

# The National Archives



## Fundraising for Archives

### Capital campaigns



Llywodraeth Cymru  
Welsh Government



The National Archives

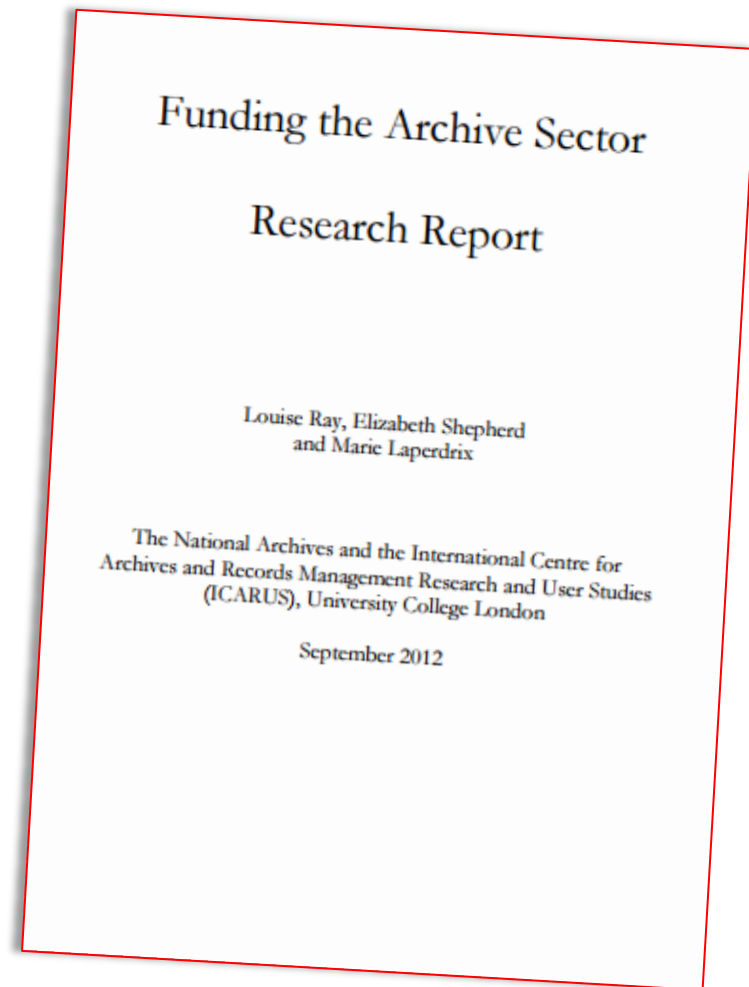
**Capital campaigns**

Fundraising for Archives

# INTRODUCTION

# Context

- The need for fundraising training was identified in the 'Funding the Archive Sector' report (2012)
  - reduced public sector funding
  - increased expectations of securing external funding in archive services.



# Fundraising for Archives

- Providing fundraising skills development and training for the archives sector
- Funded by HLF's Catalyst programme
- We aim to reach 188 archive services across the UK
- Working in partnership with
  - The Scottish Council on Archives (SCA)
  - Public Records Office for Northern Ireland (PRONI)
  - Museums Archives and Libraries Division Wales (MALD)
  - Archives and Records Association (ARA)
- Running from January 2016 to December 2017

# Fundraising for Archives

- Offering tailored learning support which can be applied in real fundraising situations
- Aim is to increase archivists and archive services' capacity, skills and confidence in fundraising.
- Opportunity for the sector to develop expertise, in order to secure future investment and contribute to the future sustainability of archive services.



# REVIEW OF PRE-COURSE WORK

# Aim of Today

You will understand what a capital campaign is, what planning and resources are required to run a successful campaign, and will have increased confidence and skills to develop a campaign at a level appropriate for your service



# Agenda

- What is a Capital Campaign?
- Campaign readiness
  - vision, case for support, strategy and feasibility testing
- BREAK
- people and resources
- LUNCH
- The Campaign fundraising plan
- BREAK
- Running a Campaign
- What next? Campaign legacy

# WHAT IS A CAPITAL CAMPAIGN?

# Is it this?



# Or this?



# Or perhaps?



# Or even?



# What is a Capital Campaign?

The technical definition:

*‘a coordinated **institutional effort**, with a **specific goal and timetable**, to **increase an organisation’s permanent assets** – a building, a significant expansion of programme, endowment, or a combination of these – that will **lift the organisation to a higher level of performance**’*

*‘The distinctive characteristic of a capital campaign is the creation of significant new, permanent assets’*

*Capital Campaigns, Trudy Hayden, Directory of Social Change 2006*

# And the people bit you also need to understand...

- Transforming **how you work** – internal buy-in and change (before and after)
- Transforming **how people engage** with / access / participate in what you have
- Transforming **how you think** – your outcomes and vision – funders don't give money for buildings



