



Capitalize on Collections Care

A PUBLICATION OF HERITAGE PRESERVATION IN PARTNERSHIP WITH THE INSTITUTE OF MUSEUM AND LIBRARY SERVICES

Generate New Contributions

Increase Support

Foster New Audiences



Capitalize on Collections Care

If you are reading this letter, you are already passionately committed to a collection. Across the country, people like you in museums, libraries, archives, and historical societies are preserving the objects that constitute our heritage. Whether they are nationally recognized or have local significance, these collections provide enjoyment and inspiration, and they generate community pride. Educators use these collections as primary resources for teaching and learning. Scholars need them to advance knowledge.

You know that these collections are deteriorating at a rapid rate and that new funding resources are needed if they are to survive for future generations. We have issued this publication to show how care of collections can help generate increased support for your institution and advance its mission. This publication will also help explain to administrators, governing boards, and other stakeholders that collections care responsibilities need not be a perpetual drain on resources but rather are an exciting opportunity for attracting new support.

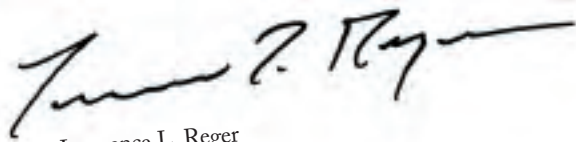
Conventional wisdom says that donors look for projects with instant visibility and impact, such as a new building, a rare acquisition, or a dazzling special exhibition. While preservation and conservation happen mostly behind the scenes, out of the public eye, they have many qualities that are attractive to donors, funding agencies, and the public. They produce results. Those results will have a concrete, lasting impact for generations to come. And without preservation, collections will be lost forever.

Many institutions are beginning to use conservation as an opportunity to reach new audiences, recognizing that there's something for everyone in this fascinating activity. Family history enthusiasts want to learn proper methods for storing fragile documents, quilts, and photographs. People who are fascinated by science want to learn about the technical challenge of arresting corrosion and decay. Collectors of books, antiques, or movie memorabilia want to know more about preserving the objects they love. Translate these personal connections into a relationship with a collecting institution, and the result can be stronger, more consistent financial support for collections care.

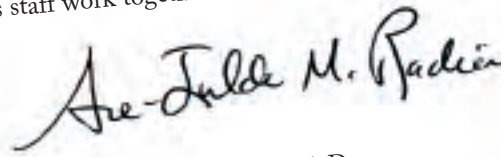
Fund raising for preservation should begin with an institution-wide strategic effort. Continuing care for collections is most successful when there is a stable base of financial support for this purpose. This should be the goal of every collecting institution! Unfortunately, 77 percent of U.S. collecting institutions do not even have a line item for preservation in their annual budgets, according to the Heritage Health Index, a study conceived and implemented by Heritage Preservation in partnership with the Institute of Museum and Library Services.

This booklet outlines some principles and strategies that can help garner support from the private and public sectors. Examples from a variety of collecting institutions show how to raise the visibility of collections care so that fund raising for preservation and conservation can be successful.

Collections care can be an engaging and colorful resource for generating contributions, increasing membership, and attracting visitors. When administrators, trustees, and collections staff work together to champion collections-related activities, funding is never far behind.



Lawrence L. Reger
President
Heritage Preservation



Anne-Imelda M. Radice, Ph.D.
Director
Institute of Museum and Library Services

WHERE THE MONEY COMES FROM

INDIVIDUALS



Individuals are the most consistent supporters of nonprofit organizations, and they have played an important role in the development of cultural institutions in the United States. *The Heritage Health Index* concluded that individual donors—including members and friends' groups—are the most likely source for external preservation funding. As competition for donor dollars increases, your institution must be creative in finding ways to forge personal connections.

Preservation of collections provides this opportunity. Cultivating individuals takes time, but it is an essential step in finding potential donors whose interests and ability to give match your programs and collections. Individual donors are often already involved with your institution—as members or visitors, for example. Nurturing those relationships is a worthy focus for board and staff members.

GRASSROOTS SUPPORT FOR LOCAL HERITAGE

Local history attracts local funding; foundations and individuals with community roots easily connect to the value of making community stories accessible.

The Oberlin Heritage Center in Oberlin, Ohio—with a limited budget, small staff, and dedicated group of volunteers and interns—used its Conservation Assessment Program (CAP) report, funded through the Institute of Museum and Library Services, to leverage private grassroots support for collections care.

The CAP recommendations helped the Heritage Center make a clear case for support. Initial funding to implement collections care recommendations came from the local Stocker Foundation. In a show of confidence in the Heritage Center, that funding was matched by a long-time community resident who had never supported the center before.

These resources enabled the purchase of conservation supplies and a laptop computer for collections cataloging. Donations

of materials and labor helped stretch the grant dollars. United Parcel Service (UPS) community service volunteers helped renovate storage space and rebuild old exhibit cases. More improvements included undercabinet storage platforms, acid-free textile storage boxes, and reorganized collections storage.



FOUNDATIONS

Private foundations are nongovernmental, nonprofit organizations that have principal funds or endowments and are managed by their own boards of trustees.

There are three types:

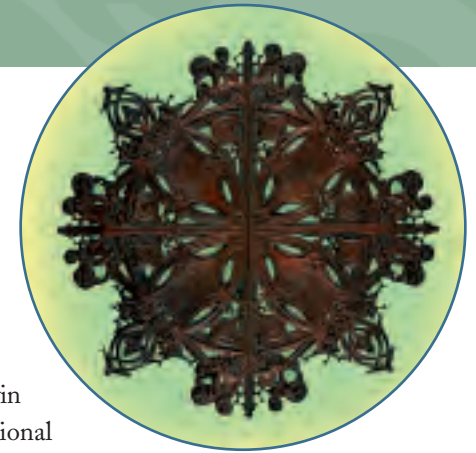
- independent or family foundations, which receive endowments from individuals or families;
- company-sponsored or corporate foundations, which receive funds from parent companies but are legally separate entities;
- operating foundations, which run their own programs and services and typically do not provide much grant support.

Public foundations receive funding from a variety of sources and must do so to retain their private charity status. They include community foundations, which pool the assets and contributions of many donors and usually support needs in their own communities or regions. The “Resources” section (page 18) provides information on how to locate all kinds of foundations.

