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Riding the Wave: How the Philanthropic Revolution will Impact Museums in the United States and Canada

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Riding the Wave:
How the Philanthropic Revolution Will Impact Museums in the United States and Canada
<u>Keywords:</u> Museum Studies; Development; Legacy Donors; Intergenerational Giving; New Philanthropists; Fundraising

by
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Capstone project submitted in partial fulfillment of the requirements for the Degree of
Master of Arts in Museum Studies

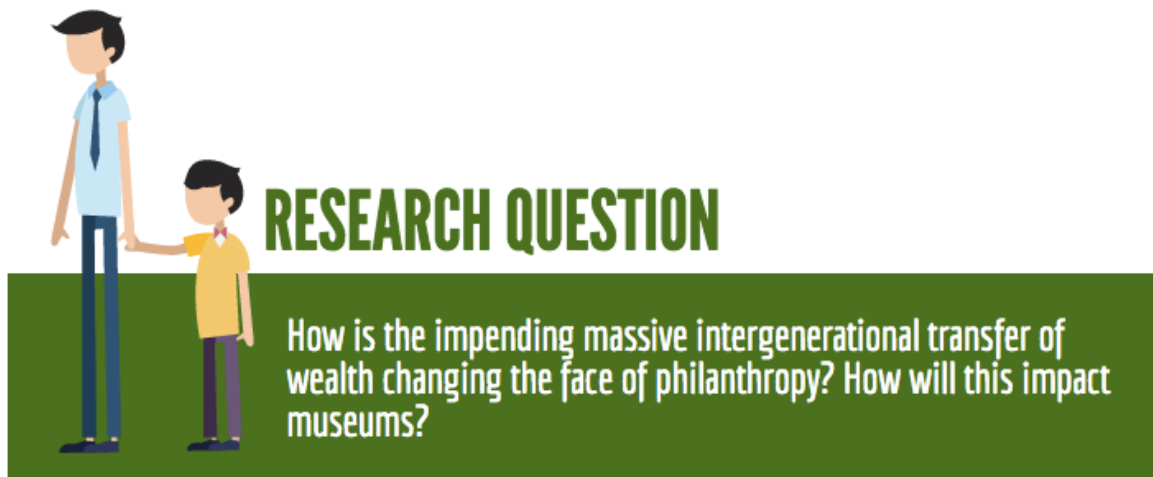Department of Art & Architecture
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ABSTRACT

This capstone project explores the history of philanthropy from 1970 to the present, and presents a strategy for museums to leverage contemporary trends in nonprofit giving. The methods proposed in this project are specifically targeted at engaging new community leaders and the family members of legacy donors. I have researched and created an updated job description and hiring plan for a Transformational Gift Officer. This person would be responsible for identifying, cultivating, and stewarding the donor portfolio outlined in this project. The individual who will be successful in this role will be able to move past institutional silos and collaboratively implement the solutions proposed in this project will be the ones most able to amplify their mission impact and secure the funding from contemporary philanthropists.

RESEARCH QUESTION

How is the impending massive intergenerational transfer of wealth changing the face of philanthropy? How will this impact museums?

KEY WORDS: Museum Studies; Development; Legacy Donors; Intergenerational Giving; New Philanthropists; Fundraising

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I must express my profound gratitude to my friends, family, and cohort. Thank you to my classmates for their consistent encouragement. Thank you to Ali Bayne, and other dedicated friends who helped me work through the worst iterations of this project. Finally, thank you to my sister, parents, and grandparents, without whose support I would not have considered a career in Museum Studies.

INTRODUCTION

Problem My Proposal Addresses

As philanthropy moves into an era dominated by longer development cycles and a demand for different donor-institution relationships, how will museums adapt?

The philanthropic bedrock on which museums financial security is built is beginning to shift. With the retreat in public sector funding, museums across the United States and Canada are developing ways to sustain themselves financially with little or no government support. Emmett Carson, the Silicon Valley Community Foundation's chief executive views this shift as an opportunity for philanthropists to make a lasting impact on causes they are passionate about (Stanley, 2015). He, and other fundraising experts, views the current economy as a chance to disrupt and modernize processes he considers as prehistoric. This change he envisions is not the end of the Rockefeller legacy, where powerful a small collection of powerful families control the organization's purse strings, but an extension; one marked by a democratization of the philanthropic mindset. In this new philanthropic landscape, Carson envisions a collection of donors who fell empowered by and integrated in the causes to which they are contributing.

In the face of changing donor psychology and waning government support, this capstone argues that museums must modernize their development practices to attract and sustain those donors who will contribute to their current work as well as their potential legacy. In order to remain both solvent and impactful, development offices throughout Canada and the United States need to find a way to

communicate their institution's worth and significance. By examining how and why donors have begun giving their money differently in recent years, I have determined how museums in the United States and Canada can leverage this information into sustained, transformational donor relationships. The Transformational Gift Officer position I propose in this project will extend the best practices of nonprofit fundraising. This position brings museum fundraising in a direction that aligns with the sensibilities of contemporary donors.

This project begins by examining the history and contemporary landscape of philanthropy in Canada and the United States. By first identifying who holds the wealth in contemporary society, and how they decide to give it away, this first section illuminates the need for a pivot in development practices. The project then moves to a detailed description of the Transformational Gift Officer position I have presented as a solution to the changes to philanthropy. This section includes a hypothetical timeline for execution and a tentative budget for both the hiring process and strategy implementation. Finally I conclude by exploring different evaluation methods and presenting sample materials that could be used in the hiring and initial strategic planning of the project.

This project has been intentionally designed to be adapted to museums of varying disciplines and capacities. As a result, this capstone focuses on providing a tool kit for development officers to effectively adapt their skills to a new donor portfolio. My hope is that this capstone project will give readers an understanding of new trends in philanthropy, how museums can capitalize on the munificence of the donor demographic this project describes, and how best to adapt the institution's current strengths to the norms of twenty-first century philanthropy.

RIDING THE WAVE

How the Philanthropic Revolution
will Impact Museums

LITERATURE REVIEW

MUSEUM STUDIES MASTER'S CAPSTONE PROJECT
THE UNIVERSITY OF SAN FRANCISCO

By Sarah Mackey
October 4, 2016

INTRODUCTION

In the next decade, between $40 and $130 trillion USD[1] in assets will be transferred from older to younger generations. A minimum of $6 trillion USD of that will be transferred to charity (Brill, Winer, 2005;) Cobb, 2002) Museums must be prepared for the shift in development practice this wealth transfer will necessitate. In this chapter I examine the period between 1970 through to the present in the United States and Canada, I endeavor to paint a picture of what is being called "new philanthropy" and how the wealth transfer between generations will impact museums in both nations.

THE OLD GUARD

Like any industry, philanthropy is responsive to the economic environment, as well as a multiplicity of social factors. Scholars have identified three waves of philanthropy. Large foundations, typically founded by wealthy British or American families such as the Carnegies or Rockefellers, define first-wave philanthropy. Second-wave philanthropy was born out of a post-World War I context that birthed the United Nations and large non-governmental organizations such as the Red Cross and the United Nation's International Children's Emergency Fund (UNICEF) (Saunders, 2012). Bureaucratic processes and single-source funds characterize both first- and second-wave philanthropy (Saunders, 2012; Fabrikant, 1998). Effectively, "a generation ago, charitable giving was almost entirely middle-aged, middle-class and Western [in fact, mostly American – of the $52 billion donated each year, about $5 billion comes from the States]" (Saunders, 2012). The field is now entering its third wave. Scholars anticipate this will be characterized by

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[1] U.S. Dollars
[2] Canadian dollars
[3] Defined in Appendix C
[4] Defined in Appendix C
[5] Defined in Appendix C
[6] Defined in Appendix C
[7] Defined in Appendix C
[8] Defined in Appendix C

a move towards venture capitalist-style private charities that emphasize nimble processes and prioritize measureable results.

In surveying the new realities of fundraising it is useful to consider where nonprofits have traditionally looked for support. Customarily, nonprofits have looked to four separate but related sourced for funding: the various braches of government; foundations; corporations; and private individuals. In the 1980s, government funding for nonprofit organizations in the United States was curtailed. The governments of Canada, Western Europe, Asia, and Australia are just beginning to withdraw from the funding of their national nonprofits (Kay Sprinkel & Wendroff, 2001). As it stands, 43 per cent of revenue for Canadian charities comes from various branches of government (Globe & Mail, 2012; Saunders, 2012). A reliance on government funding in Canada has created a distinct institutional culture. Historically, museums have relied on the government's perception of their implicit value to secure funds (Turcotte, 2012). Essentially, museums operated according to their own axiological and normative value, which assumed the substantive end of heritage preservation. They were removed

The Traditional Donor Profile

- Median age is 72.5.

- Male.

- Middle-class and Western.

- Donors from the United States make up 2/3 of the world's charitable givers.

-Those likely to give the largest donations are senior citizens (over the age of 65), university graduates, people in higher-income households, and those who have completed 60 or more hours of volunteer work a year.

- Traditional donors are likely to give to large nonprofits because the institution conveys a sense of implicit good. May have little or no idea of the actual work of this nonprofit.

Sourced from: Kay Sprinkel & Wendroff, 2001; Galley & Hedding, 2016

from the need to quantify their actual societal benefit (Kay Sprinkel & Wendroff, 2001; Townley, 2002; Turcotte, 2012). There was little expectation on the part of donors to see quantitative evidence that a donation has contributed to some predefined measure of success. This narrative of implicit good was
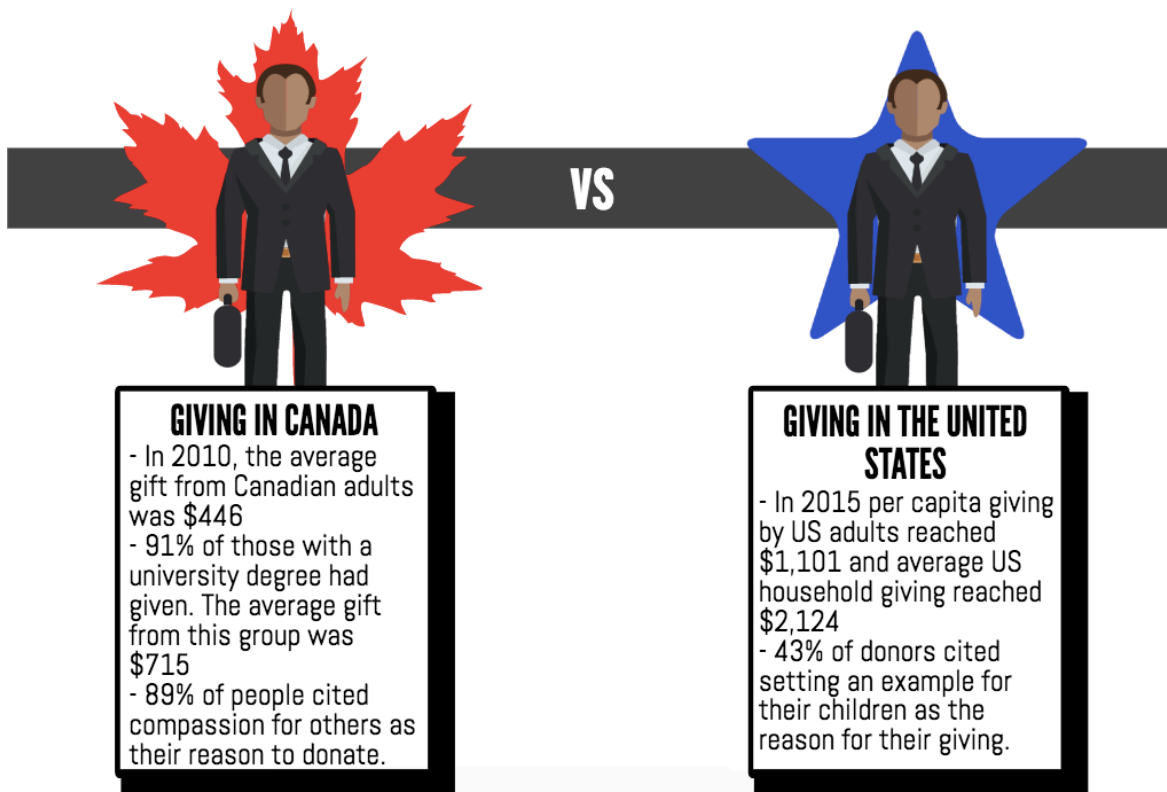
shaken by a series of scandals and the 2008 financial crisis. Contemporary museums are now operating in an environment in which public funds are less readily available and individual donors are increasingly risk adverse.

Fundraising professionals have long perfected the process of identification, qualification, and cultivation of key individuals (Kay-Williams, 2000). This method views the donor as one piece of a transaction (Kay Sprinkel & Wendroff, 2001). This cookie cutter approach to development has led to a

GIVING IN CANADA
- In 2010, the average gift from Canadian adults was $446
- 91% of those with a university degree had given. The average gift from this group was $715
- 89% of people cited compassion for others as their reason to donate.

GIVING IN THE UNITED STATES
- In 2015 per capita giving by US adults reached $1,101 and average US household giving reached $2,124
- 43% of donors cited setting an example for their children as the reason for their giving.