# Campaign characteristics

- A narrowly **defined need or focus of campaign** – strategy, vision:
  - The ‘case for support’
- A **specific financial goal and timetable** – planning:
  - Fundraising plan, business plan, project management
- **Institutional effort** – leadership and resources
  - campaign team, Trustees, staff, volunteers
  - Resources and capacity
  - Culture
- **Creating permanent assets** – major gift prospects and recognition

# CAMPAIGN READINESS

# **CAMPAIGN READINESS #1**

**VISION, CASE FOR SUPPORT, STRATEGY AND PLANS**

# The Case for Support...a recap

why we **need** to do this,  
what we're going to **do**,  
how it will **change** things,  
why we're the best people to do this,  
and what it will cost...



# Capital Case for Support – It's tempting to say...

We **need** to do this because...



**And so...**

What we're going to **do** is...



# What you mean is...

We **need** to do this because...

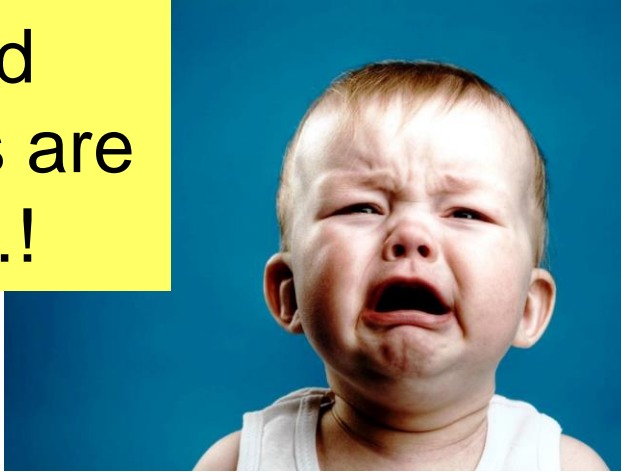


Poor access



Poor collection care

People and  
collections are  
suffering...!



# And...

## What we're going to do is...

Improve collection care and preservation



Improve access



Benefit people...!



And this will help us do it...





# In summary - we have a VISION!

More people accessing and participating in better collections



For example, our vision is:

*'Involving people in the story of... [your County, heritage etc.]'*

# Transforming our service and how we work

## Inputs

Money

Effort / Skills / Resources

## Activities

constructing a building / Programme planning

## Outputs

A New building / education programme

## Outcomes

Access, Preservation, Outreach, Involvement  
= Impact, the benefits to people and collections  
that take you towards fulfilling your vision

*Tip: See HLF Guidance for useful questions taking you step-by-step through this*

# The fundraising strategy

**Top level overview** of the budget needed, where the money might come from and how to go about getting it, plus timetable

For example:

- HLF, major donors, Trusts and Foundations, Individuals, Businesses
- Timeframe for prospect research and approaching possible donors

But, *before* developing this and the detail of the **fundraising plan**, you'll need to do...

# Feasibility study – testing the Case for Support

- Organisational reputation - Good, Bad or Indifferent?
- How convincing / appealing is your Need?
- Value of projected campaign deliverables to the community
- Access to resources (staff, networks, capability) needed to meet goal?
- Likelihood of attracting support – ‘would you give to this?’
- Light a fire for your campaign – asking people’s opinion is the start of involving them...



# Break Time

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# **CAMPAIGN READINESS #2**

## **PEOPLE AND RESOURCES**

# Where are you starting from – **with people?**

- Culture – how do we feel about fundraising?
  - Change management
- People – who will lead the campaign?
  - Trustees
  - CEO / Director
  - Senior team
  - Delivery team: campaign director / manager, supporting roles...

# Where are you starting from – **with capability?**

- Capacity to manage a campaign – financial processes, project management (basic principles or PRINCE 2 for large projects)
- Information management – database
- Business plans – does your organisation / service have a three year business plan? Has one been prepared for the proposed new building/programme?



# Where are you starting from – with prospects?

- Donor base – current supporters and/or stakeholders, networks
- Prospects –
  - research potential funders (DSC fundraising websites)
  - Screen your database (Prospecting for Gold and similar agencies)
  - Stakeholder and network map all your contacts to see if they have links with people who might give
  - Think – who might be interested in our collections? (e.g. Family historians, celebrity with an interest in an area covered by collections)

# Are you ready for a capital campaign?

## Exercise: Handout #5.01

Considering your own organisation or service, are you ready for a campaign? What would you need to do to be so?