Foundations generally like to provide seed money rather than continual funding. Collections care projects are often ideal for the many foundations that like to support projects with a clear beginning and end. Foundations also help in matching federal grants and campaign challenges. Don't limit yourself to applying to foundations with a stated interest in collections care. A local foundation with a commitment to your community may be a better prospect than a national foundation with a conservation program.

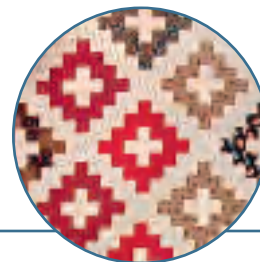
CORPORATIONS

Corporate contributions come either from a company-sponsored foundation or, more often, from a company's corporate marketing and/or giving program. Corporate fund raising requires crafting a win-win partnership, similar to a conventional business deal. Corporate gifts usually result from personal contact with a key individual involved with and committed to an institution, so it is crucial to identify and cultivate these people. Corporations also can provide support in the form of *pro bono* services, in-kind donations, or employee volunteer time.



GOVERNMENT

State and local governments often have funds available for preservation projects, and most state arts and humanities councils will also fund collections care programs. In addition, many states have enacted legislation that generates revenue for historic preservation. These funds provide for the care of state-owned historic sites and museums, but they may also be available to private nonprofit organizations. In response to the growth in cultural tourism, some states have created funds to help attract visitors in order to generate jobs and provide new revenue. At the federal level, funding for collections care programs is available from several agencies. For more information, see the “Resources” section on page 18.



GOVERNMENT FUNDING BOOSTS PRESERVATION PROJECTS

With a grant from the Utah Office of Museum Services, the **Heritage Museum of Layton** has begun implementing an archival storage improvement plan. The museum is purchasing new shelving systems and archival folders and boxes to replace unsuitable and acidic materials that house thousands of photographs depicting the history of the City of Layton and Davis County. The state grant requires a one-to-one match, which the museum met using in-kind donations of construction work and volunteer time to install shelves and rehouse the collection.

With a grant from the federal Save America's Treasures program, the **Idaho State Historical Society Library and Archives** preserved, cataloged, and made accessible an important collection of more than 3,700 maps and drawings that document the development of irrigation in early 20th-century Idaho. Grant funds were used to hire a full-time archivist and to purchase preservation supplies, including archival polyester, oversize archival file folders, and flat file storage cabinets.



FUND-RAISING PRINCIPLES

In the competitive world of nonprofit fund raising, the focus is shifting from making a **gift** to making an **investment**. Both individual donors and grant-making organizations provide support because they like to invest in worthy institutions or projects. They want their contribution to have an impact, and they expect it to be used wisely and effectively. Foundations in particular are interested in building the capacity of their grantees, and they look for results that show the institution is better equipped to fulfill its mission because of the foundation's grant. Individuals also want to make a difference with their contributions, and they often hope to become a part of the institution and be recognized for their involvement.

Fund-raising experts often refer to the “five eyes” of fund raising: **identify, investigate, inform, involve, and invite**.¹

- 1 **Identify** likely prospects—individuals, businesses, community groups, foundations, and others who have a relationship with your institution.
- 2 **Investigate** these prospects, learn more about them, and prioritize them according to how likely they are to give.
- 3 **Inform** prospective donors about the institution and the specific activities related to collections care.
- 4 **Involve** them in the institution by asking them to serve on the board or its committees, become a member, join a friends' group, or volunteer their time.
- 5 **Invite** them to make a financial contribution.

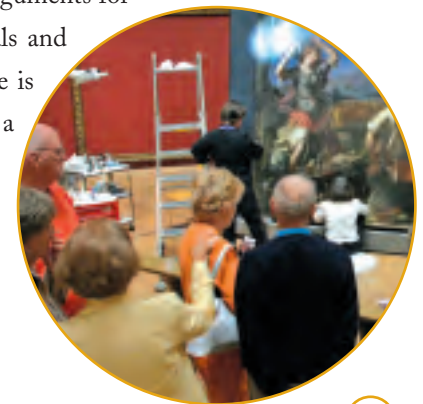
The purpose of these five steps is to build lasting relationships with people who can provide a reliable base of support for an institution they care about.

When it comes to preservation, you are inviting prospective donors to participate in a relatively behind-the-scenes but highly critical activity: stewardship of the collections. The focus of the relationship is increasing their understanding of these fascinating and important activities. Be sure to explain how the results of their gift will be visible to the public through your institution's exhibitions, publications, and Web site.

BASIC PRINCIPLES OF FUND RAISING FOR COLLECTIONS CARE

A MEMORABLE MESSAGE WINS COMMITMENT.

You must be prepared to give people a reason for investing in collections care. The pressing needs in your institution may be obvious to you, but they won't be apparent to prospective donors without a clear message that people remember and want to act on. Chip and Dan Heath, the authors of *Made to Stick: Why Some Ideas Survive and Others Die*, list six principles that make messages memorable: they are simple, unexpected, concrete, credible, and emotional, and they tell a story.² Developing a “sticky” message is a valuable exercise. You'll produce persuasive arguments for support; determine priorities and clarify the goals and focus of your projects; and confirm that each one is realistic, manageable, and potentially appealing to a donor or funder.



REMEMBER THAT PEOPLE GIVE TO STRENGTH, NOT WEAKNESS.

Emphasize all the ways your institution is equipped to take on the project or address the challenge. Your message can become a case statement to use when writing funding proposals, preparing a presentation to an individual donor, or reporting to your board or management. One way of looking at the case statement is as a compendium of answers to all the questions donors might ask about your program or project.

PEOPLE GIVE TO PEOPLE.

This is especially true when people are enthusiastic and passionate about their work. Fund raising is all about building relationships. Donor development involves nurturing the prospective donor's interest in the institution so he or she is moved to invest in its success. The idea is to match a donor's interests with the institution's collections opportunities. Begin by generating curiosity and enthusiasm with a tour of collection storage or conservation facilities, a public talk about a preservation project, or an informational brochure. Fund-raising responsibilities vary by institution. However, the collections care professional should be an integral part of the team—with the chief executive officer and board members—that communicates with and relates to potential donors.

SUPPORT IS NEVER AUTOMATIC, EVEN FOR A GOOD CAUSE.