Sourced from: Saunders, 2012; National Center for Philanthropy, 2015; Galley & Hedding 2016

donor profile that is remarkably similar across the philanthropic field, despite vast differences amongst individual organizational priorities. In 2013 the median age of donors was 72.5, most were men, and personal fulfillment was consistently cited as a reason behind charitable giving (Donovan, Gose & di Mento, 2014; Galley & Hedding, 2016). In Canada, donations tend to increase in amount and frequency proportionally with donor's age (Turcotte, 2012). Traditional donors have the propensity to give back to

the community from which they are from or currently living (Turcotte, 2012; Borris, de Vita & Gaday, 2015; Daniels, 2015).

Due to the differences in government funding, it logically follows that individual donor behaviour changes significantly when one examines giving trends in the United States and Canada. In 2013, 82% of Canadians over 15 (just over 24 million people) reported giving to a nonprofit (Turcotte, 2015). Even with this impressive statistic, the average donation is $665 less than their counterparts in the United States. In Canada, the culture of individual giving is not emphasized as emphatically as in the United States where the expectation of government intervention is not as ingrained. As such, experts are fearful that the Great Recession will have caused Canadians to "fall out of the habit" of donating, further depressing donations to nonprofits nationally (Turcotte, 2012). In comparison, since 2010, giving in the United States has been consistently, if slowly, on the rise (National Center for Philanthropy, 2015). Interestingly, the motivations for donating remained largely the same across borders, with compassion for others consistently being listed as a primary reason for donating. Promoting pro-social philanthropic values was found as a motivation for almost half of donors in both Canada and the United States. In order for Canadian nonprofits to generate individual donations at the same level as those in the United States, nonprofits will need to work to institute a philanthropic culture similar to their neighbors to the south. Philanthropic organizations in Canada have an imperative to generate support from individual donors in the face of retreating government financial backing if they are to achieve sustained financial security.

CHANGES POST 2008

The shock to the global economy in 2008 irrevocably changed how the world does business. As a result the 'third sector' is increasingly expected to deliver services previously provided by the government services (Saunders, 2012; Donovan, Gose, & di Mento, 2014). This new pressure on nonprofits, combined

with the impending intergenerational transfer of wealth, and the new concept of transformational giving, has led scholars to argue that philanthropy is on the cusp of the greatest revolution since the United States Congress granted nonprofits in the United States tax immunity in 1958 (Kay Sprinkel & Wendroff, 2001; Saunders, 2012; Cobb; Daniels; Donovan, Gose & di Mento, 2014). In Canada total giving has remained around $10.6 billion CAD[2] since 2007, and the percentage of Canadians claiming donations on annual tax returns hit an all time low of 23 per cent in 2009 (Turcotte, 2012; The Globe & Mail, 2011). These numbers have since begun to climb as the Canadian economy rebounds, and individuals rediscover their motivations for giving (The Globe & Mail, 2011; Cobb, 2002). This has led analysts in both the United States and Canada to conclude that giving is finally beginning to recover from the Great Recession[3]. Between 2005 and 2015, total giving increased in the United States by $18.35 billion USD in adjusted dollars. Giving USA Foundation's 2015 report asserts that the arts and culture sector received an estimated $17.07 billion USD from all sources in 2015 (Galley & Hedding, 2016). Scholars have attributed this giving boom to the rebound of the 2013 stock exchange, but one expert also suspects the intergenerational transfer of wealth is occurring at a significant enough rate that charities should have noticed a marked increase in individual gifts starting in 2014 (Donovan, Gose, & di Mento, 2014).   A variety of twenty-first-century developments including evolving structures enabling simpler and more affordable ways for individuals to create foundations; and the rise of new funding mechanisms such as charitable gift funds[4] and e-philanthropy[5] should also be considered when looking at the improving figures (Cobb, 2002; Tulsky 2016).

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[2] Canadian dollars
[3] Defined in Appendix C
[4] Defined in Appendix C
[5] Defined in Appendix C

Family foundations[6] have been the fastest growing donation mechanism (Kay Sprinkel & Wendroff, 2001; Cobb 2002; Gage, 2005). From 1999 to 2003, the number of family foundations in the United States increased from 20,498 to 30,517. Although relatively few of these foundations have more than $1 million in assets, the sheer increase in the number of foundations has led to a net increase of $18 billion

Contributions by Recipient Category
ACCORDING TO GIVING USA FOUNDATION'S 2015 REPORT

- To Individuals (2%)
- Unallocated (1%)
- Religion (32%)
- Education (15%)
- Human Services (12%)
- Gifts to Foundations (11%)
- Health (8%)
- Public-society benefit (7%)
- Arts, Culture & Humanities (5%)
- International Affairs (4%)
- Environment/Animals (3%)
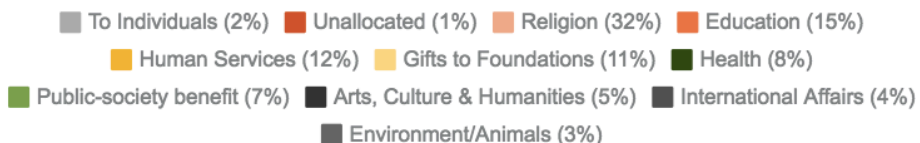
Sourced from: Giving USA, 2016

USD in available funds (Gage, 2005; National Center for Family Philanthropy, 2015). An increase of this magnitude is a reflection of the wealth amassed in the last 25 years as well as donors' desires to formalize their philanthropy (Daniels, 2015). Family foundations enable wealthy donors to earmark portions of their estate[7] to charity. The foundation structure is beneficial because donors are able to reap the tax benefits of a large donation even if they are not yet sure where they want to direct the funds. This structure also enables donors to involve family members in their giving, which will ideally lead to the transmission of

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[6] Defined in Appendix C
[7] Defined in Appendix C

socially positive behaviors (Kay Sprinkel & Wendroff, 2001; Cobb, 2002; Gage, 2005; Tulsky, 2016). This trend marks a psychological shift in the giving process. No longer must a donor be convinced to part with their money. Instead, he or she can simply direct it towards a specific cause through the foundation mechanism (Tulsky, 2016). The annual charitable giving in 2017 based on historic trends and low estimate of intergenerational transfer of wealth in 2003 dollars is projected to be $571 billion USD (Gage, 2005). It is also important to note that historically, family foundations tended to be created from the estate proceeds of a deceased person; now two out of three family foundations report that the founder is actively involved (National Center for Family Philanthropy, 2015). Of these foundations roughly 83 per cent report making general operating grants[8]; 68 per cent provide multiyear grants; 63 per cent give capacity building grants[9] (National Center for Family Philanthropy, 2015). "The increased giving of family foundations is significant because while 90 per cent of family businesses will not survive through the third generation, family foundations tend to live a lot longer" (Gage, 2005). Only 21 per cent of family foundations created before 1970 are still active; this inactivity is compensated for by the 86 per cent of foundations created after 2010 that are still making grants (Daniels, 2016). With a growth rate consistently higher than that of the economy as a whole, family foundations are one of the most significant trends of twenty-first century philanthropy.

NEW PHILANTHROPISTS

As the environment surrounding philanthropy changes, so does the profile of those who donate. As philanthropy scholars Grace Kay Sprinkel and Alan Wendroff state, this new generation of donors "have come from a number of new sources: the cyber and venture capital rich; women; ethnic and racial groups previously underrepresented or under-recognized in philanthropy, and those who have become wealthy

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[8] Defined in Appendix C
[9] Defined in Appendix C

through the intergenerational transfer of trillions of dollars" (Kay Sprinkel & Wendroff, 2001). Traditional philanthropy tended to be an internally driven process emphasizing the transaction rather than values exchange (Fabrikant, 1998; Kay Sprinkel & Wendroff, 2001). New philanthropists are often process-impatient and they are interested both in an expedited return on their investment and having a more hands-on role in how their money is spent (Kay Sprinkel & Wendroff, 2001; Cobb, 2002; National Center for Philanthropy, 2015). There are several characteristics that define this new philanthropist: rather than moving through the traditional donor pyramid[10], new philanthropists tend to give a major gift right away; they invest in issues that are important to them, and expect their donation to have an impact that can be quantifiably measured; they want the grantee to accept their ideas and opinions as well as their money. Often new philanthropists will want a base of power in the program or institution they have given to, and these donors are impatient with the amount of time it takes to see change (Kay Sprinkel & Wendroff, 2001).

As venture capital has proven to be a successful funding model in the private sector, it is perhaps unsurprising that its terms and methods have made their way into the nonprofit field (Cobb, 2002). This shift has significantly impacted grant-making, meaning that, according to Cobb, "program officers handle

PRACTICES VENTURE CAPITALISTS HAVE BROUGHT TO PHILANTHROPY:
- Strategies of risk management based on greater accountability from the grantee;
- Clear performance measures;
- A 'hands-on' relationship between the funder and the organization;
- Sizeable and long-term funding as opposed to one-time gifts; and
- The development of exit strategies.

Sourced from: Kay Sprinkel & Wendroff, 2001; Hall & Ross, 2013

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[10] Defined in Appendix C

fewer grants and develop a 'hands-on' relationship with grantees through a greater investment of time, money, and expertise, whereas funders and grantees formulate benchmarks, performance measures, and exit strategies" (Cobb, 2002). Donors from the new generation of philanthropy are keen to make large donations right away because they want to make the largest impact in the shortest amount of time (National Center for Philanthropy, 2015; MacAskill, 2015). These donations are seen as a form of start-up capital, not dissimilar to the business practices popular in California's Silicon Valley. As research into fundraising strategies continues, scholars have suggested that the strategic planning principles of the private sector are essential to the success of fund development (Betzler & Gmur, 2012). Critics warn that this new focus on donor wishes and quantifiable metrics have the potential to pull the museum's work away from its audience and mission principles. Nonprofits must come to terms with increased donor involvement in their programs and operations. Scholars suggest that rather than looking at this involvement like selling a board seat to the highest bidders, charitable organizations might think of donors as shareholders in a corporation (Kay Sprinkel & Wendroff, 2001). Transformational donors [11] do not simply want to provide capital. They want to contribute the expertise they have developed in the private sector to a cause they have researched and become passionate about. By allowing donors to involve themselves in various aspects of the implementation of a program, charitable organizations are more clearly demonstrating how their

How Women Decide to Donate

- Must have an opportunity to volunteer at the organization;

- Must have clear, traceable financials so they can see where the donation was spent;

- Grantee must acknowledge previous donations and steward the relationship beyond the ask.

Sourced from: Rotstein, 2015

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[11] Defined in Appendix I

institution aligns with the donor's values. This practice contributes to the grant-maker's sense of a return on investment, and hopefully leads to further investment (Kay Sprinkel & Wendroff, 2001). Additionally, these individuals have proven themselves capable of managing programs and people and therefore should be considered valuable resources for improving institutional operations.

Half of the households in North America report that financial management decisions are no longer solely made by the patriarch of the family (Rotstein, 2015). This is a significant shift from the previous generation. In 2011, 19.4 per cent of women made more money than a male partner, and this statistic has only been on the rise (Rotstien, 2015). According to a Statistics Canada study, 86 per cent of women are likely to give, compared with 82 per cent of their male counterparts (Turcotte, 2012). This trend is an important one for nonprofits to bear in mind because women's approach to financial management and charitable giving is significantly different than how men have traditionally behaved. On average, women take up to three years to make charitable donation of $10,000 CAD or more; men will make a similar donation within 12 months (Rotstein, 2015). As women increasingly take control of their household's disposable income, these behaviors may directly impact the cash flow of charities (Rotstein, 2015). Women have always been an important part of the fabric of museums. Women attend "more educational programs than men. They spend more money on audio guides, in the store and in the café. They spend more time serving as volunteers" (Levin). As women move into the role of financial decision-makers, their presence will be felt more strongly in the offices of development professionals.

The stark line between the workplace activities of the benefactors and "the altruistic activities of their chosen causes is becoming blurred, and in some cases, erased all together" (Saunders, 2012). New philanthropists expect that the causes and organizations they are involved with will expect volunteer experience or perhaps a voice on the board in exchange for their gifts. This impulse comes both from a desire to better understand the organization a donor is financially contributing to, as well as the

unfamiliarity many philanthropists have regarding nonprofit business practices. Donor's want assurances that their gift is being put to good use, and becoming involved in the organizational structure can help the donor have a quantifiable return on their investment" (Kay Sprinkel & Wendroff, 2001).

PRACTICAL APPLICATIONS

As museums have had to adapt to a new funding environment in which individual donations are becoming an increasingly large percentage of their operating budget, scholars have focused on developing strategies to help nonprofits align their fundraising strategies with their organizational philosophy and market orientation. It has been proven that fundraising development matures through a series of stages. It is critical here to emphasize that the fundraising life cycle is independent from the organizational life cycle (Kay-Williams, 2000; Betzler & Gmur, 2012). The assumption is that as an organization grows in size, the methods of fundraising will grow along with the institution. However, this is a fundamentally flawed way to plan for institutional growth. Instead, nonprofits must move through the phases of fundraising to facilitate the growth of the organization, not as a result of growth. If fundraising is not planned strategically within the context of the institution's donor base, organizational growth will be unsustainable.