You need to examine:

- Organisational leadership - Executive Director
- Staff
- Trustees / Senior stakeholders, who will be Campaign Chair?
- Environmental scan
- Local fundraising success
- Success and learning from peer organisation campaigns
- Current donor pool
- Organisation's reputation



# LUNCH



# THE WOMEN'S LIBRARY

# Case study: The Women's Library

- The oldest and most extensive collection on women's history in Europe
- In 2002, the collection moved to a transformed old east London washhouse with £5M+ total raised including £4.2M from HLF
- Only stayed open 10 years: by 2012, London Metropolitan announced it could no longer afford to host it
- Collection now housed at the LSE
- What lessons can we learn from this?



Emily Wilding Davison's return ticket to Epsom

# THE CAMPAIGN FUNDRAISING PLAN

# Basic plan

- SWOT Analysis
- Feasibility study results
- Campaign Goal - £££
- Ongoing and increased revenue need - £££ (understanding of and planning for this)
- Timeline and phases of campaign
- Case Statement / case for support
- Campaign leadership and volunteer base
- Lead Gift(s)
- Staffing and budget
- Campaign Gift Table
- Major Gift Prospects

# Setting the fundraising goal ££

- ***See example – Handout #5.02***
- A simple reflection of the costs associated with needs to be impacted by campaign
- Creating **accurate cost projections** are key to setting realistic funding goal levels
- And don't forget to **calculate the likely operational costs of the new building, new and/or expanded service or programme costs and associated staff costs** – how will you close the gap between current and future revenue needs? Will the campaign start to address this?



# Identifying potential donors and amounts

*See example – Handout #5.03*

- **List potential sources of funds**
  - Donor base (current supporters)
  - Prospect research (potential supporters)
- **Consider propensity to support your campaign**
  - Solicitation plan
- This can then inform a 'Gift Table' = way of starting to identify the number and size of gifts necessary to meet a fundraising goal.
- There is no 'one size' – what yours looks like will depend on assessment of fundraising potential for each prospective donor

# Planning recognition of gifts



Donor tree,  
Eureka Children's  
Museum

Happy Hollow  
Park and Zoo,  
San Jose



# Planning recognition of gifts



Donor wall, California Academy of Sciences – what about an artefact / letter / record display?



# Break Time

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# RUNNING A CAMPAIGN

**Before anything else...**



# Campaign phases

- 1.Planning – all of the above and ongoing...
- 2.The Quiet Phase
- 3.The Public Phase
- 4.Closing the campaign – maintaining the legacy

# Campaign phases – **the Quiet Phase**

- Soliciting Donors close to Organisation
- Testing the case statement
- The size of gifts now reflects the success later
- **Many campaigns reach 50-70% in this phase**
- **Focus = major gifts**



# Campaign phases – the Public Phase

- Reach the goal
- Expand outreach to wider audience
- Raise profile / PR
  
- Marketing tools used such as
  - Direct mail
  - Telemarketing
  - Advertising
  - Social media / dedicated website for project
  
- **Focus = moderate to small gifts**

# Telling the story – Public Phase

- Use the case for support to develop some marketing material – **but top level messages only!**
- Full case for support informs funding applications
- Summary ‘snippets’ of key facts plus nice images from your collections **tell the story** in a ‘quick read’ way for the public
- ***See examples – and look for more for ideas***

# A note on Appeals

- Fundraising for purchases or urgent needs – e.g. collections (e.g. author papers, paintings, artefacts at risk of sale, destruction) work the same way.
- Scale down relative to need.
- Subject to timeframe (e.g. if appeal is urgent and time-limited due to prospective auction sale), then you may go to the public phase earlier – but you still need:
  - planning,
  - a strong case for support,
  - to consider who might fund you and who will lead fundraising ‘ask’
  - how you will recognise donors.



# WHAT NEXT? CAMPAIGN LEGACY

# Continuing relationships, growing fundraising,

- By the end of the campaign you will have a vastly improved donor base – perhaps having started with none!
- These are warm contacts you can return to for future support – invite to future events and keep involved.
- Successful delivery of a Capital Campaign and associated funded programmes becomes a key ‘selling point’ and credibility booster for future funding applications to the same and new funders...

# And finally....manage expectations

- Remember:
- Planning is key
- It will take time to develop plans and get ready
- Don't publicise a campaign too early
- You may have several abortive attempts – its all learning!  
(but ideally internal learning...see above!)
- Keeping people on board is key
- You can do it!

# Case study: Black Cultural Archives

- £7m capital campaign delivered UK's first dedicated Black heritage centre
- Opened 2014 in Brixton.
- 33 years to find and open a permanent home.
- Two failed campaign attempts.
- Lambeth council approval to use abandoned Raleigh Hall gained 2006, BUT it took another six years to fight for lottery funding and to find donors for the extra £3m that was needed.
- This story is not unusual – campaigns are challenging and take time!



# “HOMEWORK”



**THANK YOU**

# The National Archives



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