Many worthy options compete for donors' charitable dollars. Do not assume that a project's intrinsic worth will guarantee a flow of money from individuals or funding agencies. You are dedicated to your profession and believe passionately in the value of preserving cultural treasures for future generations; you also know how complex and resource-intensive collections care and maintenance can be. Draw on your own enthusiasm for the project to excite others about giving. Don't give up if it takes more than one try: expanding horizons can take time.

FUND RAISING IS CYCLICAL AND CONTINUOUS.

Fund raising is an integrated, cyclical process, not a one-time task or a series of projects. Like marketing, fund raising is a progression of activities that should be a seamless part of all institutions—even those without development staff. The fund-raising effort doesn't begin with the request and end when the grant or contribution check arrives. You identify prospects, cultivate their interest, develop their relationship with your institution, ask for their support, acknowledge it, and nurture the relationship. Each individual donor or funding agency is different. Some may require a lengthy cultivation period, while others might make a decision more independently. Some have specific requirements, while others are open to negotiation.

IMPROVING PRESERVATION, ONE STEP AT A TIME

A slow and steady, incremental approach to fund raising for preservation has been effective for the **Valdez Museum and Historical Archive**, a community museum in Valdez, Alaska. By keeping projects small and achievable, the museum shows potential funders that it is making progress on improving collections care.

In the first step, the museum went through the Conservation Assessment Program and received

collections care recommendations from a conservator. Several years later, a Conservation Project Support grant from the Institute of Museum and Library Services enabled the museum to hire a conservator to stabilize four pieces of the Pinzon Bar ensemble—turn-of-the-century wooden artifacts from a saloon in Old Valdez that were damaged in the 1964 earthquake. This project had strong local interest and generated good publicity,

as well as contributions from individual donors. Grants from Alaska State Museums supported more initiatives: organizing storage space; purchasing a new computer and software; conducting a thorough inventory of the collection, including cataloging data entry; and implementing environmental controls for collections storage.



BE SURE TO ACKNOWLEDGE SUPPORT.

Although donors may not give solely because they want visibility and recognition, they certainly appreciate acknowledgment—at least one formal and heartfelt thank-you within a day or two after receiving the gift, and more extensive appreciation for larger gifts. Every future communication should mention the donor's history of giving. Newsletters, annual reports, catalogs, and Web sites are other places to thank donors. There are many other possibilities. Instead of quietly returning a conserved object to the gallery, draw attention to it. Schedule a celebratory event and thank the benefactor publicly. Display the object with information about the conservation treatment, along with before-treatment photos. Send out a press release. Publicize the conservation project in your member newsletter as you would a new acquisition.

FUND-RAISING STRATEGIES AND TIPS

DEVELOP A COMMUNICATIONS STRATEGY.

Collections care, preservation, and conservation generate compelling stories that institutions can use to their advantage. Tell these stories to different audiences through media events, public lectures, staff presentations to the institution's board, or talks to community groups. Make your stories memorable. Take dramatic "before" and "after" photos of treatments and storage solutions to illustrate the impact funding can have. A before-and-after presentation to board members showing what a difference conservation treatment or improvements to storage can make is almost guaranteed to capture their interest. Exhibitions about conservation are an excellent way to stimulate interest, target prospective donors, and recognize current ones. Web sites are good vehicles for education and information.

Communications tips

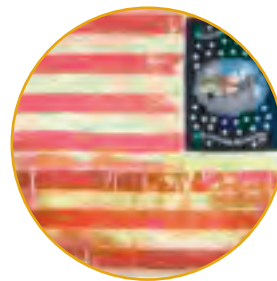
- Make staff available to community groups for talks about collections care.
- Prepare media fact sheets about success stories and collections needs.
- Feature images of collections care in different places—not only in annual reports, fund-raising brochures, grant proposals, and appeals to individual donors, but also in exhibitions, educational programs, publications, and on your Web site.

ENGAGE THE BOARD.

In partnership with the director, a nonprofit institution's board has responsibility for ensuring its financial health. Fund raising is a key responsibility for board members, so they should always be well informed about collections-related projects and opportunities. Board education materials and activities should regularly feature collections stewardship issues so board members can be knowledgeable and enthusiastic advocates for the institution's collections.

Board engagement tips

- Make sure a session on stewardship of the collections is part of orientation for new board members.
- Create a fact sheet or list of frequently asked questions especially for board members.
- As part of a board meeting, take board members on a "field trip" to see collections storage. Don't be afraid to show the problem spots.
- Feature collections care topics regularly in board meeting presentations and information packets. These sessions can help you recruit at least one board member as a conservation advocate.



LINK ACQUISITIONS AND COLLECTIONS CARE.

When acquiring an object—whether by gift, bequest, or purchase—consider the financial requirements of caring for it over time. Many institutions accept gifts without assessing these costs carefully and later find they have inadequate resources to meet them—a situation that can be considered a breach of fiduciary responsibility. You can turn this need into an opportunity for donors, who may not be aware of the complex issues surrounding collections care. Donors want their objects to receive proper care and be accessible to researchers and the public. If they understand what’s required and know that institutional resources are limited, they may be eager to contribute.

Acquisition tips

- Review your acquisitions policy and consider stipulating that all acquisitions must be accompanied by funding for their care.
- Estimate the long-term care and maintenance costs for every potential acquisition and consider those factors in the decision.
- Develop a fact sheet for prospective donors to the collection that outlines collection care priorities and costs.



COST-CONSCIOUS ACQUISITIONS

Vesterheim Norwegian-American Museum in Decorah, Iowa, invited members of the 99th Infantry Battalion and NORSO Group to contribute to a \$100,000 preservation endowment for the artifacts and archival material the group had given to the museum. The museum explained the situation this way: “Providing proper storage and cataloging of the extensive archival collection, including making it accessible to qualified researchers, will require a considerable effort and expense that goes beyond [the

museum’s] present fiscal ability. Professional care of these materials in perpetuity requires funds which [the museum] just does not have available.”

When the H. J. Heinz Company transferred ownership of its corporate collection to the **Historical Society of Western Pennsylvania in Pittsburgh**, the company gave the society \$321,000 to maintain and preserve the collection as well as create a permanent exhibit at the Senator John Heinz History Center.