Fundraising professionals have identified three major phases in soliciting donations: the appeal, fundraising and marketing (Kay-Williams, 2000; Betzler & Gmur, 2012). As organizations move from being run solely by the efforts of volunteers to employing full time staff, the way money is brought into the organization also becomes professionalized. As an organization grows, its fundraising efforts will be moved to a specific department within the organization, and the founder will take a step back (Kay-Williams, 2000; Betzler & Gmur, 2012). The marketing phase is the most intricate of the steps in the fundraising life cycle. This phase is characterized by a large team of fundraisers running a one-to-one marketing campaign[12] with

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[12] Defined in Appendix C

the goal of generating long-term reliable income (Betzler & Gmur, 2012). In Canadian museums, the movement towards a more professionalized fundraising department has seen the introduction of business planning and performance measures across the totality of an institution (Townley, 2002). This move towards and institutional logic based in quantifiable instrumentalities has pushed museum staff to ask important questions about organizational values and how the impact of their work can be more clearly measured and shown to those who control the purse strings (Townley, 2002).

CONCLUSION

With trillions of dollars moving to younger generations and the increase of family foundations in United States and Canada, museums must prepare themselves for the inevitable change in how funding comes into their organization. The new philanthropic generation's proclivity for providing institutions with large transformational gifts presents organizations with an exciting opportunity to grow their impact. However, organizations also must realize they can no longer rely on whatever implicit value historically accompanied museums and other cultural institutions. Donors have learned their lesson from the 2008 financial shock. They want to give to issues they are passionate about, but need to be assured of the positive impact and efficacy of their donations. Museums have to find a way of balancing their institutional vision with this new push for transparency and heightened donor involvement if they are to receive the full benefit of the philanthropic revolution.

RIDING THE WAVE

How the Philanthropic Revolution will Impact Museums in the United States & Canada

PROJECT PROPOSAL

MUSEUM STUDIES MASTER'S CAPSTONE PROJECT
THE UNIVERSITY OF SAN FRANCISCO

By Sarah Mackey
October 25, 2016

MY SOLUTION

I propose the creation of a new development officer position who's duties will centre around identifying and cultivating donors who belong to the "New Philanthropists."

INTRODUCTION

This proposal addresses the disconnect between museum development offices and the donors they are trying to reach. As the philanthropic field enters its third wave, museums must adapt their fundraising strategies to connect better with those who are moved to support their institutions. In response to the perceived inefficiencies of nonprofits, donors are increasingly expecting clear, quantifiable evidence of change and more involvement in the programs and institutions they give to. Institutions should anticipate changes in the traditional development life cycle that mirror the needs of these New Philanthropists. To address these shifts in the field, I am proposing a new development officer position. This individual will focus on encouraging intergenerational participation in the museum's funding, as well as engaging transformational donors who belong to this new generation of wealth.

The trends of individual giving outlined in a previous chapter of this project provide enormous potential for museums in the United States and Canada who are increasingly reliant on private contributions to maintain their operations. The challenge in this new environment is that New Philanthropists are characterized by their disillusionment with what they consider antiquated methods of soliciting donations. As such, the individual who takes on the position I am proposing would need to be flexible to the needs of

individual donors and be aware that traditional solicitation methods are often unsuccessful in generating truly transformational gifts from this new group.

It is important to note the particularities of the portfolio this hypothetical person is working with is highly dependent upon the employing museum's existing donors as well as the community the institution is operating within. However, the general goals and strategies I will outline in this proposal are highly adaptive to the diversity in the museum field

THE PROPOSED POSITION

A traditional development officer is responsible for maintaining and growing funding from high net-worth individuals through identification, cultivation, and solicitation. Their goals include building relationships with appropriate individuals to establish financial commitments to support the institution's operations. The traditional development officer will seek out donors when the institution is in need of financial support for a new program or facility expansion. Strategies for developing these relationships involve attending corporate networking events, engaging board members and organization executives to leverage their existing relationships to the benefit of the museum, and organizing both cultivation and recognition events for donors. Much of this work can be classified at transactional. There is little opportunity for the donor to meaningfully contribute to the

New Trends in Philanthropy

- Women are increasingly financial decision makers.

- New Philanthropists are impatient for results, and therefore more likely to give a large gift right away.

- New Philanthropists prefer giving to causes as opposed to organizational reputations.

- Trillions of dollars being bequeathed to younger generations.

Sourced from: Kay Sprinkel & Wendroff, 2001; Rotstein, 2015; Galley & Hedding, 2016

operations of the museum. According to the 2015 *US Trust Study of High Net Worth Individuals,* 73 percent of donors reported achieving personal fulfillment from their charitable giving. Those who reported personal fulfillment tended to donate on average five times the amount of those who were not personally fulfilled (Galley, Hedding, 2016). It naturally follows that development officers ensure their donors see their values reflected in the work they have financially contributed to. The development officer position I am proposing will adapt their donor records to reflect the original motivation for giving and ensure the donor receives updates on the measurable changes in those areas in agreed upon intervals while ensuring a flow of donations into the operating budget. By committing to a transformational partnership with donors, this development officer will be supplying the museum with a wealth of knowledge from invested stakeholders. The most significant shift in development practice I am proposing is the degree to which the donor is involved in their investment. This means both more conversations with the donor, but also a new integrated relationship between the development officer and the other museum departments to ensure a mutually beneficial relationship is maintained.

GOALS

I have briefly outlined how the position I am proposing differs from that of a traditional development officer's work, but it is important to clearly define the goals that will guide this person's work. The portfolio this person is working with is radically different from the traditional donor; therefore the guiding principles and target metrics must also shift to accommodate this new vision. Below I illustrate three goals that are fundamental to the success of this position, namely: developing a communications strategy that attracts new donors; bringing money into the institution; and cultivating and maintaining transformational relationships with New Philanthropists.

GOALS FOR THE PROPOSED POSITION

Develop communication strategies that attract new donors	Bring money into the institution	Cultivate & maintain transformational relationships with New Philanthropists

1) Develop a Communications Strategy that Attracts New Donors

- **OBJECTIVE 1** Reframe the manner in which the museum talks about the problem they are trying to solve and highlight how the organization is contributing to the solution.

- **OBJECTIVE 2** Conduct research about how the issue has traditionally been reported and the biases or assumptions people typically assign to that message in order to approach the museum's stakeholders from a place based in research instead of "group" or "gut" think.

New Philanthropists generally prefer to identify those causes and organizations whose "missions reflect issues of importance to them, whose values support theirs, and whose management is sound" (Kay Sprinkel & Wendroff (2011), 13). This creates an additional challenge for museums not only because they are forced to explain their value in concrete terms, but this message must also stand out amongst the multitudes of other deserving nonprofits looking for funding. Much of this new development officer's job will revolve around creating a communication strategy that educates potential donors about the museum's mission and goals, and the quantifiable successes the institution has experienced. Depending on the organizational structure of the museum this development officer is working for, this will involve cultivating a good working relationship with the marketing department to ensure all communications coming out of the institution are consistently emphasizing both the merits of the organization as well as the manner in which

the museum is working to solve issues of common community concern. By positioning the institution as an effective solution to a specific problem, the museum will be in a good place to attract those donors who are similarly passionate about the institution's work.

Things Donors Want to See

PROGRAM IMPACT
What quantifiable difference has a gift made to the program, and the program to the community?

FINANCIAL PERFORMANCE
How effective is the donor's investment being used or managed?

RESPONSIVENESS TO CHANGE
Is the museum an observant student of the community they are serving?

RETURN ON INVESTMENT
Is the investment aligning with the donor's values as they expected?

Sourced from: Hall & Ross, 2013; DonorSearch, 2015

Many nonprofits have communication's strategies that mirror those of the private sector. I would argue that this is an unsuccessful model simply because selling a cause is not the same as selling a product. Rather than using traditional marketing practices, the development officer will explore communications practices rooted in anthropological and cognitive sciences in order to more effectively translate specific museum concepts into terms general society understands. This will allow the museum to expand their constituency base, build public will, and further public understanding of specific social issues. It is unrealistic to expect the position I am proposing to reframe the institution's entire communication strategy. However, I would argue that by evaluating the marketing department's research of the museum's community and comparing that information with the profiles of those who have donated to the museum and

why in the last five years, the development officer will then be able to more effectively advertise to the museum's potential donor base, attracting a variety of donors with a single campaign.

2) **Bring Financial Resources Into the Institution**

- **OBJECTIVE 1** Develop a blueprint for recruitment.

- **OBJECTIVE 2** Develop a timeline for when the museum can anticipate results from this new development portfolio.

- **OBJECTIVE 3** Determine how the new donor profile this development officer is working with will impact the museum's traditional development life cycle.

Although I have emphasized the importance of shifting how development officers view and approach potential donors, the position is fundamentally about procuring financial support for the museum's programme and operational needs. The development officer position I am proposing will handle a portfolio of potential donors who have the capacity to give major gifts. This paper defines a major gift as any amount over $3000; however depending on both the individual museum and the community they operate within, that figure will most certainly have to be adjusted. Because of New Philanthropist's proclivity for giving large amounts of money at the beginning of a donor relationship, this position will exclusively be pursuing major gifts. This position is targeting major gifts because of New Philanthropists' proclivity for giving large amounts at the beginning of their donor relationship. Targeting major gifts is also one solution to increasingly unavailable government funds. I am also recommending that this development officer concentrate on a smaller number of wealthy individuals who can make a significant impact with a single donation. It will be simpler for the development officer to build an authentically mutually beneficial relationship with a smaller group of individuals and the large gift amount also supports the museum's goal of achieving financial stability.

I anticipate it will take three years before this development professional's work makes a significant difference in the museum's financial position. If this development officer was following traditional fundraising paths, I would suggest that it would take at least five years before there was a marked difference. However, because New Philanthropists are impatient to see change in their communities, the development timeline can be shortened slightly. The correct implementation of the communications strategy outlined above will also shorten the amount of time the development officer will have to spend "selling" the museum.

The development officer should put together a blueprint for recruitment that they can pass along to board members and other individuals who will be communicating with potential donors. This package should include: an up-to-date mission and vision statement for the museum; the museum's current program brochures; the current fiscal year's budget; a list of members of the board of directors and the advisory board (if applicable); an idea of prospective projects that are candidates for funding or expertise; and, any special marketing materials that result from the communications strategy outlined above.[13] By having all of this information in a concise format, the spokespeople for the museum will all be providing a consistent message about the work the museum is doing. This format also provides an avenue for the potential donor to ask informed questions about the structure of the organization, and enables them to clearly see how their money will be used and who is responsible for the implementation of their gift.

3) Cultivating and Maintaining Transformational Relationships with New Philanthropists

- **OBJECTIVE 1** Have an understanding of the values and interests of the transformational donor's interests and be able to communicate how the museum is accomplishing these goals

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[13] See Appendix F for examples of a Foundational Case Statement and Asset Inventory, both of which are essential to the development of a successful communication package.

- **OBJECTIVE 2** Develop meaningful avenues for those who are interested to have a more hands-on relationship with the issues and programmes they are investing in.

- **OBJECTIVE 3** Consider how to more effectively engage younger donors

For the purposes of this proposal, I have grouped into a single portfolio those who have accumulated their wealth through new industries, such as technology, and those who have inherited their wealth. Not only do these donors tend to give in remarkably similar ways, but they also look for similar values and characteristics among those institutions they are considering giving to. By grouping these donors in one portfolio I have streamlined the development officer's job as they will only have to compile one set of communication materials. It also increases the likelihood that the development officer will be able to network with pote   qntial donors through the individuals they have already convinced to give to the museum.

VIRGINIA ESPOSITO RECOMMENDS

The Executive Director of the National Center for Family Philanthropy outlines a few strategies to involve younger generations in the giving process:

- Start Early
- Articulate expectations and responsibilities for participation
- Be flexible about time constraints and personal priorities
- encourage family members to be personally philanthropic
- Address questions of perpetuity
- Address issues of family dynamics

Sourced from: The National Center for Family Philanthropy, 2015

It is worth reiterating that one of the biggest trends in 21st century philanthropy is the exponential increase in the number of family foundations and the psychological difference that accompanies this method of giving. Not only do family foundations tend to be place based in their giving, they also have an

annual minimum disbursement requirement[14]. This changes the development officer's job to one of advisor rather than solicitor. The family foundation structure is also a natural way for older philanthropists to develop socially positive behaviors and philanthropic intelligence in younger members of their family. Working with the leaders of the family, museums can take several steps to engage younger generations in giving. The development officers techniques could include organizing site visits for younger family members; creating junior boards that have responsibilities for allocating small pools of funds; creating a separate fund – a next generation or cousins fund – that speaks to the interests of the younger generation; making funds available for matching contributions or volunteer hours; facilitating interviews with museum professionals or foundation leaders regarding the impact of philanthropy on the self and the organization; providing internships either at the museum or the foundation where the younger generations can observe and interact with staff; and inviting the younger family members to board or gift allocation meetings.

The previous chapter of this project explains how the traditional philanthropic paradigm has shifted. As the field moves towards a model in which donors increasingly view themselves as investors, the position I am proposing will take on the role of donor maintenance that matches this new need. Because much of the solicitation work is now being accomplished through the previously outlined communication strategy, the development officer is free to focus a larger percentage of their time maintaining and deepening relationship with existing donor-investors. Much of this work will involve reassuring the donor-investor that the interests and values that inspired them to contribute to the museum are being addressed and that perceptible change is being made. When it comes to the initial gift meeting, it will be the responsibility of the development officer to liaise with their co-workers to determine an appropriate avenue

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[14] This is defined as a percentage of the foundation's property that is not used in charitable activities or in administrative costs. In Canada, the disbursement requirement is 3.5% of such property, and it is 5% in the United States.

for both funding and potential donor involvement. This will involve the development of institutional support, as many museums are wary to have funders appear to be dictating institutional work. It is at this gift meeting that the development officer can negotiate with the donor to ensure the gift fits within the museum's mission and programme capacity.

