have any additional questions, please do not hesitate to contact us.

See you soon,

Tracy Pfaff

Development Coordinator

APPENDIX K  
STEWARDSHIP LETTER TO BE SENT TO “COME FOR DINNER” GUESTS

Date

Name

Address

Address

Address

Dear \_\_\_\_\_,

Thank you so much for attending an event in our new “Come for Dinner...” series. I greatly appreciate the support you have shown for exhibitions at the Harn Museum of Art by attending an event in this series. We at the Harn, hope that you enjoyed yourself and will consider attending another exciting evening in the future.

I am writing to you because I hope you’ll consider taking the next step and take a greater role in shaping the future of the Harn Museum of Art and further support exhibitions. I’d like to invite you to become a member of the Exhibition Circle and help us continue to achieve excellence in the exhibitions we create.

To become a member of this vitally important circle, please return the enclosed reply card today with your membership gift. As a member of this exclusive circle, you will have the opportunity to experience a special preview of the upcoming year’s exhibitions as well as special viewings for selected exhibitions before they open to the public, giving you increased access to the Harn Museum of Art.

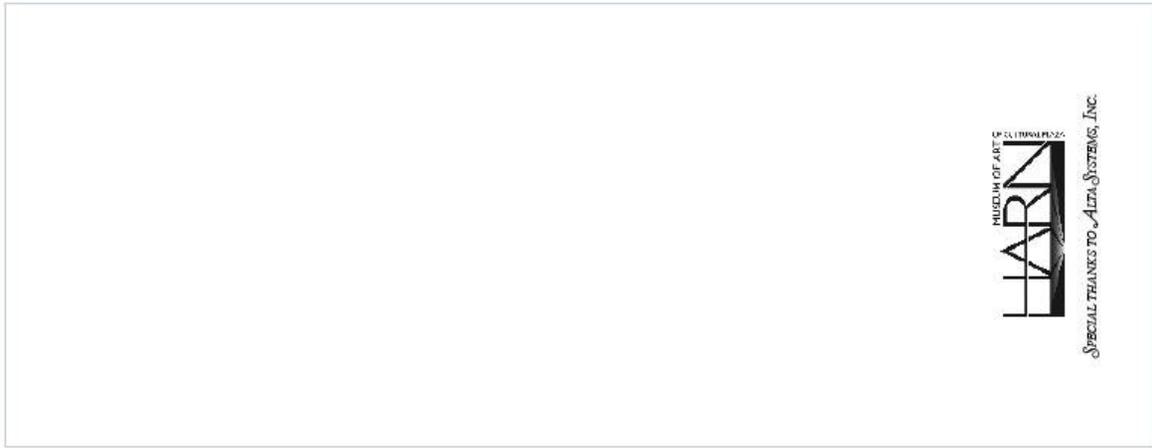
If you would like to discuss alternative ways of supporting exhibitions or other programs at the Harn Museum of Art, please do not hesitate to contact me. I would be happy to discuss fulfilling your relationship with the museum. 352.392.9826

Thank you in advance for your continued support and I look forward to seeing you at a “Come for Dinner” event in the future. Your generosity helps us to fulfill our mission to produce a wide variety of challenging and innovative exhibitions.

Sincerely,

Phyllis DeLaney  
Director of Development

APPENDIX L  
INVITATION DESIGN EXTERIOR AND INTERIOR



MUSEUM OF ART &  
**HARN**  
CULTURAL INSTITUTIONS  
SPECIAL THANKS TO ALTA SYSTEMS, INC.

Please complete this response card with the name under which you would like your reservation held, along with how many will be in your party for each dinner reservation. Remember, you can join us for as many evenings as you like. Seating is limited and reservations will be made according to the order in which they are received. Upon receipt and confirmation of your reservation, you will receive further details in the mail regarding the dinner; you have chosen to attend.

For additional information please call Tracy Pfaff at  
352.392.9826 ext. 156.

## APRIL - SOLD OUT

*A Touch of Korea* hosted by Roy Hunt  
April 16, 2008 at 6:30 pm

Come for Dinner... meet the newly appointed Corinn Curator of Asian Art, Jason Steuber, while retaining delectable fare and enticing conversation about the Asian art collection.

## MAY

*Glass Blast and More* hosted by Peter and Dixie Neilson  
May 16, 2008 at 6:30 pm

Come for Dinner... meet local collectors while enjoying an enchanting evening in their home featuring a collection of notable works by artists such as Pablo Picasso, Dale Chihuly, Hiram Williams and Jerry Uelsmann. Enjoy a glass blowing demonstration and take-home memento by local glass artist Sky Campbell and Sarah Hinds.