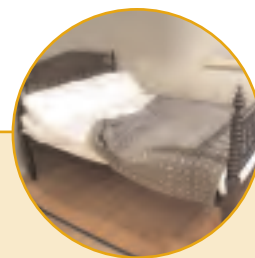
The University of North Carolina at Chapel Hill requires that manuscript donations to the library come with funds for processing. **The University of Tennessee Libraries in Knoxville** advises donors that when money is contributed for care, their collections will be processed and available to researchers faster than if university appropriations are required.

START AN ADOPT-AN-OBJECT PROGRAM.

These programs have wide appeal because they make it easy to contribute while raising the visibility of collections care activities. Donors can essentially shop for what they can afford and know that their contributions will make a real difference. In a typical adopt-an-object program, the institution chooses diverse projects with conservation price tags that appeal to donors with different budgets. Most programs offer the option of supporting the conservation of a particular work (complete or in part) or of contributing to the overall conservation budget (usually for a smaller donation). “Before” and “after” images are shown on the institution’s Web site to illustrate the impact of a gift. Donors are acknowledged in various ways—in the member newsletter, on the Web site, and on the object label in the gallery.

Adopt-an-object tips

- Be creative about choosing objects. Include visitor favorites along with lesser-known gems from the collection.
- Capture donors’ interest with information packets about the objects they choose. Add a description of the conservation treatment, with “before” and “after” photographs.
- Engage donors with regular follow-up reports on the conservation of the object and news about collections care in general. For example, a painting could be photographed and made into a puzzle, and a piece could be added to the puzzle each time a certain percentage of needed conservation funds has been received.



ADOPT-AN-ARTIFACT BENEFITS

The Chicago History Museum’s Adopt-an-Artifact program offers multiple levels of benefits for donors who contribute to the conservation of popular artifacts in the collection. Each donor receives a personalized packet, which includes a certificate, a photograph of the chosen item, and a description of its historical significance.

Incremental benefits include:

\$35–\$99—Name listed in annual report and on a plaque in the museum as a sponsor of the chosen item; one-year subscription to the museum newsletter.

\$100–\$249—The above benefits and periodic electronic follow-up reports with interesting facts about the chosen artifact, as well as reports on previous and ongoing conservation work.

\$250–\$499—The above benefits and family membership privileges.

\$500–\$999—The above benefits and listing as a VIP donor on a recognition plaque in the museum.

\$1,000 and above—The above benefits and benefits of involvement with the Historical Alliance, the museum’s upper-level donor group.

PRESERVING A LEGACY OF BOOKS

Like other major library systems, the **Washington University Libraries in St. Louis** have nearly 4 million books and other media that are vulnerable to deterioration through age and steady use. A creative fund-raising initiative called Legacy of Books invites donors to help address this dilemma by contributing to the libraries' preservation efforts.

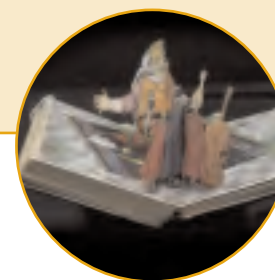
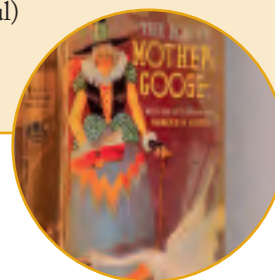
The program is promoted on the libraries' Web site and in a brochure mailed periodically to alumni, parents, and other library supporters. A tax-deductible gift of \$50 covers the cost of basic preservation for a typical library book or an item in

another format, and larger gifts cover multiple items or more costly treatments. Donors who give larger amounts may choose from a wish list of endangered materials that have been prioritized for conservation.

The wish list includes a photograph and brief description of each item, along with a treatment proposal and cost estimate prepared by a professional conservator. One item is a classic pop-up edition of Mother Goose from ca. 1933 that has "damaged covers, loose pages, and a number of tears, especially at the vulnerable (and delightful) pop-ups." The estimated cost

of conservation treatment: \$900. When an item is selected, the Web-based list is updated with an illustrated description of the treatment.

Washington University Libraries recognizes donors' gifts with a personalized bookplate and a descriptive note in the online catalog. Depending on the size of the gift, donors may receive library event mailings, circulation privileges, campus parking stickers, limited use of the university's athletic complex, and other benefits.



MAKE COLLECTIONS CARE PART OF A CAPITAL CAMPAIGN.

Many institutions make collections care an integral part of their capital campaigns. When raising money for buildings or endowments, it makes good sense to incorporate preservation. Capital giving involves major gifts that can be 10 to 20 times larger than annual gifts. During a major expansion, state-of-the-art research, collections storage, and conservation facilities can be part of the package. Sometimes collections needs can be a significant and appealing part of the case for support.

Capital campaign tips

- Make collections requirements an integral part of institutional planning so they are high on the agenda during capital campaign planning.
- Use a communications strategy that highlights collections needs.
- Provide naming opportunities that attract major donors.

ESTABLISH AN ENDOWMENT FOR COLLECTIONS CARE.

One way to ensure a stream of income is to establish an endowment. Endowment funds are invested to produce interest income for a specified purpose—in this case, preservation and conservation. Alone, a collections care endowment can be difficult to sell, but it can be incorporated in your capital campaigns and acquisition budgets. Staff positions can be endowed as well.

Endowment tips

- Earmark funds from an institutional endowment campaign for a preservation endowment.
- Be specific. Project how many objects can be saved each year, in perpetuity, with income from a certain level of endowment.
- Evaluate the possibility of endowed staff positions for collections care.

DEVELOP CREATIVE EARNED INCOME STRATEGIES.

Collections care, preservation, and conservation offer many mission-related entrepreneurial possibilities. Income from licensing programs and shops can be designated for general or specific conservation purposes. Programs, workshops, and publications on collections care themes generate earned income by meeting public demand for museum-quality information about preserving personal objects and family heirlooms.

Earned income tips

- Develop retail strategies that earn income, raise awareness, and meet consumer demand. For example, high-quality archival paper products and storage supplies are in demand by scrapbookers and family history enthusiasts.
- Capitalize on the intense public interest in preserving family history by offering income-producing workshops and programs for adults, family groups, and children.

- Earmark income from licensing agreements for collections care. Reproduction furniture, fabrics, and ceramics from a historic house museum can generate funds for the care of the originals in the collection.