CONCLUSION

The development officer position and accompanying strategies I have outlined in this proposal will enable museums to more effectively engage with contemporary funders. By increasing the institution's capacity for meaningful donor involvement, museums are opening themselves up to the benefits and knowledge that these demonstrably successful individuals are able to provide. Also, by capitalizing on strategies that create multigenerational donors, museums will be able to count on multi-year fiscal stability, enabling these institutions to focus their efforts and resources on accomplishing mission-driven work.

RIDING THE WAVE

How the Philanthropic Revolution will Impact Museums in the United States & Canada

ACTION PLAN

MUSEUM STUDIES MASTER'S CAPSTONE PROJECT
THE UNIVERSITY OF SAN FRANCISCO

By Sarah Mackey
November 8, 2016

INTRODUCTION

This plan addresses the specific actions that need to be undertaken in order to hire an individual who will be capable of implementing the goals and objectives outlined in a previous chapter of this capstone project. An example of what this proposed position would strive to accomplish in the first six months of their tenure at a museum is outlined in an appendix of this capstone project.

This capstone is intentionally designed to be useful for museums of all fields and all sizes. As such, some of the actions outlined below are lacking in the specificity that would be needed if this plan were to be implemented. I have indicated where adjustments need to be made. That being said, the progression of actions and timeline I have proposed are accurate and manageable for all museums.

OVERVIEW OF OBJECTIVES

The purpose of this action plan is to outline a strategy, timeline, and cast of key personnel required in the hiring process of the position I have outlined in the previous chapters of this capstone project. In the service of this goal, I have developed a series of objectives with accompanying actions. The objectives I have developed are: Project Kick-off & Approval; Create the Job Description; Hiring Process – First Round; Hiring Process – Second Round; and Final Negotiations. I will explore each of these in greater detail below.

In a previous chapter of this capstone I have outlined the specific goals that should guide the development officer position I have proposed. The reason I have chosen to focus my action plan around the hiring of this person rather than the specific actions of the position is that I am of the opinion that this position will be most successful when the person who holds it is encouraged to bring their own problem solving framework and creativity to the role. Flexibility is a quality that I have highlighted consistently throughout this project, and therefore I do not think it is the place of this project to propose a Platonic

Ideal of a New Philanthropy development strategy. With that in mind, it is critical that whomever is hired to do this job fits the specifications exactly. In the service of this goal, I have provided sample interview questions and score cards in the appendixes.

OBJECTIVE 1) PROJECT KICK-OFF & APPROVAL

This objective centres on the high level facets of the project. The first milestone in this hiring process will be establishing a need for the new position and presenting the information in such a way that it can be presented in a coherent and convincing way to internal stakeholders. This is also the phase of the project wherein the Director of Development and the Executive Director work to put together both a hiring and position-specific budget. Fundamentally, this phase is about collecting all of the necessary data and then presenting a case to the Board of Directors in order to get the project and its funding approved.

OBJECTIVE 2) CREATE THE JOB DESCRIPTION

As I mentioned in the introductory paragraph, hiring the right person is the key to this entire project's success or failure. As such, the job description is the single most important tool in ensuring the museum attracts the most qualified candidate. It is in this phase that the museum will determine the specific skills that are necessary and ancillary to the position's success. This is also the phase where the hiring chain of command is established, as well as the actual interview protocol. This is the phase where the museum is preparing itself on all fronts to ensure they attract and hire the best candidate without over stretching their financial capacity.

OBJECTIVE 3) HIRING PROCESS – FIRST ROUND

This is the phase where the museum begins to comb through the applications they have received. It is important to remember that much of the selection process can happen without having to meet the candidates in person. Processes such as application culling (eliminating those candidate's whose resumes clearly demonstrate they are not qualified for the position) and preliminary interviews (where members of

Human Resources contact potential candidates over the phone to establish their basic qualifications and compensation expectations) enable the museum to save time and resources required for in-person interviews. Once the slate of candidates has been narrowed to those who are perfunctorily qualified, the Hiring Manager can set-up in person interviews. This first round should primarily focus on personality and how they fit with the existing team.

OBJECTIVE 4) HIRING PROCESS – SECOND ROUND

The second round of the hiring process happens after the Interview Team meets and eliminates those candidates who did not have the personality traits to effectively do the job, or would not have fit well with the existing team members. This second round of interviews should focus on a candidate's technical proficiency and problem solving skills. This second round of interviews can be more labour intensive for the Interview Team as there are fewer candidates, and therefore may include various role-playing scenarios or other activities that help reveal a candidate's potential. This phase will result with the Interview Team recommending 1 or 2 candidates to the Director of Development who will then make the final decision.

OBJECTIVE 5) FINAL NEGOTIATIONS

This phase is where the Executive Director (with the approval of the Board of Directors) signs off on the desired candidate. Only then should the Director of Development move into the negotiation process. It is during this phase that the candidate and the Director of Development agree on a salary and benefits package. The position's contract is also finalized with language stipulating an introductory period. Human Resources and the Hiring Manager will finalize the onboarding process and timeline, keeping in mind a potential 2 to 4 weeks for the chosen candidate to give notice at their current job. This phase will be considered complete when the Director of Development and the candidate have agreed to a series of evaluations during the introductory period.

SCOPE & DELIVERABLES

This Action Plan specifically focuses on the tasks, resources, time frame, and necessary institutional approvals required to hire a New Philanthropist Gift Officer. All potential work and deliverables expected from such a position are outside of the scope of this proposal. This appendices of this capstone project includes examples of interview questions, interview scorecards, and a potential job description appropriate for such a hiring process. This plan also includes a budget which should provide rough boundaries for any museum considering undertaking this project; however these materials will have to be adapted to fit the specific requirements of each individual institution.

BUDGET

CATEGORY	RATE	ESTIMATED COST
External Recruiter	20% − 33% of the officer's salary	$13,819
Online Recruiting Tool (such as ZipRecruiter)	$129 - $300 per job	
Internal Hiring Processes	1.25 − 1.4% the base salary	$3,665 per hire
Average Development Officer Salary	$65,807 per year	$329,035 over 5 years

Based on Bersin & Associates 2011Talent Acquisition study

KEY PERSONNEL

Board of Directors: This term refers to the group of individuals with a fiduciary duty to manage the high level operations of a museum. They lead all decision making in the museum, and are therefore an essential component to the approval of this Action Plan.

Executive Director: The Executive Director is the managing director of the museum. They design, develop and implement strategic plans for the museum, and is therefore an important part of the approval process for this Action Plan.

Director of Development: This person is responsible for the design, development, and implementation of strategic fundraising campaigns. They often manage a staff of individuals who act as stewards for a specific portfolio of museum donors. This individual would be responsible for demonstrating the need for this project, as well as overseeing the Action Plan and resulting employee's success.

Hiring Manager: This position is the employee who is responsible for working with Human Resources to fill the open position. If the museum has opted to hire a recruitment firm, this would be the consultant who strategically posts the job description, helps review applications, and participates in the Interview Team.

Human Resources: This is the department of the museum that deals with the hiring, administration, and training of personnel. This is the department that will have all previous hiring strategies on file, and will manage the preliminary screening and onboarding of the candidates.

Interview Team: This is the group of people who will sit in on the first and second round of the interview process. They should be sourced from many different areas of the museum, and be comprised of those individuals who will be working with the new position including members of the Development and Marketing teams. It is essential that all members of this team can attend every interview. The team members should have an understanding of what role they are playing in the interview process before they meet the candidates.

Key Team Members: This is a collection of individuals from the Development Team who will be working most closely with the New Philanthropist Gift Officer. These individuals will have an intimate knowledge of the current fundraising strategies of the museum and be aware of holes that need to be filled. They will also understand the innate skills a candidate must posses to be successful at their job. For these reasons, it is essential that these individuals participate in the initial planning of the hiring process.

TIMETABLE

For a time line that outlines the tasks, resources, and time frame necessary for hiring an appropriate candidate to fill the New Philanthropist Gift Officer Position see Appendix D.

The hiring process should begin three weeks before a meeting of the Board of Directors. For the purposes of this Action Plan, I will assume the Board of Directors meets quarterly on the second week of the month. As the Gannt Chart on the following page demonstrates, the majority of the tasks are dependent upon the successful implementation of the task before them. Therefore, I will caution institutions implementing this plan to consider the particularities of their museum when establishing their timeline. Museums with more involved approval processes, or a history of bureaucratic backlog will want to allow or more time to hire a candidate. Museums in large cosmopolitan areas, or with a renowned institutional reputation, will also want to allow for more time to find the right candidate, as they will most likely have a larger collection of applicant to choose from.

Transformational Gift Officer Hiring Plan

smartsheet

Task Name	February					March				April				May			
	Jan	Feb 5	Feb 12	Feb 19	Feb 26	Mar 5	Mar 12	Mar 19	Mar 26	Apr 2	Apr 9	Apr 16	Apr 23	Apr 30	May 7	May 14	May 21	May

1

2 Section 1 - Project Kick-off & Approval — Section 1 - Project Kick-off & Approval

3   1.1 Establish Need — 1.1 Establish Need

4   1.2 Compile the facts & generate the case including timeline and budget — 1.2 Compile the facts & generate the case including timeline and budget

5   1.3 Executive Director makes edits and brings the case to the Board of Directors — 1.3 Executive Director makes edits and brings the case to the Board of Directors

6   1.4 Board of Directors approve the project timeline and budget

7 Section 2 - Preliminary Project Preperation — Section 2 - Preliminary Project Preperation

8   2.1 Generate a profile of the ideal candidate — 2.1 Generate a profile of the ideal candidate

9   2.2 Establish necessary skills for the candidate — 2.2 Establish necessary skills for the candidate

10   2.3 Determine precise compensation package — 2.3 Determine precise compensation package

11   2.4 Consider the competition for the ideal candidate & create a strategy to "sell" the organization — 2.4 Consider the competition for the ideal candidate & create a strategy to "sell" the organization

12   2.5 Establish a protocol for hiring this person - who ill offer their opinion, who must sign off — 2.5 Establish a protocol for hiring this person - who ill offer their opinion, who must sign off

13   2.6 Compile a description to be approved by the Executive Director — 2.6 Compile a description to be approved by the Executive Director

14   2.7 Consult the budget & establish how to recruit your candidate — 2.7 Consult the budget & establish how to recruit your candidate

15   2.8 Post the position description in strategic locations — 2.8 Post the position description in strategic locations

16 Section 3 - Hiring Processes (First Round) — Section 3 - Hiri...

17   3.1 Formalize your interview team — 3.1 Formalize your interview team

18   3.2 Establish interview questions for first and second round of interview processes — 3.2 Establish interview questions for first and second round of interview processes

19   3.3 Create and interview score card

22   3.4 Close Applications — 3.4 Close Applications

23   3.5 Initial cull of the applications — 3.5 Initial cull of the applications

24   3.6 Schedule times for preliminary interviews — 3.6 Schedule times for preliminary interviews

25   3.7 Conduct preliminary interviews — 3.7 Conduct preliminary interviews

26   3.8 Send out invitations & schedule first round in-person interviews — 3.8 Send out invitations & schedule first round in-person interviews

27   3.9 Conduct first round of interviews — 3.9 Conduct first round of interviews

28   3.1.a Meet to compare scorecards and determine which candidates made it to the second round — 3.1.a Meet to compare scorecards and determine

29 Section 4 - Hiring Process (Second Round) — Section 4 - Hiring Process (Second

30   4.1 Send out invitations for the second round of interviews — 4.1 Send out invitations for the second round of

31   4.2 Send out thank you notes to those no longer being considered — 4.2 Send out thank you notes to those no longer

32   4.3 Hold the second round of interviews — 4.3 Hold the second round of intervie...

33   4.4 Meet to compare scorecards and determine 1 or 2 candidates to recommend to the Director of Development — 4.4 Meet to compare scorecards an...

Task Name	February					March				April				May			
	Jan	Feb 5	Feb 12	Feb 19	Feb 26	Mar 5	Mar 12	Mar 19	Mar 26	Apr 2	Apr 9	Apr 16	Apr 23	Apr 30	May 7	May 14	May 21	May

34   4.5 Send out thank you notes to those no longer being considered — 4.5 Send out thank you notes to t...

35   4.6 Send out thank you notes to all those who participated in the interview process — 4.6 Send out thank you notes to all

36 Section 5 - Hiring Process (Final Negotiations) — Section 5 - Hiring Pr...

37   5.1 Have the Executive Director approve the ideal candidate — 5.1 Have the Executive Director appr...

38   5.2 Negotiate salary/benefits expectations with the chosen candidate — 5.2 Negotiate salary/benefits exped...

39   5.3 Formally offer the candidate the position — 5.3 Formally offer the candid...

40   5.4 Establish a timeline for onboarding — 5.4 Establish a timeline for c...

41   5.5 Complete onboarding strategy & contract development — 5.5 Complete onboard...