12 seats are available and reservations will be accepted until April 24, 2008.  
Actre: Patsy Casal.

## JUNE

*Cutting Edge Africa: Art and Artists of Our Times* hosted by Rebecca Nagy  
June 18, 2008 at 6:30 pm

Come for Dinner... Join Curator of African Art Susan Cooksey for delectable North African cuisine and stimulating conversation. Learn about the Harri's recent Ethiopian contemporary art acquisitions and current exhibition of African video art while dining at the home of Rebecca Nagy, Director of the Harri.

12 seats are available and reservations will be accepted until May 29, 2008.  
Actre: Patsy Casal, African hair optional.

## JULY

*Oceanic Art* hosted by Rick and Aaise Thompson  
July 11, 2008 at 6:30 pm

Come for Dinner... meet the Thompsons and Susan Cooksey, Curator of the current exhibition on Oceanic Art, and view the Thompson collection of European, Asian, Pre-Columbian, and Oceanic Art in a private setting.  
20 seats are available and reservations will be accepted until June 18, 2008.  
Actre: Island Dressy.

## AUGUST

*Wendland* hosted by Chris Machen  
August 21, 2008 at 6:30 pm

Come for Dinner... meet the University of Florida's First Lady and artist Maggie Taylor at the UF President's House for an evening stimulated by the exhibition *After: Art: New Illustrations of Whiteness* by Maggie Taylor.

12 seats are available and reservations will be accepted until July 31, 2008.  
Actre: Patsy Casal.

## SEPTEMBER

*After Hours at the Harri* hosted by Peter and Lisa Gearen  
September 14, 2008 at 6:30 pm

Come for Dinner... join Peter and Lisa Gearen for an intimate dinner while enjoying the ambience of the Harri, and learn about the "behind-the-scenes" workings of the museum and its professional staff with special guests Dulce Román, Curator of Modern Art, and Laura Nemmers, Registrar.

16 seats are available and reservations will be accepted until August 22, 2008.  
Actre: Patsy Casal.

## COME FOR DINNER...

A SERIES OF BENEFIT EVENTS  
FOR THE HARRI MUSEUM OF ART

**COME FOR DINNER**... and talk about art. Members of the newly created *Exhibition Circle* cordially invite you to join them for evenings of sumptuous cuisine and appealing conversation in beautiful homes across Gainesville. Each of these wonderful evenings will highlight an exhibition or collection at the Harri and will feature an artist, curator, or other special guest to spark lively conversation. These evenings will continue throughout the year, reflecting the Harri's changing exhibitions. The price of your reservations will directly benefit exhibitions at the Harri. Please join us for one evening or several. Or, if you feel so inclined, buy an entire dinner and bring your closest friends. Please **COME FOR DINNER**... and know that your participation will make a difference.

The *Exhibition Circle* is dedicated to supporting and promoting exhibitions presented by the Harri Museum of Art. Membership in this circle is offered through annual donation, or by hosting an evening in the year-long **COME FOR DINNER**... series. If you are interested in helping the Harri to fulfill its mission of presenting innovative exhibitions, please call to discuss membership in the Circle.

## OCTOBER

*The Boat Goes On* hosted by Rachel Tench  
October 16, 2008 at 6:30 pm

Come for Dinner... meet architect Alfred Browning Parker while dining in a home he designed. This evening is inspired by the current exhibition *Formata: Staging After-Crisis Miami* and promises to be an authentic taste of mid-century Florida.

12 seats are available and reservations will be accepted until September 25, 2008.  
Actre: Patsy Casal.

## NOVEMBER

*On the Edge of Contemporary Art* hosted by Philip and Phyllis DeLaney  
November 12, 2008 at 6:30 pm

Come for Dinner... meet Curator of Contemporary Art Kerry Oliver-Smith. Engage in discussion about the planning of contemporary art exhibitions and the curator's role in working with artists and collectors.

8 seats are available and reservations will be accepted until October 22, 2008.  
Actre: Patsy Casal.

## JANUARY

*A Taste of Florida* hosted by Bob and Lisa Jerry  
January 16, 2009 at 6:30 pm

Come for Dinner... meet Curator of Modern Art Dulce Roman while celebrating Florida's food, art and architecture, inspired by the exhibition *Promoter of Feminist: Staging Mid-Century Miami*.

