

RAISING MONEY FOR YOUR FILM FROM WEALTHY INDIVIDUALS

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1. Building a compelling case for your film:
 - A. The case outlines your vision; it must be exciting and challenging.
 - B. It must explain why you are uniquely qualified to undertake this film.
 - C. It must contain _____, and be laced with _____.
 - D. It must describe the expected _____ and _____ from your film; what will be accomplished?
 - E. It must describe the impact of your film in human terms; how will your film make a difference?
 - F. Above all, the case for your film must solve a _____, change lives, and transform society for the better.
 - G. If you are requesting the individual to make an investment (as opposed to a gift), then you will need to present pro formas showing the expected return.

2. Identifying prospects:
 - A. Be alert at all times; constantly seek out wealthy individuals and people who are the gatekeepers of wealth.
 - B. Ask your existing _____ to introduce you to their wealthy friends.
 - C. Be on the look out for potential donors you might meet at any time.
 - D. Invite prospects to relevant events such as conferences, meetings, brainstorming sessions and script reviews.

3. Don't start by selling!

- A. Start by _____ and _____.
- B. Listening is a skill; it can be learned.
- C. Don't talk to be understood; rather listen to understand.
- D. Listen 70% of the time; talk 30%.
- E. Active, reflective listening; listen with your ears and your eyes.
- F. Don't make an ask until you have built up _____.
- G. Tune in to the donor as a person with ideas and feelings, not as a source of money.

4. Building rapport:

- A. You are not selling a film; you are selling a _____; donors give to people they trust and respect.
- B. Be their _____; donors give to people they love.
- C. Asking for a gift for your film is not about raising money; it is about nurturing and helping people find meaning and purpose.
- D. Focus on human values, dreams and aspirations; talk about their concerns.
- E. What you say and what you do; verbal and non-verbal skills; non-verbal skills include appearance, posture, eye contact, vitality level and facial expressions.
- F. Learn about their deepest longings, what they really want and what is most important to them.
- G. Involve them in your work; reach out and "put your arms around them."
- H. Always listen (and take mental notes to be transcribed afterwards).
- I. Be ultra-responsive.
- J. Project optimism and confidence.
- K. Let them get to know you, the real you.
- L. Be loyal to those _____; always be positive.

- M. Match and mirror moods and body language.
 - N. Seek common ground and shared experiences.
 - O. Make them feel special and important because they are special and important.
 - P. Deeply enjoy the uniqueness of each individual donor.
 - Q. Develop affection for the prospect; without it, success will be elusive.
 - R. Use their name; use familiar language; avoid jargon and acronyms.
 - S. Avoid manipulation; instead make an authentic, sincere and genuine connection.
5. The “Moves management” cycle:
- A. The cycle: identify, attention, interest, involve, desire, conviction, action.
 - B. Better to work on 10% of the donors who give 90% of the gifts, rather than the reverse.
 - C. Focus on the _____ donors.
6. Donors don't give to needs or to needy people:
- A. Don't sell _____.
 - B. Instead sell solutions, competence and the vital importance of your film.
 - C. Sell changing lives and changing society, making the world a better, more humane place.
 - D. Your job is to empower the donor to do great things for a noble cause.
 - E. You are helping the donor find and relish the joy of making a gift that will leave a legacy for future generations.
 - F. The donor receives far more in value than the value of the gift.
7. Preparing for a cultivation visit with a donor:
- A. Learn all you can about the donor.

- B. Meet with colleagues (if appropriate) to discuss strategy and to rehearse.
 - C. Slick selling techniques don't work and always backfire.
 - D. The only successful way to raise money is to build a relationship with the prospect based on integrity, sincerity, high standards, entrepreneurial zest, unflagging _____, and a passionate commitment to your film.
 - E. Think about giving the prospect small, appropriate gifts, such as one of your previous films.
 - F. Be prepared to be flexible in the meeting and to change your strategy as you share information with, and gather information from, the prospect.
8. Making an ask:
- A. When is the right time to ask? Answer: When you know the prospect's capacity, interest, relationship and priorities.
 - B. Don't send a proposal ahead of the meeting; bring it with you and leave it behind if appropriate.
 - C. Don't talk too much; listen carefully.
 - D. What to say.
 - E. Use language powerfully; you are offering a great opportunity.
 - F. Be patient; it is vital to have the participation of the prospect in the ask.
 - G. You are in a dance, a coordinated set of actions between you and the prospect; it is a joint process of discovery.
 - H. *Have the courage to make an ask.*
 - I. Always ask for a _____ amount for a _____ film; don't use a range, otherwise the floor becomes the ceiling.
 - J. Be creatively redundant i.e., repeat key points.
 - K. The pause after the ask.
 - L. Welcome objections.

9. Keeping careful notes:

- A. Don't take notes during the meeting; it doesn't look good.
- B. Write up notes _____ after each meeting.
- C. Share your memo with your key partners.

10. Thanking the donor:

- A. Call immediately to calm post-gift anxiety; call from the airport.
- B. How to write a warm, effective letter (sincere, simple, emotionally charged).
- C. Why people don't write thank you notes: unfortunately they believe it is inconvenient, it makes no difference and it takes time.
- D. The importance of speed and responsiveness.
- E. You cannot thank a donor enough.
- F. Remember Thanksgiving, birthdays, Valentine's Day, etc.
- G. Keep in regular contact; send articles, scripts, updates, shooting schedule and so on.
- H. The best cultivation is a good _____.
- I. Post-gift stewardship; keeping them informed; "get in their way."
- J. See them again soon after receiving their gift and ask for _____.
- K. A common mistake: taking existing donors for _____; you have to re-win your donors every day.

11. The best response to "No":

- A. Learn why, and distinguish the different kinds of "No"; listen carefully.
- B. Often the real concern is not conveyed in the words that the donor uses.
- C. Reason for "No" might be: spouse, ask is too small or too big, no trust, failure to ask, no passion, or mismatch of interests.

- D. Thank, and express disappointment with dignity and _____.
- E. Show cheerfulness, resiliency, tenacity and understanding; keep the door open.
- F. If potential is still there, stay in touch as if the donor had given.
- G. Be _____ and _____.
- H. Don't take "No" personally.

12. Staying in touch with donors:

- A. It is vital to stay in contact regularly by phone, mail, email, gifts, cards, visits, etc.
- B. Send regular updates about your film, even if only a few lines.
- C. You need a system to remind yourself to make _____ contact; e.g., send a letter once a week to prospects whose names begin with two letters of the alphabet.
- D. You need to consistently reinforce your identity with the donor.

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13. (a) The most inspirational and memorable person I ever met made such a big impression on me because:

(b) Some of the things I can do to become more like that person are:

14. What are the barriers to you becoming a more successful fundraiser for your film?

Answer: _____

15. Why should a donor give to you versus someone else? What makes you and your film unique?

Answer: _____

Please call or email me if you have any questions or comments:

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Answer key:

1. passion, stories
1. results and benefits
1. problem
2. donors
3. listening and understanding
3. trust
4. relationship
4. best friend
4. absent
5. biggest
6. needs
7. enthusiasm
8. specific, specific
9. immediately
10. giving experience
10. nothing
10. granted
11. empathy
11. patient, persistent
12. regular

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