42   5.6 Set up two week and six month evaluation meetings — 5.6 Set up two...

RIDING THE WAVE

How the Philanthropic Revolution will Impact Museums in the United States & Canada

CONCLUSION

MUSEUM STUDIES MASTER'S CAPSTONE PROJECT
THE UNIVERSITY OF SAN FRANCISCO

By Sarah Mackey
November 15, 2016

The Transformational Gift Officer position proposed in a previous chapter of this project is a revolutionary approach to traditional development practices. The person who fills this role will focus on engaging with community leaders to build an innovative and sustainable funding partnership. However, setting aside the original nature of the job description, this capstone project is fundamentally a development plan. Therefore, the evaluation methods I suggest using are widely used and should be adapted to the institution implementing the project. I have also indicated how these metrics provide information specific to the New Philanthropist development portfolio.

Success for this project is measured by the Transformational Gift Officer's ability to bring money from the targeted donor groups into the museum within the specified timeline. Six essential metrics should be employed: 1) the major gift return on investment; 2) major donor retention; 3) number of major gifts secured; 4) average major gift size; 5) average giving capacity; 6) and number of asks made. In Appendix H, I explore each of these in greater detail. These six metrics ensure that the development plan being evaluated is using its budget to bring money into the institution, that cultivated donors are continuing to give to the museum, that the gift officer is using prospect research effectively, and that the gift officer is reaching their targets. If employed consistently and correctly these metrics will ensure that both that the Transformational Gift Officer is meeting the museum's needs, and is also able to correct any strategic errors in a timely manner. I would suggest that the major donor retention metric is the most important in terms of the project's long-term success. This metric indicates how successful the gift officer's stewardship activities are. It is important to ensure donor retention. Developing a new donor is more expensive than retaining an individual who is already committed. Another key element of this project is the implementation of a transformational and collaborative fundraising strategy. If the Transformational Gift Officer is unable to retain donors, that would be an indicator that this project is not having the sustained results predicted in an earlier chapter of this capstone project.

Depending on the capacity of the museum, it may be prudent to evaluate the program according to engagement metrics, namely: the frequency of contact with donors and the fundraising participation rate. These tools will enable the gift officer to evaluate how effectively they are communicating with their donor portfolio and how successful they have been at transitioning current stakeholders into fundraisers. These techniques will be most effective when they are implemented on a consistent basis; perhaps every six months after the establishment of the strategy. These metrics build in the capacity for the gift officer to conduct formal or informal interviews with other museum staff and volunteers to ensure everyone is comfortable with the level of donor involvement in the organization, and to determine where there is more work to be done. This qualitative information gathering also provides opportunities for the Transformational Gift Officer to collect anecdotes they can then share with their donor portfolio.

It will be the responsibility of the Project Manager to conduct formal interviews with the museum's development staff, as well at the donors being managed by the Transformational Gift Officer. It is essential that the Director of Development garner a qualitative understanding of how successful this new position in at the ephemeral aspects of the position. Teamwork and fit are key components to the success of this position, and must therefore be evaluated as frequently as the quantitative elements.

NEXT STEPS

My goal in undertaking this capstone project was to understand new trends in philanthropy and translate that knowledge into a museum-specific strategy for ensuring long-term collaborative giving. I am curious to see what creative ways gift officers discover to involve donors, and which of those strategies New Philanthropists find most meaningful. A major takeaway of my research was the importance to donors of feeling like they have an impact on the institution to which are donating beyond a financial contribution. Of

course, the challenge is developing engagement strategies that do not undermine the institutional authority of the museum.

I am interested to see how long it takes for individual donor culture in Canada to reach the levels seen in the United States. As noted in the literature reivew, more robust government support has meant that Canadian donors do not feel the same calling to give to museums at the same level as their counterparts in the United States. The data suggests that the Canadian government is continuing to remove itself from arts funding, and therefore fostering a strong individual giving culture is going to be an essential component in maintaining cultural institutions.

Two of the most surprising trends I discovered during my research is the proliferation of female financial decision makers and the importance of a development life cycle in the strategic planning of any fundraising campaign. Despite the fact that women are consistently paid less than men for the same work, the data shows that it is women who are increasingly controlling their family's wealth, particularly when it comes to philanthropic spending. It follows that the rise in female donors has impacted how nonprofit organizations solicit and plan for donations. In general, women tend to require volunteer experience and more time to decide to make a financial contribution to an organization. This has obvious implications for strategic decision-making in a nonprofit's fundraising efforts. Tied to this phenomena is the difference between institutional and development life cycles. Although these two concepts are complementary, a development life cycle necessarily preempts an institutional life cycle, as the results from the first fund the second. Before embarking on this capstone project, I had no cause to think about how to strategically align one's institutional planning with its fundraising capacity.

CONCLUSION

I believe this capstone project met my expectations in regards to learning about contemporary philanthropic trends and how they can be strategically applied to museums. I felt that this project presents the data and my proposed solution in such a way that can be adapted to institutions of varying disciplines and sizes. This project lays the groundwork for museums to develop a more sustainable and forward-thinking development strategy fit for the twenty-first century.

Much of the work I am proposing is dependent upon prospect research and meticulous donor database management. Therefore I would like to conclude this project by suggesting institutions build in an evaluation of these processes during the implementation of this project. Such an evaluation will depend on the particularities of the individual museum and falls outside the scope of this project. However, this research will be beneficial on a department-wide scale as these processes lead to effective solicitation and stewardship practices independent of the particularities of a specific fundraising portfolio.

This capstone explores the trends of philanthropy seen emerging in the past decade. The intergenerational transfer of wealth is just beginning to reach its full impact, and the success of new industries and foundation innovations means there is a larger group of potential donors museums can work with to secure financial stability. The willingness of institutions to welcome donors in as meaningful contributors to the mission is both an important step in securing a financial contribution, but may also be a strategy of improving a museum's chance of success. It is essential to remember that all stakeholders, especially financial contributors, are invested in the success of the museum. The individual who will have the greatest chance of succeeding at the position I have proposed will be someone who is able to negotiate the competing visions of the stakeholders, build cross-departmental relationships and ensure everyone involved can see their contribution within the context of the larger project. In completing this capstone I have concluded the most successful gift officers and institutions are those who are able to see past the

institutional silos and traditions to find meaningful ways to collaborate with stakeholders and amplify mission impact.

RIDING THE WAVE

How the Philanthropic Revolution will Impact Museums in the United States & Canada

APPENDICES

MUSEUM STUDIES MASTER'S CAPSTONE PROJECT
THE UNIVERSITY OF SAN FRANCISCO

By Sarah Mackey
November 21, 2016

Appendix A Annotated Bibliography

- Archer, Louise, Jonathan Osborne, Jennifer DeWitt, Justin Dillon, Billy Wong, & Beatrice Willis, (December 2013). ASPIRES Young people's science and career aspirations, age 10 -14. Department of Education & Professional Studies, *King's College London.*

The ASPIRES report introduces the idea of science capital and how the home educational environment informs the values of an individual as they move through life. This source is important for my capstone project because it addresses the importance of the family unit in individual development, and how museums can more firmly integrate themselves within that unit.

- Betzler, D, & M. Gmur. (2012). Towards Fundraising Excellence in museums including governance with performance. *International Journal of Non-Profit & Voluntary Sector Marketing* vol. 17, no. 3:275-292. Business Source Complete, EBSCO*host* (accessed September 2, 2016)

This paper presents an empirical analysis of fundraising performance of a sample of 98 Swiss museums. It is important for my project because it integrates nonprofit research on governance with business excellence research. The authors present successful fundraising strategies for a country making the transition to an environment where private fundraising is becoming increasingly important; mirroring the Canadian philanthropic landscape.

- Boris, Elizabeth T.; Carol J De Vita, & Marcus Gaddy, (November 2015). National Center for Family Philanthropy 2015 Trends Study. The Center on Nonprofits and Philanthropy, *The Urban Center* http://www.ncfp.org/resource/trends-research/2015TrendsStudy

This study explores the trends in family philanthropic giving. This study contradicts a Chronicle of Philanthropy article I am also citing which claims that family foundations are less concerned about geographic boundaries than they have been historically. This study also explores the type of grants family foundations have been awarding recently. This is an important study because it provides me with hard numbers to prove some of the more ephemeral claims made by other sources.

- Daniels, Alex (2015). New Family Foundations are Less Focused on Regional Giving, Study Finds. *Chronicle of Philanthropy*, vol. 28, no.1:16.

This article explores the history and contemporary composition of family foundations in the United States. It also analyzes how new and older foundations are spending their money. This article is useful in its attempt to address the split happening in family foundations, and what that means for the field of nonprofits.

- Daniels, Alex (2016). Walton-Style Philanthropy: a new generation of heirs to the Walmart fortune step up with their own views on giving. *Chronicle of Philanthropy*, vol.5, no. 20.

This article explores where one of the United State's wealthiest families is donating their money. It points to criticism of the Walton family both for the perceived lack of philanthropic effort as well as the concern that they are using their wealth to influence public policy. This article is a good case study for changing priorities within family foundations through the generations.

- Donovan, Doug; Ben Gose; and Maria Di Mento, (Feb 2014). Gifts Surge From Rich U.S. Donors. *Chronicle of Philanthropy*, vol.26, no.6

This article is reporting on the resurgence of wealthy donors on the philanthropic landscape, and how nonprofits can capitalize on these donor's renewed interest. This article discusses where new generation donors are coming from, as well as the new trend of donating pre-IPO shares of companies to nonprofit causes.

- Grace, Kay Sprinkel, and Alan L. Wendroff, (2001). High Impact Philanthropy: How Donors, Boards, and Nonprofit Organizations Can Transform Nonprofit Organizations. New York: *John Wiley & Sons* [US]

This book addresses how nonprofits can solicit what the author's have termed *transformational* gifts. Essentially, they argue that by developing relationships with donors, nonprofits are able to move away from transactional donations and thereby bring about major changes in their organization. This book is important to my capstone because it addresses many ways in which the new generation of donors are approaching philanthropy, as well as how they have their money and what motivates them to give. The idea of transformational giving is fundamental to intergenerational giving, and therefore the definitions presented in this book will be fundamental to my literature review.

- How Much Should I Give To My Family? On he Risks and Rewards of Giving. *Merril Lynch Private Banking and Investment Group* (2015).
http://www.pbig.ml.com/publish/content/application/pdf/GWMOL/PBIG_ARCGHQSW_2016-03.pdf

This report released by Merril Lynch which addresses the debate about whether to give while one is alive, or to wait until the money can be given posthumously. This article cites trends and then provides advice from an investment banker's perspective. This article is helpful for my literature review because of the data points it provides, the advice available in the article, and the sources it provides for further research.

- Galley, Elizabeth B., and Dale C. Hedding, (August 2016). Recent Trends in Philanthropic Giving. Art Insights, *Arts Consulting Group*, http://www.artsconsulting.com/wp-content/uploads/2016/08/Arts-Insights-August-2016.pdf (Accessed September 2, 2016).

This study compiles and analyzes the giving trends in the United States between 2014 and 2015. The study points out significant shifts in giving patterns, both in terms of amount given and who is donating. Issues such as motivation for giving and organizational issues are also addressed, if only in a surface level context.

- Highlights: An overview of giving in 2015. *Giving USA* (2016)

This source analyzes the trends of philanthropic giving in 2015. Much of the data in this source is similar to the report compiled by Art Insights, however this source also includes helpful graphics that visually illustrate the trend lines in United States philanthropy.

- Joslyn, Heather (September 2016). Words that Change Minds. *Chronicle of Philanthropy,* vol. 28, no. 11.

This article explores how FrameWorks, a private contractor hired to frame messages for nonprofits, helped the Alberta Family Wellness Initiative promote themselves. This article is useful because it explains the increasing importance for nonprofits to successfully market themselves. It also introduces strategies nonprofits can implement to highlight their importance to their community.

- Kay-Williams, Susan (September 2000). The five stages of fundraising: a framework for the development of fundraising. *International Journal of Nonprofit and Voluntary Sector Maketing,* vol. 3, no. 3:220-240.

This paper addresses the stages in development and fundraising within the context of environmental factors, including market orientation and business culture. This article introduces the idea of a developmental life cycle as an phenomenon removed from the organizational life cycle. It then discusses how to approach donor's based on where your organization sits on the development life cycle. This is helpful in my attempt to produce a development plan, as it will inform which organizations will find my capstone project useful.

- MacAskill, William (August 2015). Why Giving Now Multiplies the Value of a Donor's Dollar. *Chronicle of Philanthropy,* vol. 27, no. 12

This article presents data that makes a convincing argument for donating now rather than waiting for death. It is useful for my paper, not only because it presents many helpful techniques for talking to donors, it also addresses the idea of meta-altruism, which is fundamentally tied to intergenerational giving.

- Millar, Ross, and Kelly Hall, (2013). Social Return on Investment (SROI) and Performance Measurement. *Pubic Management* Review, Vol. 15, No. 6, http://dx.doi.org/10.1080/14719037.2012.698857 (accessed September 12, 2016).

Organizations are increasingly being required to demonstrate the social and economic value they generate. Social Return on Investment (SROI) is a performance measurement tool currently being used to capture this impact. This paper is useful for my capstone because it provides tools for nonprofits to effectively demonstrate their value to potential donors.