INVEST IN EDUCATION AND AWARENESS.

Exhibitions, Web sites, and publications raise the visibility of preservation, generate public interest, and make information available about a lesser-known aspect of museum operations. Education and awareness are a big part of making your message “stick.” This strategy is working for many institutions; 42 percent of collecting institutions in the Heritage Health Index report that they have increased awareness by providing information about conservation. The Institute of Museum and Library Services will add up to \$10,000 to Conservation Project Support grants for education and public awareness activities.

Education and awareness tips

- Put conservation on view live in the galleries. Install a temporary lab so visitors can watch a conservator at work. Plan public programs and small-group tours to enhance visitors’ experiences. Consider a Web cam or blog so online visitors can also participate.
- Regularly feature preservation in exhibitions. Consider changing small-scale exhibitions in a permanent space—or even single display cases or signage in a visible location—so collections care is always in the public eye.
- Organize regular behind-the-scenes opportunities for members, educators, students, and the public. Don’t forget public officials; invite your county commissioners, state legislators, and city council members in for tours.
- Nurture a relationship with a well-informed local journalist who might be interested in writing features about conservation.

EXHIBITING CONSERVATION

When conservation goes on view, the public can learn about what's involved and gain a better appreciation of what collecting institutions do.

The gallery was the laboratory in an eight-week program at the **Minneapolis Institute of Arts**. Conservators engaged and educated museum visitors about the treatment decisions and process, broadcasting their progress with a live Web cam and daily diary entries on the museum's Web site.

The *Collections and Conservation* exhibit at the **Buffalo (New York) Museum of Science**—which

has a partnership with the **Buffalo State College Art Conservation Department**—highlights scientific techniques as well as conservation research to explain to visitors what it takes to protect and display the museum's collection. Visitors see photographs of work in progress along with future conservation projects.

The conservation department at the **Harry Ransom Humanities Research Center, University of Texas at Austin**, celebrated its 25th anniversary with an exhibition of notable treatments and projects. Among the before-and-after examples were James

Joyce's final page proofs of *Ulysses* (1922), the publisher's paste-up of the first American edition of William Butler Yeats' *The Winding Stair* (1927), and a photograph album belonging to Lewis Carroll.

Georgia O'Keeffe: Color and Conservation, a traveling exhibition organized by the **Mississippi Museum of Art in Jackson**, explored the artist's interest in the conservation issues surrounding her paintings and described her active working relationship with pioneering paintings conservator Caroline Keck.



BEHIND THE SCENES, VISITORS LEARN ABOUT COLLECTIONS CARE

Public awareness is the starting point for individual support. When visitors have the chance to go behind the scenes, they learn what it takes to care for collections.

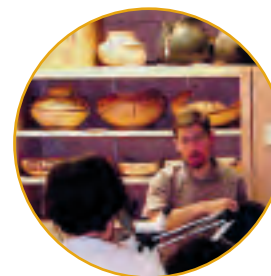
The University of Nebraska State Museum in Lincoln invited the community to a behind-the-scenes tour of the research collections, hosted by Friends of the University of Nebraska State Museum and the research staff. Many of the 200 people who came were excited to see collections that are not on public view.

At the **Arizona State Museum in Tucson**, visitors can choose from a menu of behind-the-scenes tours. Two of the collections-related itineraries include a visit to a pottery storeroom and an overview of the museum's collections philosophy and care, storage, and use practices.

Behind-the-scenes tours of the collections at the **Great Lakes Quilt Center at Michigan State University Museum in East Lansing** offer a look at state-of-the-art rolled storage systems, a chance to see quilts on examination tables, and a mini-lesson on how to care for old textiles.

Members' Behind-the-Scenes Night is one of the most popular membership benefits at the **Burke Museum of Natural History and Culture in Seattle**. This annual event invites members to tour the collection storage areas and talk with curators.

An education program for middle-school and high-school students at **Wilton House Museum in Richmond, Virginia**, focuses on conservation and maintenance in a historic house museum.



INVITE IN-KIND DONATIONS.

Support need not always come in dollars. Donations of equipment, supplies, products, and services can help your collections care program. Many institutions use trained volunteers to work with staff on collections care activities. For a corporate contributor, in-kind donations provide product visibility, but consider carefully the balance between altruism and commercialization. These donations can also be the beginning of a relationship that will eventually bring cash contributions.

In-kind donation tips

- Maintain a wish list of necessary supplies businesses may donate.
- During behind-the-scenes events, let people know about in-kind donation possibilities.
- Create volunteer positions that support collections preservation and conservation; provide training, evaluation, and recognition for these volunteers.

HOLD SPECIAL EVENTS.

Special events provide an audience of individuals who have already demonstrated an interest in your institution and a willingness to support it. Volunteers are often the most effective organizers. A conservator who has helped care for your collections can be a persuasive speaker.

Special event tips

- Dedicate your institution's annual gala fund-raising benefit to the cause of preservation. Highlight conservation work in progress, and make information available in the event program. Designate proceeds to the conservation budget or endowment fund.
- Organize a family-oriented event. Capitalize on the educational opportunity and design activities that teach the next generation about the importance of collections care. Use the event to launch an adopt-an-object program.
- Host a consultation day, a diagnostic conservation "clinic" to which the public can bring in personal treasures for condition assessment from local conservators. The conservators may be willing to donate their time, since this is an opportunity to market their services to prospective clients.



AUCTIONING OFF CONSERVATION

A creative funding solution enabled the **Worcester Art Museum in Worcester, Massachusetts**, to provide comprehensive conservation treatment for its Paul Revere silver collection, one of the largest in the world. The conservation of the silver was put up for bid at the museum's gala auction, and many donors chose to

support the preservation of this national treasure. The collection had grown over the years, most recently with a gift of 56 pieces by UnumProvident Corporation, whose vice president was on hand for the auction. As the last auction item of the evening, the project stimulated active bidding. Slides of objects

in the collection showed guests how urgent the need was. Within a few minutes, the museum raised \$7,500—50 percent of the total treatment cost.