14 seats are available and reservations will be accepted until December 19, 2008.  
Actre: Patsy Casal.

## FEBRUARY

*American Poetry* hosted by Gale and Virginia Ford  
February 7, 2009 at 6:30 pm

Come for Dinner... meet Curator of Modern Art Dulce Roman for an evening inspired by the exhibition *Champion Glass: American Art History*. Enjoy dinner on locally collected contemporary pottery created by Lee and Pup McCarty while discussing the beauty, variety and innovation of artistic ceramics.

12 seats are available and reservations will be accepted until January 16, 2009.  
Actre: Patsy Casal.

## MARCH

*Electric Kimono* hosted by George and Elizabeth Bedell  
and Frances Stantopoulos  
March 20, 2009 at 6:30 pm

Come for Dinner... join Corinn Curator of Asian Art Jason Steuber for an evening designed to peak your interest in the tradition and artistic fashion of Kimono in Japan. Inspired by the exhibit *Enlivening Kimono: Art, Text and Adornment in Japan*, this event will be held in the Bedell's eclectic home.

10 seats are available and reservations will be accepted until February 27, 2009.  
Actre: Patsy Casal, Japanese accents optional.

## 2008-2009 EXHIBITION CIRCLE MEMBERS

George and Elizabeth Bedell  
Philip and Phyllis DeLaney  
Gale and Virginia Ford  
Peter and Lisa Gearen  
Roy Hunt  
Bob and Lisa Jerry  
Bernie and Chris Machen  
Paul and Rebecca Nagy  
Peter and Dixie Neilson  
Franci Stantopoulos  
Rachel Tench  
Rick and Aaise Thompson

APPENDIX M  
EXAMPLE OF POSSIBLE EVENT BREAKDOWN AND EARNINGS FOR FUTURE  
“COME FOR DINNER” EVENTS

**Cocktail Party**

Number of events: 12 cocktail parties

Number of guests per event: approx. 30 guests at each event

Total number of guests: 360 total guests

Ticket Price: \$125 per person

360 guests x \$125 = **\$45,000**

**Dinner Party**

Number of events: 12 dinner parties

Number of guests per event: approx. 12 guests at each event

Total number of guests: 144 total guests

Ticket Price: \$300 per person (increase of price)

144 guests x \$300 = **\$43,200**

**Dessert Party**

Number of events: 12 dessert parties

Number of guests per event: approx. 30 guests at each event

Total number of guests: 360 total guests

Ticket Price: \$50 per person

360 guests x \$50 = **\$18,000**

**TOTAL MONEY EARNED:**

**\$45,000 + \$43,200 + \$18,000 = \$106,200**

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## BIOGRAPHICAL SKETCH

Kelly Harvey was born and raised in Clifton, Virginia. She earned her Bachelor of Arts in Art History and a minor in Spanish from James Madison University in Harrisonburg, Virginia in 2005. While pursuing her undergraduate studies, she spent the summer of 2004 studying abroad in Florence, Italy where she took classes in Italian language, Renaissance Art History, and Italian Humanism. She matriculated to the University of Florida to begin her Master's degree in the Museum Studies program in the fall of 2005. During her time as a graduate student at the University of Florida, Kelly interned in various departments at Samuel P. Harn Museum of Art at the University of Florida and in the Development Department at the American Federation of Arts in New York, New York. Ms. Harvey will graduate with her Master of Arts in Museology from the University of Florida in May of 2008.

“COME FOR DINNER”: CREATING A SELF-SUSTAINING SIGNATURE FUNDRAISING  
EVENT FOR THE SAMUEL P. HARN MUSEUM OF ART

Kelly Connor Harvey  
703.217.6496  
Museology  
Victoria L Rovine  
Master of Arts  
May 2008

This thesis explains the motivations for and the process of creating a new signature fundraising event for the Harn Museum of Art. The event is a two-tiered fundraising effort. “Come for Dinner” is a series of eleven intimate dinners that will take place throughout the course of the year. Each dinner will be inspired by an exhibition that is on display at the Harn. Reservations can be made for \$150 per person and all proceeds will benefit exhibitions at the museum. The Exhibition Circle has been created in conjunction with this fundraising effort as a giving circle to benefit the same cause. Membership to this exclusive circle requires a minimum donation of \$5,000. This event and giving circle are designed to raise a goal sum of \$100,000 annually for exhibitions.