- Rotstein, Gena (Winter 2015). Fiscal Unequals and Household Philanthropy. *Dexterity Ventures*, http://www.dexterityventures.com/docs/Dexterity_Ventures_Fiscal_Unequals%20Whitepaper.pdf (accessed September 18, 2016).

This paper explores the increasing presence of female donors in the Canadian philanthropic landscape. The author explores how women's giving habits will impact the asset management priorities of nonprofits, and how nonprofits can change their behavior to attract more female donors. This paper is important to my capstone because it addresses an important component of family giving, as well as provides a number of Canadian philanthropists that will positively contribute to my research.

- Saunders, Doug, (2012). Welcome to the next generation of philanthropy. The Globe and Mail, www.the globeandmail.com/life/giving/welcome-to-the-next-generation-of-philanthropy/article/4184142 (accessed September 18, 2016)

This article delves into what the author has termed "Philanthropy 3.0." It explores how micro-initiatives and value-based giving has changed the field of philanthropy, and what that means for larger organizations. The author also discusses what motivates contemporary philanthropists to give, as well as how much and how often Canadians donate based on when they were born.

- Stanley, Alessandra, (October 31, 2015). Silicon Valley's New Philanthropy. The New York Times, http://www.nytimes.com/2015/11/01/opinion/siliconvalleys-new-philanthropy.html (accessed November 16, 2016).

This article explores the individuals in Silicon Valley who are committed to various philanthropic efforts, and their individual motivations for giving.

- Tedesco, Bill (October, 2015). 15 Fundraising Success Metrics to Start Tracking. DonorSearch, www.donorsearch.net/nonprofit-fundraising-metrics

This article outlines different metrics nonprofits and gift officers can apply to their fundraising campaigns in order to determine how successful they are, and what can be done to improve their efforts.

- Townley, Barbara (2002). The Role of Competing Rationalities in Institutional Change. *The Academy of Management Journal,* Vol. 45, no. 1:163-179.

This paper explores the implementation of business planning and performance metrics in a cultural division of the provincial government of Alberta. It works to explain why private business practices can help government and nonprofit organizations succeed, while exploring how to manage competing priorities within these organizations. It is helpful in informing the philosophy behind the development plan I am working to produce.

- Turcotte, Martin (April 16, 2012) Charitable Giving By Canadians. *Component of Statistics Canada Catalogue*, no. 11-008-x Canadian Social Trends, Statistics Canada

This report looks at different aspects of charitable giving by Canadians in 2010. The author explores who is donating money, how much they donate and to whom, also the motivations behind philanthropic giving. This article introduces the idea that Canadian women are slightly more likely to give than men, which will become an important trend I develop in my literature review.

Appendix B Project Stakeholders

Board of Directors: The Board of Directors will be responsible for approving the budget both for hiring this new position, and the ensuing costs of bringing the new gift officer into the organization. It will be their responsibility to analyze the information they are presented by the Executive Director and the Director of Development to determine if the project is worth continuing. This group will also be solicited for their connections with the community. The new hire will want access to the Board of Director's connections and reputations in order to communicate this new development strategy to targeted donors.

Development Department: This department is where the new position will be working. Therefore the individuals already working for this department will be the ones most significantly impacted by whomever is hired for the new gift officer position. Presumably, the new gift officer will be participating in any department-wide meetings, will need access to information the department has already collected, and potentially involve themselves in portfolios previously handled by someone else. The new position's work will also reflect on the entire department.

Director of Development: This individual will be responsible for identifying the need, and presenting a case to initiate the hiring process. They will also be responsible for overseeing the new hire, and potentially assisting them in both the identification and general training of this person. In the pursuit of overseeing the position, this individual is will define the metrics for success of this project, and will be responsible for presenting those results to all invested stakeholders.

Executive Director: The Executive Director will be in charge of preliminary approvals for the project. This individual will be solicited to help the new gift officer network and will potentially make the institution's pitch to prospective donors. Similar to the Director of Development, the Executive Director will be accountable for the success or failure of the new gift officer.

Human Resources Department/Hiring Manager: This is the group that will be responsible for organizing the hiring and training process of the new gift officer. Although the Director of Development will have ultimate approval of the candidate, the evaluation of applications and other preliminary screening processes will be the responsibility of this department or individual.

Legacy Donors: These donors are those who have had a philanthropic relationship with the museum for a number of years already. The new gift officer's role will be to transition the family members of these donors into giving positions. This will necessitate meetings with these legacy donors to establish both which family members would be interested and capable of beginning this relationship, as well as the appropriate manner to engage these family members. These legacy donors may also turn out to be important networking possibilities that the new gift officer can leverage into a wider donor base.

Marketing Department: The Marketing Department will be a key partner for the new position, particularly with regards to the creation of the communication strategy. This department will also presumably already have generated much of the demographic information the new position will need access to in order to successfully implement their development strategy.

New Philanthropists: Based on the literature, this group of individuals are on the lookout for causes and institutions that need financial support and have the capacity to make a significant impact in a specific issue area. The potential for transformational gifts from this group make them important contributors that the new gif officer will be focusing on. This is the group the new gift officer will be focusing at least half their efforts on – both to secure financial support, and generate transformational relationships with these community leaders and the museum.

Volunteers: Volunteers are a natural group for the new gift officer to implement a pipelining strategy. Essentially, the new gift officer may work to identify and involve specific volunteers who have the interest and capacity to begin giving financially to the museum. Because these individuals are already demonstrating a commitment to the organization, they are also key members for spreading the museum's message to their networks – amplifying both the work and the needs of the organization to the broader community.

Appendix C Glossary of Key Terms

"At-Will" Employment Status: A term sourced from U.S. labour laws that refers to contractual relationships in which an employee can be dismissed by an employer for any reason and without warning (with the exception of reasons that have been defined as illegal under state or federal law).

Capacity Building Grants: A broad term that encompasses actions that improve a nonprofit's effectiveness. Generally speaking, these grants are intended to either support a new programme or education initiative, or to provide the financial support to enable an existing programme or education initiative to expand its reach.

Charitable Gift Funds (also known as Donor-Advised Funds): A philanthropic vehicle established as a public charity. It allows donors to make a charitable contribution, receive an immediate tax benefit, then recommend grants from the fund over time.

Donor Pyramid: The traditional starting point for defining the donor acquisition process. It is typically visualized as a pyramid with the pinnacle being major or frequent donors and the bottom representing prospective donors. It is a strategic device used to represent either a museums pipelining strategy, or those donors considered most important to the financial success of the museum's operations.

E-Philanthropy: A rising trend in philanthropy wherein nonprofit organizations use social media or other online platforms to solicit gifts. The theory behind this method of fundraising is that it allows a nonprofit's message to be broadcast to a wider audience of stakeholders and is a low-effort manner of generating funds.

Estate: The net worth of a person at any point in time, alive or dead. Essentially, the term estate refers to the sum of a person's assets ranging from cash to property holdings.

Family Foundation (also known as Private Foundations): A private philanthropic vehicle where the majority of directors or trustees do not deal at arms length with each other or with the foundation's principal contributor(s); or a contributor to the foundation controls that foundation. These foundations are often established to promote family philanthropy and pro-social behaviours.

General Operating Grants: These grants are intended to help nonprofits support the physical aspect of the work they do. These grants can provide financial support for anything from a capital campaign or to cover the day-to-day activities of the museum. It is a broad term that is applied to funds **STRATEGIC

Great Recession: This is a historic period of economic decline in world markets during the late 2000s and continuing through the early 2010s. It is widely accepted that this period of economic downturn contributed to a general loss of funding both from governments and individuals for nonprofits across North America.

One-to-One Marketing Campaign: A customer relationship management strategy that emphasizes personalized interactions with customers with the intent of fostering greater customer loyalty and better return on marketing investment.

Philanthropic Indicators: A tool development officers use to determine a donor's affinity for charitable work. The probability of an individual deciding to give increases exponentially if they have a history of philanthropic behavior. This is measured by looking at past donations, previous involvement either on boards or volunteer work, and an individual's RFM score.

Pipelining: A method of fundraising wherein potential donors, employees of an organization, volunteers, or other organization stakeholders are communicated to in a series of steps with the goal of transitioning them into a more significant donor category. This is a similar strategy as the Donor Pyramid, but tends to be more linear in its visualization.

RFM Score: This metric speaks to the recency, frequency, and monetary value of the gift made by a prospect. The more recent, higher frequency, and greater value of past gifts, the more likely it is that the donor is an ideal prospect.

Steward: The portion of a development officer's job where they ensure current donors experience high-quality interactions with the museum/organization that lead to long-term engagement and investment. This activity centres on acknowledging, recognizing, and thanking your donors. These donor relation's practices are comprehensive and on-going; fundamentally, the development officer is fostering a relationship that is positive on both ends of the transaction with the goal of facilitating further gifts at a later date.

Transformational Donors: A person concerned with bringing personal values (ranging from integrity, truth, worth, merit, excellence, etc.) to the community through the nonprofit agency that best expresses those values through it programmes. They tend to give major gifts with the intention of seeing measurable change in an issue they care about and after the are convinced the nonprofit agency of their choice meets their standard for investment.

Venture Capitalism: An engine of economic growth, particularly important in the economy of the United States and increasingly influential in Canadian markets. The idea behind venture capital is to provide an investment either start-up funds or at the early stages of an organization that will support it's growth until it reaches a point where it is of sufficient size and credibility to be sold to a legacy organization.

Wealth Markers: A tool that signifies someone's capacity to give. Development officer or prospect researchers typically look to see if an individual owns real estate, stock, or has given to political causes or campaigns. These measures both give a gift officer an idea of a donor's net worth and giving priorities.

Appendix D Transformational Gift Officer Job Description

Transformational Gift Officer
Full-time, Contracted for 5 Years

Terms of Employment: Full-Time
Reports To: Director of Development
Position Location;

Position Objective: To advance the museum's work by leveraging new trends in philanthropic giving to a more sustained and collaborative development strategy. This will involve identifying, cultivating, and facilitate the solicitation of major gifts, as well as creating and stewarding long-term relationships with major donors. This individual will manage a portfolio consisting of New Philanthropists new community leaders individuals and family members of legacy donors.

Primary Responsibilities and Duties:
- Manage a portfolio of major gift and foundation donors from the New Philanthropist demographic; leveraging professional networks to identify, cultivate, and solicit donors who are newly wealthy or belong to the family of legacy donors.
- Create annual strategies for all portfolio donors.
- Meet or exceed monthly metrics for visits, solicitations, and proposals.
- Consistently review portfolio, cultivate new prospects, and disqualify others as necessary.
- Involve directors, board members, and others in the cultivation and solicitation process whenever appropriate.
- Maintain donor data and contacts in fundraising database, and prepare funding proposals and stewardship reports.
- Work with the Marketing Department to develop a communications strategy to encourage new donors to seek out funding opportunities at the Museum.
- Work with internal staff to develop and steward opportunities for meaningful donor involvement in programme planning and execution as appropriate.
- Develop an internal communication strategy to mobilize staff and volunteers to amplify the museum's reach.

Position Requirements:
- Must have a master's in an applicable field. Candidates with previous experience working in a major gifts officer capacity will be favoured.
- Excellent written and verbal communication skills.
- Outgoing and friendly personality.
- Experience writing fundraising proposals.
- Experience contributing to a communications strategy.
- Excellent ability to build rapport with donors, volunteers, and colleagues.
- Collaborative approach to the workplace.
- Ability to work effectively under pressure and consistent deadlines; requires excellent organizational skills time management efficiency, and careful attention to detail.

- Frequent travel and some evening and weekend work
- Personal commitment to the mission and values of the organization

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Appendix D.2: 90 DAY INTRODUCTORY LANGUAGE PERIOD LANGUAGE

The "at-will" nature of nonprofit work gives the employer the right to fire any employee, at any time, for any reason (with very few exceptions). To clarify this relationship for the new hire, the hiring institution should clearly indicate a period of time solely focused on assessing a candidate's fit within the role and organization. This should be accompanied by an evaluation at the end of the assessment period that sets up strong, mutual expectations for an employee's progress and clearly signifies the end of the introductory period.

An example of this could include:

"The first 90 days of continuous employment at [Organization Name] are intended to be a learning experience and to give the employee and [Organization Name] a chance to see if the employment relationship is a good match for each party. You will learn your job duties and responsibilities, get acquainted with your supervisor and fellow employees and familiarize yourself with [Organization Name] in general. We refer to this initial period of employment as the introductory period. Successful completion of the introductory period will be marked by an evaluation by your supervisor. Employment is still considered to be at will before, during, and after the introductory period."

Appendix E Sample interview scorecard

Hiring Manager: _____

Additional Interviewers: _____

Candidate: _____ *Date:* _____

Competencies	Rating*	Comments
JOB RELATED, ORGANIZATION WIDE		
1. Judgment & Decision Making: Demonstrates consistent logic, rationality, and objectivity in decision-making. Anticipates consequences of decisions.		
2. Communications: Communicates effectively and appropriately one to one, in small groups, and in public speaking contexts		
3. Engagement: Expressed interest and curiosity and can engage easily in relevant discussion		
4. Team Player: Cooperates with supervisors and establishes collaborative relationships with peers. Is an effective team player who adds complimentary skills and contributes valuable ideas, opinions, and feedback.		
5. Quality: Produces work that is highly accurate, demonstrates attention to details and reflects well on the organization.		
6. Productivity: Handles multiple priorities and assignments yet still fulfills all commitments. Expectations related to deadlines, results outputs are achieved.		
7. Creativity: Generates new approaches to problems or modifications to established approaches. Shows imagination. Readily accepts new assignments and adapts well to changes in procedures.		
JOB RELATED TECHNICAL REQUIREMENTS		
1. Confidentiality: Has a the capacity to handle sensitive information in a professional and discrete way.		
2. Personality: Demonstrates grace and poise. Is a generally affable and friendly individual.		
3. Experience: Has applicable work experience and education. Can communicate how their past equips them for the requirements of this job.		