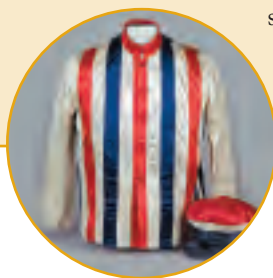
PERSONAL CONNECTIONS LEAD TO SUPPORT

Consider all angles when looking for potential donors. Think about who might have a vested interest in the care of a collection or object. Descendants of a collection's donor, members of a professional organization, or collectors can all be good prospects.

The Robert F. Wagner Labor Archives, a joint project of New York University and the New York City Central Labor Council, receives support from the local unions whose records it holds.

The Harness Racing Museum in Goshen, New York, has the nation's most significant collection of harness drivers' silks—more than 300

caps and jackets dating from the 1890s to the present. Funding for conservation of these fragile artifacts frequently comes from family, friends, and admirers of famous drivers. Some donors sponsor the treatment of a particular driver's silks, while others give to the Carol Fleming Messenger Fund for the Restoration of Drivers' Colors, established by the daughter, niece, and granddaughter of renowned drivers.

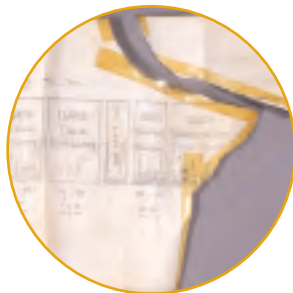


TARGET SPECIAL APPEALS TO INDIVIDUAL DONORS.

Friends' groups and special-interest organizations can be assets to a collections care fund-raising effort. Friends' groups—membership organizations established by the institution—help expand private support, increase public visibility, and establish a reliable source of long-term support. Some museums and libraries have created high-level membership groups with annual giving earmarked for conservation. Members enjoy special benefits while committing to substantial annual contributions. Organizations, guilds, and professional societies that relate to the institution's discipline are another source of expertise, collaboration, and financial support.

Special appeals tips

- Seek relationships with groups that have a special interest in some aspect of your institution's collection—a quilter's guild, a model airplane club, or a book collectors' organization, for example.
- Build collectors' awareness of collections care and maintenance to encourage empathy for fund-raising appeals. Most likely, they are sensitive to collections-related issues and eager for more information.
- Take a prospective donor to tour a regional conservation center or an independent conservator's studio.



USE ONLINE STRATEGIES.

A visible online presence is a critical fund-raising tool. Your institution's Web site can be a useful information resource about collections care—a virtual guide to the collections, the stories behind them, the people who work with them, and the demands of collections stewardship. Creating a content-rich Web site is a labor-intensive process, but even a relatively simple site is an inviting gateway to involvement with the institution. Every museum and library Web site should make it easy for virtual visitors to join, volunteer, and make various types of donations online.

Web site tips

- Show “before” and “after” images of objects that have undergone conservation treatment.
- Feature case studies of conservation in action.
- Profile a special collection and describe its unique care and maintenance needs.
- Create links to donor opportunities.

GET STARTED TODAY

SPREADING THE MESSAGE ABOUT COLLECTIONS CARE BEGINS WITH YOU.

You know best how central collections are to your institution's mission, and you observe or participate in collections care every day.

Collections care issues are starting to move out of the conservation laboratory and storage areas into the public eye.

Every museum or library that has engaged visitors, students, board members, and prospective donors in these issues will tell you that the interest and enthusiasm has been impressive.

It is time to capitalize on collections care and build on the personal connections people feel with the amazing objects in your collections. When you inform the public—from the general visitor to the prospective donor—about the processes of maintaining, preserving, and conserving collections, you invite them to invest in stewardship of the past, present, and future.

RESOURCES

THESE ORGANIZATIONS AND ONLINE RESOURCES OFFER INFORMATION AND TOOLS TO SUPPORT FUND RAISING FOR COLLECTIONS CARE.

American Association for State and Local History

www.aaslh.org

A national professional organization that serves and supports professionals and volunteers working in libraries, archives, historical societies, museums, historic sites, parks, and historic preservation and academic institutions. Programs and services include technical resources, books and periodicals, and professional development seminars and workshops. 1717 Church Street, Nashville, TN 37203, 615-320-3203

American Association of Museums

www.aam-us.org

A national professional organization that represents all types of museums and the professionals and nonpaid staff who work in them. Programs and services include museum accreditation, the Museum Assessment Program, an online information center, professional development seminars and workshops, books, the bimonthly magazine *Museum News*, the electronic newsletter *Aviso*, and an annual meeting. 1575 Eye Street, NW, Suite 400, Washington, DC 20005, 202-289-1818

American Institute for Conservation of Historic and Artistic Works

aic-faic.org

The national organization of conservation professionals, which promotes research and publications, provides educational opportunities, and fosters the exchange of knowledge. The Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) offers educational programs, grants to conservators, a referral system for professional conservation services, and an online calendar of conservation grant and fellowship deadlines.

1717 K Street, NW, Suite 200, Washington, DC 20036, 202-452-9545

American Library Association

www.ala.org

A national professional organization of public and private libraries. Two divisions—Association for Library Collections and Technical Services (Preservation and Reformatting Section) and Library Administration and Management Association—provide information about preservation and fund raising.

50 East Huron Street, Chicago, IL 60611, 800-545-2433

Association for Preservation Technology International

www.apti.org

A cross-disciplinary professional organization that promotes the best technology for conserving historic structures and their settings. Regular publications include a technical journal, *Bulletin*, and an electronic newsletter, *Communiqué*. APTI also offers training and educational activities on technical topics.

3085 Stevenson Drive, Suite 200, Springfield, IL 62703, 217-529-9039

Association of Fundraising Professionals

www.afpnet.org

A national organization for professionals who are responsible for generating support for nonprofit organizations. It has 185 chapters throughout the world. AFP publishes a bimonthly magazine and a book series, provides educational programs about fund raising, encourages research, and maintains a resource center (800-688-FIND). The Ready Reference Series features basic information on a variety of fund-raising topics.

4300 Wilson Boulevard, Suite 300, Arlington, VA 22203, 703-684-0410

Association of Research Libraries

www.arl.org

A nonprofit organization of 123 research libraries at comprehensive, research-extensive institutions in the United States and Canada. ARL publishes occasional papers on topical issues as well as *ARL: A Bimonthly Report of Research Library Issues and Actions*.