** Scale: 6 = Excellent; 5 = Very Good; 4 = Good; 3 = Fair; 2 = Poor; 1 = Very Poor

Appendix F Key templates for the communication's strategy

Appendix F.1 Foundational Case Statement

The Foundational Case Statement provides an opportunity to consolidate all of the key institutional information necessary for a successful fundraising campaign. Not only does this provide an opportunity to clarify the fundraising strategy for key development team members, it also becomes an essential document for communicating the goals of both the campaign and the institution for any spokespeople the development officer may involve throughout the duration of the project including the Executive Director, Volunteers, and Board Members. Much of this information will already exist, and simply needs to be concentrated in one location or document.

Broad Concept	Overview
Mission	*As always, the institution's mission should dictate both what the museum is doing, and how it communicates that work.*
History/Context of the Museum	*The section that details the specific issue the museum is tackling (for example, visual literacy); how the institution became involved in this specific project; and the museum's history of success.*
Fundraising Plan Summary	*The "elevator pitch" − essentially a two sentence explanation of what the museum needs and how it's going to get there*
Goals and objectives	*This is where you can go into a little more detail about what specific actions your fundraising plan will achieve. This section is a useful tool for the New Philanthropist Development Officer to generate staff buy-in. This section is also where the key deliverables will be identified.*
Resources	*There are two parts to this section: first, a list of the institution's tangible assets; namely, cash holdings, numbers of staff and volunteers, etc. The second part is inserting a completed Asset Inventory (discussed in Appendix II.2). This section is useful for determining the scope of the project.*
Budget	*This is the section that covers the specific requirements of the fundraising project.*

Appendix F.2 Asset Inventory

Similar to the Foundational Case Statement, compiling an Asset Inventory enables the New Philanthropist Development Officer to have a clear and consolidated list of the museum's strengths both in terms of this specific fundraising campaign, and from a high level perspective. By codifying how museum professionals discuss their institution's work, the Development Officer is ensuring that the message they have determined will be the most successful way of reaching new donors is the only one entering the community.

The Asset Inventory is intentionally framed in terms of a series of questions about "soft" assets. This is an effective tool for narrowing the Development Team's focus on the specific messages and people that will be useful in their quest for finding funding sources.

Asset	Description/Name
Programmes that exhibit the museum's expertise, authority?	*This list should highlight the unique programmatic offerings and include quantitative proof of their success.*
What about the museum's mission, organization, or leadership supports the institution to stand out amongst the larger conversation?	*This section is where the Development Team will provide quantitative and qualitative evidence of the museum's impact on their community. This is a key section for reaching New Philanthropists and for communicating the museum's unique worth.*
Which niche markets, audiences, or services does the organization satisfy?	*This section allows the Development Team to outline the demographics of its community, and the specific initiatives and programmes the organization has undertaken to serve these communities.*
What are the milestones in the museum's history that best displays its track record of success in serving its community?	*This is similar to the History and Context section in the Foundational Case Statement, however should more specifically address the relationships between the museum and it's stakeholders and community.*
What (if any) connections does the institution have to influencers in our community that we can leverage to amplify the museum's reach?	*This is where the Development Team can identify those staff, volunteers, and board members who will be helpful in creating connections with potential donors.*
How can the institution better mobilize and empower our volunteers, staff, and supporters to advocate the museum's cause?	*This section is where the Development Team will outline and codify their strategy for internal communications to ensure all staff and volunteers feel they are in a place to "sell" the institution's work to their networks.*

Appendix G
The following plan outlines the tasks, resources, and time frame necessary for hiring an appropriate candidate to fill the New Philanthropist Gift Officer Position

The hiring process should begin three weeks before a meeting of the Board of Directors. For the purposes of this Action Plan, I will assume the Board of Directors meets quarterly on the second week of the month.
Project Start Date: February 16, 2017

OBJECTIVE 1: Project Kick-Off & Approval					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source and Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Establish the need for the project.	To be completed by February 27, 2017 12 days	Be able to answer why you need a whole new position; if it makes sense to hire internally or externally; and the anticipated return on investment.	The data should be sourced from an earlier chapter of this Capstone and cross referenced with the museum's current fundraising statistics.	Director of Development	The argument should be developed in a way that is appropriate to present to internal stakeholders.
Compile the facts and generate the case	To be completed by February 27,2017 12 days	This phase formalizes the argument formulated in the earlier phase.	Same as above	Director of Development and Key Team Members	
Create a timeline and budget for both the hiring process & the new position.	To be completed by February 27, 2017 12 days	This action outlines the resource requirement for the hiring process, and a general estimate of how much the new position will cost the museum	Data can be collected from similar positions in the institution, and compared with other non-profit organizations	Director of Development and Key Team Members	
The Executive Director makes edits and delivers the case to the Board of Directors	To be completed by March 2, 2017 3 days	The final draft of the proposal is completed; the product presented to the board aligns with the museum's internal capacity	Same as above	Executive Director	The Executive Director should deliver this proposal to the Board a week prior to their quarterly meeting.

		and has clearly defined return on investment.			
The Board of Directors approves the position, budget, and timeline for the project	To be completed by March 9, 2017 1 day	Approval of the hiring process timeline, the position's budget, and the decision tree for the project		Board of Directors	If possible, the Board should consider and approve all contingencies and facets of the project to avoid slowing the process down later.

Objective 2: Create the job description					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source and Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Generate a profile of the ideal candidate	To be completed by March 10, 2017	This action will allow the team to understand what a perfect candidate would look like.	Cross reference the desired skills with previous job descriptions to determine feasibility	Director of Development and Key Team Members	This phase of the project is where the team can develop the Platonic Ideal of a development officer
Establish the necessary skills for the position	To be completed by March 11, 2017	This action identifies the skills that are necessary, that would be nice to have, and those that are simply a bonus.	Same as above.	Same as above.	This phase will be helpful in tailoring the interview scorecard. Also where the team can highlight how this position is different from those that already exist.
Determine the precise compensation package	To be completed by March 13, 2017	This action will establish an absolute top salary limit, as well as other workplace benefits the museum can use as negotiating tools	Cross reference with current employee pay/benefit packages and compare with other comparable institutions.	Director of Development and Executive Director	This section is vital for ensuring the museum is in a competitive position when negotiating with desirable candidates.

Consider competition for the ideal candidate & create a strategy to "sell" the museum	To be completed by March 15, 2017	Similar to the above action, this plan to "sell" the institution will put the museum in a strategically beneficial position to attract the best candidates.	Evaluate the success of the previous hiring campaigns as compared with similar institutions. Adjust as necessary.	Director of Development and Human Resources	
Establish a protocol for hiring this person	To be completed March 17, 2017	This action will establish a chain of command for who will offer their opinion on the slate of candidates, and who must sign off on the potential hire.	Look to previous hiring processes; adjust based on what was learned in the above action.	Director of Development and Hiring Manager	This should already be a codified procedure within the museum.
Compile a description to be approved by the Executive Director	To be completed March 17, 2017	This action will establish key qualifications and expectations for any new hire; the recruitment tool.	Cross reference with the language of previous job calls. Ensure the description is clear and enticing.	Director of Development	
Consult your hiring budget and establish how best to recruit the ideal candidate	To be completed March 17, 2017	This action will determine if the museum is comfortable outsourcing the hiring process to a recruiting agency, or will be using internal processes.	The decision here will depend on institutional norms within the museum and any potential budget constraints.	Human Resources and the Hiring Manager	The benefits of outsourcing the hiring process are both ones of saving time and potentially gaining access to new streams of candidates.
Post the position description in strategic locations	To be completed by March 24, 2017	The museum will receive a wide variety of qualified candidate's to choose from.		Human Resources/ Recruiting Consultant	

Objective 3: Hiring Process – First Round					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source and Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Formalize your interview team	To be completed by March 31, 2017	Have a collection of staff members from different departments of the museum available to offer opinions on the slate of candidates	Consider whom the new hire will be interacting most often with and who has provided insightful advice in a previous hiring cycle.	Hiring Manager and Director of Development	Ensure that anyone who is asked to participate in this team is available for all interviews.
Establish interview questions for the first and second round of the interview process	To be completed by April 7, 2017	Have a list of challenging questions that reveal both the candidate's personality and technical proficiency.	Review previous interview questions for similar positions; do external research to see how similar hiring processes have approached the interview	Hiring Manager and Director of Development	The first round of the interview should primarily focus on the candidate's personality in relation to the existing team. The second round should explore technical proficiency and problem solving skills
Create an interview scorecard	To be completed April 7, 2017	Have a scorecard that can be used by the Interview Team to evaluate the candidates.	Review previous scorecards used by the museum and adapt according to the interview questions	Interview Team	See Appendix for an example
Close Applications	To be completed by April 7, 2017			Human Resources	
Initial cull of the applications	To be completed by April 14, 2017	The removal of all candidates who are obviously unqualified to do the job	This process should already be established in the museum	Human Resources	Depending on the number of applicants, the museum should be left with approximately 20 candidates.

Send out invitations and schedule preliminary interviews	To be completed by April 14, 2017	This action is a contingency for the following action.		Human Resources	The preliminary interviews should be done over the phone, and should last no longer than half an hour.
Conduct preliminary interviews	To be completed by April 19, 2017	Another qualification barrier to ensure only those who are both qualified and have appropriate expectations for their compensation packages are being seriously considered.	This should align with the posted job description and previously established compensation limits	Human Resources and Hiring Manager	Only those candidates who are extraordinarily impressive should be considered if they have salary expectations wildly above the established top limit.
Send out invitations and schedule the first round of interviews	To be completed by April 20, 2017			Hiring Manager	
Conduct first round of interviews	To be completed by May 3, 2017	This round of interviews should eliminate all candidates whose personality is not compatible with the museum's internal culture. It should also give a basis for understanding the candidate's problem solving frameworks.	This process should operate quite similarly to the museum's traditional interview process. Each member of the interview team should be clear on his or her role in the process.	Interview Team	
The Interview Team meets to compare scorecards and determine which	To be completed by May 4, 2017	In addition to deciding who is no longer being considered, this action should also determine	The decisions in this action will be made solely based on the contents of the interview	Interview Team	

candidates made it to the second round.		what the Interview Team still needs to know to make a decision.	scorecards.		

Objective 4: Hiring Process – Second Round					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source and Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Send out invitations and schedule the second round of interviews	To be completed by May 5, 2017	Have a slate of candidates and a schedule for the interview team to see them		Human Resources	
Send out thank you notes for those no longer being considered	To be completed by May 5, 2017			Human Resources	This is an important step for maintaining good favour with qualified individuals in the museum field.
Hold the second round of interviews	To be completed by May 13, 2017	To identify the most technically proficient candidates still being considered	This interview round may involve specific problem solving exercises, or activities that require the candidate to demonstrate their ability.	Interview Team	
The Interview Team meets to decide on 1 or 2 candidates to recommend to the Director of Development for final approval.	To be completed May 12, 2017	This action will enable the Director of Development to choose an employee who is both technically proficient and has compensation expectations that align with the museum's	The decisions in this action will be made solely based on the contents of the interview scorecards.	Interview Team	

Key Action Steps	Timeline	Expected Outcome	Data Source and Evaluation Methodology	Person/Area Responsible	Comments
		capacity			
Send out thank you notes to those no longer being considered	To be completed by May 12, 2017			Human Resources	
Send out thank you notes to all those who participated in the interview process	To be completed by May 12, 2017			Hiring Manager	

Objective 5: Final Negotiations					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source and Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Have the Executive Director approve the ideal candidate	To be completed by May 13, 2017	This action enables the Director of Development to move forward with the negotiation process.	.	Executive Director	The chosen candidate should align with the previously stated requirements from the Board of Directors
Negotiate salary and benefits packages with the chosen candidate	To be completed by May 14, 2017	This action will allow the Director of Development to decide between two candidates (if applicable) and allows both parties to establish their expectations for the ensuing professional relationship.	The Director of Development's negotiation will be based around the guidelines laid out by the Board of Directors. This process will be procedurally similar to previous hiring processes	Director of Development	
Formally offer the chosen candidate the position	To be completed by May 15, 2017	This stage should represent the beginning of a professional working relationship		Director of Development	This action provides an opportunity to reiterate the expectations of the position, and ensure the candidate and

					the museum are working from the same frame of reference.
Establish a timeline for onboarding the new hire	To be completed by May 16, 2017	This should establish what will be needed to ensure the new hire is able to begin with the least amount of disruption		Hiring Manager and Director of Development	This timeline should take into account a potential 2-4 week period for the new hire to give notice at his or her previous job.
Complete onboarding strategy and contract development	To be completed by May 19, 2017	This action establishes a time frame for when the museum can anticipate their new candidate to start, and also allows the museum to formalize the contractual language defining this new professional relationship.		Hiring Manager and Director of Development	Ensure the contract includes language that defines an "introductory period"
Schedule two-week and six-month evaluation meetings	To be completed by May 22, 2017	This action builds in concrete points in which the new hire's efficacy will be monitored		Director of Development and New Hire	By establishing these evaluation points at the beginning of the working relationship, you will have set up the expectation for results early-on.

Appendix H Proposed Action Plan for the Transformational Gift Officer first six months

- It is important to note that much of this work will depend on the particularities of the individual institution, and therefore the individual   who is hired should be given room to be creative within the specific organizational context they are working within.

Overarching Project Goal: To develop and implement a development strategy that guarantees long term collaborative financial support from the families of Legacy Donors and New Philanthropists.

Scope:

In Scope: The creation of development and communication strategies, the development and implementation of evaluation tools, identifying, cultivating, soliciting new donors within the demographics of the project; creating and implementing a stewardship program; organizing major donor events, luncheons, and meetings with relevant museum staff; communicating the projects needs, successes, and operations with coworkers, the Director of Development, the Board of Directors, the Executive Director, and other relevant stakeholders; and facilitating cross-departmental donor engagement.

Out of Scope: Spending the funds that are brought into the museum; managing the estates/accounts of Legacy donors; setting annual development targets; designing or implementing programs or educational offerings; and development strategies and portfolios that do not involve intergenerational gifts or New Philanthropists.

Assumptions: The institution implementing this project will have a development department with processes for measuring success and a donor database in place; the institution will have either a marketing department or a marketing strategy that can be adapted; the institution implementing this plan will have a number of Legacy Donors already invested in its success and potentially interested in passing on pro-social values to their family; the individual hired for this position will

be well-versed in prospect research and evaluation methods; and that this project has already had its timeline and budget approved by the Executive Director and Board of Directors.

Constraints: The project's budget; the individual wishes and capacity of the Legacy Donors already invested in the museum; the networks of the Board of Directors; the potential donors that live or operate within the museum's community; the capacity of the museum to solve a problem/its institutional reach; the museum's internal culture; and the capacity of the museum to hold events or implement other stewardship techniques.

Project Department: Development

Project Manager: Transformational Gift Officer

Manager of the Project Manager: Director of Development

Project Tram Members: Members of the Development staff, particularly those involved in major donor portfolios; the marketing department; the Director of Development; the Board of Directors and their networks; the Executive Director; and, depending on the engagement strategy, members of the content creation team.

Appendix H.2 This table outlines the objectives and key action steps that I suggest for the successful implementation of a New Philanthropist development strategy.

- The timeline section of this plan has been left blank because the amount of time required for each task is highly dependent upon the individual who has been hired, and the institutional norms of the museum this project is being implemented within.
- The Person/Area Responsible section of this table has been left blank so institution's are able to adapt this to the particularities of their museum. :

Objective 1: Initial Research					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source & Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Evaluate the institution's current major donor profile		The Transformational Gift Officer will understand how the museum currently identifies and solicits donations. They will also understand what constitutes a major gift for this museum.	Prospect research and the museum's donor database.		
Research how the museum has communicated about the problem their institution is working to solve		The Transformational Gift Officer will understand the message expectations of the museum.	Marketing materials, the development office's communication materials, and the organizations mission statement and other strategic planning materials.		
Research how that problem has been discussed in other areas within the community		The Transformational Gift Officer will understand what preconceived notions potential donors will have about the museum.	Marketing department research, communications research in the particular subject area, research into the nonprofit journalism in the museum's community.		
Determine the make-up of the community the museum is operating within		The Transformational Gift Officer will begin to understand who within the community has the capacity and interest to give at a major donor level.	Conversations with the marketing department and colleagues in the development office, census information, and prospect research files.		

Key Action Steps	Timeline	Expected Outcome	Data Source & Evaluation Methodology	Person/Area Responsible	Comments
Evaluate the Board, and potential connections that can be made through those individuals		The Transformational Gift Officer will understand which community members are easily accessible to them.	Conversations with colleagues in the development office and prospect research files.		
Conduct research about the New Philanthropist profile		Understand the values and interests that move this particular group to give.	The Literature Review of this capstone project.		
Conduct research about the museum's Legacy Donors.		Understanding the museum's potential to engage with intergenerational giving.	Prospect research and the museum's donor database.		
Evaluate the museum's current stewardship strategy(s)		Understand how donors are communicated with after the ask/donation.	Conversations with Transformational Gift Officer's coworkers in the development office and the museum's donor database		
Evaluate how the museum communicates with donors		Understand both in what way and how often the museum communicates with it's donors	Retention metrics and the museum's donor database.		
Objective 2: Strategy Development					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source & Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Brainstorm creative ways of engaging major donors and their families		Begin developing ways to propose engaging current and prospective donors.	Donor database, development literature and journalism, and this capstone project.		
Meet with co-workers in the museum to establish appropriate and realistic ways donors can be involved		Develop an understanding of what museum coworkers are comfortable with in terms of donor involvement.	Formal and informal meetings with co-workers across departments within the museum.		
Meet with the Marketing		Generate and understanding of how the	Formal meeting with a		

Department to understand how they communicate with the group you are targeting for solicitation		museum is communicating with the target demographic	representative from the marketing department.		
Begin developing a communication strategy		Have a basic, high level message you want to share with prospective donors.	This capstone project, information from the Marketing Department, previous communications.		
Run the initial message past the marketing department and Director of Development		Get an understanding of how successful the coworkers and superior think the messaging will be.	Formal meetings with the Marketing Department representative and the Director of Development		
Begin developing a stewardship programme for the donors in Transformational Gift Officer's portfolio		Have a high-level time-line for communications, acknowledgements, informal phone calls, engagement activities and events.	This capstone project, meetings with museum co-workers, previous methods employed by the museum's Development Department.		Complete this step with the understanding that it will change depending on the individual donor.
Establish a target fundraising amount for the first year of this position's employment		Set achievable but meaningful fundraising goals that can be met within the year.	The museum's previous fundraising targets, prospect research, meetings with the Director of Development.		
Get the strategies approved		Meet with the Director of Development to have the communication and stewardship programmes approved			
Make the changes suggested by the Director of Development		Finalize the communication and stewardship strategies	Direction given by the Director of Development		

Objective 3: Identify Legacy Donors to move to Intergenerational Giving Plans					
Key Action Steps	**Timeline**	**Expected Outcome**	**Data Source & Evaluation Methodology**	**Person/Area Responsible**	**Comments**
Identify the museum's Legacy Donors with family members or expressed interest in intergenerational giving.		Have a shortlist of Legacy Donors to meet with.	Prospect research and museum donor database.		
Collaborate with the gift officer currently managing that donor's file		Develop a greater understanding of the work that has already been done, the donor's preferred mode of operations, and cross-departmental collaboration.	Formal and informal meetings with the gift officer, museum donor database		
Set up preliminary meetings with the selected Legacy donor		Develop an understanding for the donor's interest level in involving their family members.	Formal meetings with the donor		Will want to include the gift officer currently in charge of the portfolio, and whoever else has been involved with the donor's relationship with the museum.
Set up meetings with the Legacy Donor's family members		Develop and understanding for the family member's philanthropic goals and dream engagement opportunities.	Formal meetings with the family members, site visits, visits to museum events, cross-departmental meetings with the family members.		
Develop a formal engagement strategy that aligns with the institutional and fundraising goals of the museum		Align the donors wishes with the needs of the museum	Internal meetings to establish what's appropriate/within the scope of the museum's		

Key Action Steps	Timeline	Expected Outcome	Data Source & Evaluation Methodology	Person/Area Responsible	Comments
			capacity.		
Present the offer to the family members & discuss financial commitments		Formalize the intergenerational giving relationship	Meetings with the family member, legacy donor, and other internal stakeholders		It is essential that this stage is personalized to the target donor.

Objective 4: Evaluate

Key Action Steps	Timeline	Expected Outcome	Data Source & Evaluation Methodology	Person/Area Responsible	Comments
Identify the appropriate metrics for the stage of the project		Establish a procedure for measuring the success of a particular project stage	This capstone project, the development office's procedures.		
Develop a timeline for evaluation – both summative and formative		The creation of agreed upon check-in points to asses the success and troubleshoot the strategy	The development office's procedures		
Determine a timeline for reporting evaluation results to the Director of Development		The creation of clear and transparent expectations	The development office's procedures		
Perform a formative evaluation of the early stages of the intergenerational giving strategy		Gain an understanding of the initial results of the intergenerational giving strategy	The metrics chosen in an earlier stage; this capstone project		
Report the findings from the evaluation to the Director of Development		Continuation of communication and accountability			
Correct any flaws found in the strategy		A more successful intergenerational giving strategy	The formative evaluation completed in an earlier stage		

Appendix I Overview of formative and summative evaluation techniques

GENERAL GIVING METRICS

Cost Per Dollar Raised (CPDR): This metric is a clear indication of whether or not a fundraising campaign made or lost money. Simply divide the campaigns expenses by the revenue it generated, and you will quickly have an idea of what the campaign's real gains were.

For example, if an event cost $500 to run, and raised $2000, this tool would prove that every dollar raised cost 25 cents.

Fundraising Return on Investment: This metric is ostensibly the same as CPDR, but flipped. Simply divide a campaigns revenue by its expenses. If the resulting number is greater than one, the campaign made money.

The choice between the two above metrics will depend on the norms of the institution the campaign being evaluated belongs to. As Bill Tedesco elucidates, "if cost cutting is a priority, nonprofits will probably be more interested in cost per dollar raiser; whereas return on investment is a great indicator of the effects of making strategic changes to increase revenue."

Donor Retention Rate: Because donor retention is both an important factor in maintaining a organization's donor pool, and is significantly less expensive than donor acquisition it is important that acquisition and retention rates are growing concurrently. If the retention rate is not adequate, an institution should examine its stewardship and acknowledgement programs first.

Conversion Rate: This is one of the most cut and dry methods of evaluating the success of a particular call to action. First identify an action and a group of people you'd like to compare that action. To dins the rate, divide the number of people who completed the action by the total number of people who were given the opportunity to do so, then multiply by 100 to get a percentage.

Gifts Secured: A method of tracking donor growth, and is an effective manner of evaluating the types of giving an institution is most successful at soliciting.

GIVING LEVEL METRICS

Average Gift Size: This metric is most effective when tracking a specific event on a recurring basis. To calculate divide the revenue for a certain fundraiser or time period by the amount of gifts in the same window. This can be implemented at the same event year over year to see fundraising progress; at all events for the year to figure out which events draw in the largest amount of money; or over a repeated fixed time frame to track general changes.

Average Giving Capacity of Donors: This metric is important to ensure gift officers are not leaving money on the table. Investigate a prospect's connection to the musuem's cause, their philanthropic propensity, and applicable wealth markers. This tool can be used to test the average giving capacity of a museum's donors to better bracket giving levels. It can also be used to take the average giving capacity of a certain donor level to asses the current status of efforts in that area.

ENGAGEMENT METRICS

Frequency of Contact with Donors: Establish how often and through which form a giving officer contacts their donors, and then look at those numbers in comparison with the conversion rates. This can show whether certain communication methods yield a better conversion rate.

Fundraising Participation Rate: This metric examines who among your stakeholders double as donors and fundraisers. This rate can show how successfully a museum is capitalizing on this opportunity, and is particularly important to the demographic of donors this capstone is discussing.

Asks Made: Both a number you will need for other evaluation calculations, but can also stand on its own. Development officers typically have a target number of asks per quarter that they must meet. Simply put, if a museum is not asking for donations, they are not likely to receive any.

ONLINE PERFORMANCE METRICS

Online Gift Percentage: A way to study an organization's strengths, and adjust for weaknesses.

Email Conversion Rate: This is the same as a general conversion rate calculation, but it is important to have a clear understanding of specifically how well an institution's online campaigns are performing. Museums implementing email fundraising campaigns will specifically want to focus on click-through and open rates. By looking at trends, a gift officer can come to understand which writing style, content, day, and time that are most successful for this way of asking.

Email Opt-Out Rate: By tracking how many individuals opt-out of email communications, museums can ensure they are not labeled as a spammer.

Appendix J A visual representation of how to create a successful major gifts proposal

How to Create Successful
[MAJOR GIFT PROPOSALS]

PRIORITIZE PERSONALIZING

Call upon the relationship you have developed with your donor to craft an effective proposal. Ensure you are paying attention to the particularities of each prospect.

Thanking donors for past donations shows appreciation and encourages further support. Acknowledgement can be both formal and informal.

ACKNOWLEDGE

ALIGN GOALS

Explain how the donor fits within the bigger picture of the museum's work. Match your messaging with the donor's individual philanthropic priorities.

Present your donor with options of where to contribute. This allows the donor to feel like they have autonomy, while maintaining institutional control. To do this effectively, have a like of programmes in need of assistance, and guide donors to high levels of need. Ensure you are not telling them how to give, just providing advice.

SUMMARIZE OPTIONS

Illustrate the impact of the gift to the donor. Provide the donor with support statements with clear concrete data and examples of success stories. This stage is essential in both solicitation and stewardship, as it is a clear demonstration of the impact and necessity of donor's to the museum's mission.

FOCUS ON RESULTS

SOURCED FROM: DonorSearch (2015)