21 Dupont Circle, NW, Suite 800, Washington, DC 20036, 202-296-2296

Business Committee for the Arts

www.bcainc.org

A national nonprofit organization that encourages support of the arts by providing businesses with resources to make effective alliances with arts organizations. BCA offers a consultation service for businesses, publications, and conferences and workshops.

29-27 Queens Plaza North, 4th Floor, Long Island City, NY 11101, 718-482-9900

Chronicle of Philanthropy

www.philanthropy.com

A biweekly newspaper (print and online) for charity leaders, fund raisers, grant makers, and others involved in nonprofits.

1255 23rd Street, NW, Suite 700, Washington, DC 20037, 202-466-1200

Council on Library and Information Resources

www.clir.org

A national nonprofit organization that helps libraries, archives, and universities develop collaborative strategies for collection management, preservation, and access. CLIR provides technical information and education and advocates new approaches to digital and nondigital information management.

1755 Massachusetts Avenue, NW, Suite 500, Washington, DC 20036, 202-939-4750

Conservation OnLine (CoOL)

palimpsest.stanford.edu

An online library of conservation information for libraries, archives, and museums, maintained by the Preservation Department of Stanford University Libraries.

Foundation Center

www.foundationcenter.org

A national clearinghouse of tools and information for nonprofits and grant makers, including *The Foundation Directory Online* and *Corporate Giving Online*. The Foundation Center has extensive online resources (free and subscription), such as a database on U.S. grant makers and their grants; research studies; the weekly *Philanthropy News Digest*; PubHub, a searchable repository of annotated links to reports and issue briefs; and *Catalog of Nonprofit Literature*, a searchable database of the literature of philanthropy. The center also offers research, education, and training programs, including online tutorials. Library services are provided at five regional centers (New York, Atlanta, Cleveland, San Francisco, and Washington, DC), and through a national network of more than 300 cooperating collections.

79 Fifth Avenue, New York, NY 10003, 800-424-9836

Grantsmanship Center

www.tgci.com

Training programs and information on fund raising and current issues of interest to the nonprofit field. The center maintains GrantDomain, subscription-only databases on government, foundation, and corporate funding sources.

1125 West Sixth Street, 5th Floor, P.O. Box 17220, Los Angeles, CA 90017, 213-482-9860

Heritage Preservation

www.heritagepreservation.org

The nation's leading advocate for preservation and conservation activities. Among its efforts are the Conservation Assessment Program, the Heritage Emergency National Task Force, the Heritage Health Index, Rescue Public Murals, Save Outdoor Sculpture!, and publications on collections care, disaster preparedness and response, and sculpture and monument care. Fund-raising resources include *A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections*, which provides compelling statistics on preservation.

1012 14th Street, NW, Suite 1200, Washington, DC 20005, 202-233-0800

National Trust for Historic Preservation

www.nthp.org

A national nonprofit membership organization dedicated to saving historic places and revitalizing America's communities. Resources include the bimonthly magazine *Preservation* and the online information service *Forum Online*.

1785 Massachusetts Avenue, NW, Washington, DC 20036, 800-944-6847

onPhilanthropy

www.onphilanthropy.com

A free online resource that features articles, news briefs, and five newsletters and blog feeds on fund raising and philanthropy. Published by Changing Our World, Inc.

Philanthropy Journal

philanthropyjournal.org

Nonprofit news and resources, including the Nonprofit Learning Channel, which features fund-raising research, strategies, and tips. Published by the A. J. Fletcher Foundation.

Regional Alliance for Preservation

www.rap-arcc.org

A national network of nonprofit organizations with expertise in the field of conservation and preservation. Through coordinated outreach activities, educational programs, and publications, RAP organizations foster awareness about preserving our cultural heritage. RAP members present training programs, provide conservation and preservation services, create publications to assist institutions in caring for their collections, and provide free technical advice to collecting institutions across the country.

Society of American Archivists

www.archivists.org

A national professional organization that provides leadership on archival issues while promoting archival education programs, building coalitions, increasing public awareness of the value of archives, and advancing identification, preservation, and use of electronic records. The society offers education programs and publishes books, a semi-annual journal, and a bimonthly newsletter.

527 South Wells Street, 5th Floor, Chicago, IL 60607, 312-922-0140

FEDERAL GRANTS

The following federal agencies provide significant support for collections care programs. Additional funding may be available through other agencies.

Institute of Museum and Library Services

www.ims.gov

The Institute of Museum and Library Services is the primary source of federal support for the nation's 122,000 libraries and 17,500 museums. The Institute works at the national level and in coordination with state and local organizations to sustain heritage, culture, and knowledge; enhance learning and innovation; and support professional development. The agency promotes a comprehensive approach to conservation and supports a wide range of activities, including surveys, assessments, treatments, improvements to environmental conditions, research, and training. The Institute supports two programs dedicated to conservation: Conservation Project Support and Heritage Preservation's Conservation Assessment Program. In addition, elements of collections care can be supported through every grant category.

1800 M Street, NW, 9th Floor, Washington, DC 20036, 202-653-IMLS

National Endowment for the Arts

www.arts.gov

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation's largest annual funder of

the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases. Grants for conservation and preservation can be made through any of the disciplinary programs but are most likely to be found in Museums, Visual Arts, and Design. 1100 Pennsylvania Avenue, NW, Washington, DC 20506, 202-682-5400

National Endowment for the Humanities

www.neh.gov

The National Endowment for the Humanities is an independent federal agency created in 1965. Dedicated to supporting research, education, preservation, and public programs in the humanities, it is the largest funder of humanities programs in the United States. Grants for collections care projects are available through its Division of Preservation and Access. The Office of Challenge Grants and the Digital Humanities Initiative also make awards related to preservation.

1100 Pennsylvania Avenue, NW, Washington, DC 20506, 800-NEH-1121

Save America's Treasures

www.pcah.gov/treasures.html

The National Park Service and the President's Committee on the Arts and the Humanities oversee the Save America's Treasures program in partnership with the National Endowment for the Arts, and the National Endowment for the Humanities, and the Institute of Museum and Library Services. Save America's Treasures competitive awards preserve the nation's most significant endangered intellectual and cultural artifacts, historic structures, and historic sites. Applications can be downloaded at the NPS Web site www.cr.nps.gov/hps/treasures/index.htm.

CREDITS

¹ Wayne E. Groner, *"The Five Eyes of Fundraising,"*

E-Philanthropy and Technology Review, September 11, 2002, Charity Channel, <http://charitychannel.com/publish/templates/> (accessed April 25, 2007).

² Heath, Chip and Dan Heath,

Made to Stick: Why Some Ideas Survive and Others Die (Random House, 2007).

IMAGE CREDITS:

Cover

- John Smibert, *A Member of the Livingston Family*, ca. 1740, oil on canvas, 42 x 30 in. (106.7 x 76.2 cm), Gift of the Amirkhan children in memory of their mother, Babette Keeler Amirkhan, Educator and Livingston Family Descendant. Courtesy of the Smithsonian American Art Museum, photo by Susan Edwards.
- © The Minneapolis Institute of Arts.
- © San Diego Natural History Museum. Photo by D. Willett.
- Courtesy Michael Ciesielski Photography and Johns Hopkins University.

Inside Front Cover

- Courtesy of the Chicago History Museum.

Page 2

- Courtesy Harry Ransom Humanities Research Center at the University of Texas at Austin.
- Courtesy of the Oberlin Heritage Center. (3)

Page 3

- Courtesy of the Chicago History Museum.
- Courtesy International Quilt Study Center, University of Nebraska-Lincoln, 1997.007.0927.
- © Jack Buxbaum, Winterthur/University of Delaware Program in Art Conservation.
- © Textile Conservation Center.

Page 4

- Courtesy Idaho State Historical Society Library and Archives. (5)

Page 5

- © The Minneapolis Institute of Arts.

Page 7

- Courtesy Valdez Museum and Historical Archive. (3)

Page 8

- Courtesy National Park Service, Museum Management Program and Grant-Kohrs Ranch National Historic Site, Plate, GRKO 3534, www.cr.nps.gov/museum/exhibits/grko/exb/FoodFreeTime/RanchHouse/grko3534_3488_3556_3527_din.html.
- Courtesy The Connecticut Historical Society Museum.
- Courtesy The Susan B. Anthony House.
- Courtesy Maryland State Law Library. © Conservation Center for Art and Historic Artifacts.

Page 9

- Courtesy Vesterheim Norwegian-American Museum, Decorah, Iowa.
- Courtesy Senator John Heinz History Center.
- Courtesy Marion County Historical Society Museum. Photo © Tom Little Photography and Imaging.

Page 10

- Courtesy of the Chicago History Museum. (3)

Page 11

- © Washington University Libraries. (3)

Page 13

- Courtesy of the Art Conservation Department, Buffalo State College, and Buffalo Museum of Science.
- Courtesy Harry Ransom Humanities Research Center at the University of Texas at Austin. Photo by Eric Beggs. (2)

Page 14

- Courtesy Arizona State Museum. (2)
- Courtesy of Michigan State University Museum. (2)
- Courtesy of Burke Museum. Photos by Jack Storms. (2)

Page 15

- Courtesy Worcester Art Museum. Photo by Paula Artal-Isbrand.

Page 16

- Courtesy Harness Racing Museum. (3)

Page 17

- © The Minneapolis Institute of Arts.
- Courtesy Harry Ransom Humanities Research Center at the University of Texas at Austin. Photo by Eric Beggs. (3)
- Courtesy Valdez Museum and Historical Archive.
- Courtesy National Park Service, Museum Management Program and Saint-Gaudens National Historic Site, Sculpture, SAGA 897, www.cr.nps.gov/museum/treasures/html/S/diana.htm.

Inside Back Cover

- Courtesy New York State Office of Parks, Recreation, and Historic Preservation.
- Courtesy District of Columbia Police Museum. © Heritage Preservation.
- Courtesy Harry Ransom Humanities Research Center at the University of Texas at Austin. Photo by Eric Beggs.

Heritage Preservation receives funding from the National Park Service, Department of the Interior. However, the contents and opinions contained in this publication do not necessarily reflect the views or policies of the Department of the Interior.

ACKNOWLEDGEMENTS:

Heritage Preservation is grateful for Ellen Hirzy's assistance in updating and revising this publication, which was originally published in 1998.

Graphic Design by Lynne Elizabeth Heiser
in2it Creative, Washington, DC

ABOUT HERITAGE PRESERVATION

Heritage Preservation is a nonprofit organization dedicated to preserving our nation's heritage. Since its founding in 1973, its members have included libraries, museums, archives, historic preservation organizations, historical societies, conservation organizations, and other professional groups concerned with saving the past for the future. Programs include the Conservation Assessment Program, the Heritage Emergency National Task Force, the Heritage Health Index,

Rescue Public Murals, and Save Outdoor Sculpture! Publications such as the *Field Guide to Emergency Response* and *Caring for Your Family Treasures* provide expert conservation advice for institutions and the public.

For information, write **Heritage Preservation at 1012 14th Street, NW, Suite 1200, Washington, DC 20005**, call 202-233-0800, or visit www.heritagepreservation.org.

ABOUT THE INSTITUTE OF MUSEUM AND LIBRARY SERVICES

The Institute of Museum and Library Services is the primary source of federal support for the nation's 122,000 libraries and 17,500 museums. The Institute's mission is to create strong libraries and museums that connect people to information and ideas. The Institute works at the national level and in coordination with state and local organizations to sustain heritage, culture, and knowledge; enhance learning and innovation; and support professional development.

Over the last two decades, the Institute has made more than 5,800 grants for conservation totaling \$80,600,000 through its Conservation Project Support grants and Conservation Assessment Program. Support for projects related to conservation has also been awarded through other IMLS programs.

In November 2006, IMLS Director Anne-Imelda Radice announced *Connecting to Collections: A Call to Action*, a multi-faceted initiative to raise public awareness of the importance of collections care, underscoring the fact that our nation's collections are at risk and without them an essential part of the American story will be lost. The Institute is pleased to support this publication as part of this initiative.

For more information, including grant applications, contact the **Institute of Museum and Library Services at 1800 M Street, NW, 9th Floor, Washington, DC 20036**, 202-653-IMLS, or www.imls.gov.



Heritage Preservation

The National Institute for Conservation

1012 14th Street, NW, Suite 1200,
Washington, DC 20005
T. 202.233.0800 F. 202.233.0807
www.heritagepreservation.org



INSTITUTE of
Museum and Library
SERVICES

