

SAVE PENNSYLVANIA'S PAST

A STATEWIDE EFFORT TO PRESERVE THE MILLIONS OF OBJECTS
AND HISTORIC ARTIFACTS OF PENNSYLVANIA



PROJECT OVERVIEW

In 2009, the Conservation Center for Art & Historic Artifacts (CCAHA) organized a statewide planning and assessment process, analyzing the conditions and needs of Pennsylvania's collecting institutions. The final product was *Imagining Our Future: Preserving Pennsylvania's Collections*, a detailed preservation plan for improving collections care throughout the published in August 2009, includes an in-depth analysis of conditions and needs at Pennsylvania's collecting institutions, a detailed preservation plan to improve collections care throughout the state, and a five-year implementation timetable (2010-2015).

The analysis concludes that many of Pennsylvania's most important historic holdings must be considered at risk. Millions of items comprise these collections, and the financial resources available to care for them are limited and shrinking.

Pennsylvania is a state vibrant with world-class art museums, libraries, historic sites. Arts and culture play a substantial role in creating business, jobs, and bringing revenue into the state and stewardship of its artifacts is too important –to the state, to the people, to the history of country–to be ignored. This call to action is a rallying cry for all future generations of Pennsylvanians.

PROJECT LEADERSHIP

As Save Pennsylvania's Past project leader, CCAHA has partnered with a creative coalition of arts, cultural, educational, government, and historic organizations from all across the state: the Pennsylvania Historical & Museum Commission (PHMC), PA Museums, and LYRASIS. The initiative is supported by an Institute of Museum and Library Services (IMLS) Connecting to Collections Statewide Implementation Grant, by the Pennsylvania Council on the Arts, and by the Arthur Ross Foundation, Inc.

COLLECTIONS ADVOCACY TOOLKIT

Advocacy refers to a broad range of activities aimed at getting the attention of public officials and influencing how they shape public policies that affect small and large organizations. Busy officials and their staff need to know what you do, what you contribute, and what support you need to achieve your long term preservation goals—and they also need to know what’s at stake.

Advocacy requires action by you, your staff, and constituents. Only you can showcase your institution and make the case to potential supporters for the resources you need. You are the best advocate for your organization.

The advocacy process includes conversation, phone calls, letters, active engagement, testimonials, demonstration of program results, participation in regional and national events, tracking of relevant legislative action, and mobilization of allies, members, partners, and supporters. An advocacy plan includes public acknowledgement and thanks for the support you do receive, with periodic follow-ups about your continuing efforts and successes.

You have the right as well as the responsibility to speak up and make known the significant asset you represent. The eight parts of the Save Pennsylvania's Past Collections Advocacy Toolkit guide you through the basic steps of an advocacy plan.

1. Understanding the Technical Aspects of Collections Care
2. Twenty Questions: A Self-Assessment Game
3. Articulating Key Messages
4. Communicating with Elected Officials
5. Social Media Primer
6. Crowdfunding for Conservation
7. Repeating Your Message and Following Up
8. Additional Resources



Understanding the Technical Aspects of Collections Care

Why Save Art and Historic Artifacts?

Societies worldwide have identified many reasons for supporting cultural organizations and preserving historically significant collections.

With such acts as the establishment of the State Library and the founding of the Historic and Museum Commission, the Commonwealth of Pennsylvania has acknowledged the value of archives, libraries, and museums to the state. These institutions play key roles in the economy and in sustaining the prosperity of communities. They help preserve the history of the state and nation; provide valuable educational experiences to citizens of all ages; educate the young about state history; attract significant amounts of tourist dollars; and offer low-cost, family-friendly attractions.

Cultural organizations can express community or group identity, generate consensus and historical continuity, and provide neutral environments for the examination of traditions, cultural norms, and ideologies. They can convey scientific and technological progress, discovery, and knowledge gained in the past but still relevant today. Every museum, historical society, historic house, library, and archive commits to one or several of these objectives. What role does your institution play?

Collections and individual objects held in cultural organizations have aesthetic, commemorative, patriotic, legal, and/or evidentiary value. Some items are treasured for their survival or longevity, especially in the face of intentional destruction or social disintegration. Some objects have substantial market value.

Individuals who want to learn more about the proper care and storage of their own fragile family keepsakes and heirlooms—which often have sentimental, if not significant market, value—may turn to professional conservation staff for help. Contact the [Conservation Center for Art & Historic Artifacts](#) for assistance, or use this [Find a Conservator](#) tool from the American Institute for Conservation of Historic and Artistic Works.

Collections Care

Museums, historical societies, historic sites, libraries, and archives share a common characteristic: They acquire, organize, interpret, display, and preserve collections for the benefit of the public. The

collections contain unique treasures that hold personal memories and associations, many of national significance.

The public entrusts cultural organizations to serve as guardians of this material evidence, with the expectation that the organizations will model responsible stewardship of collections. This complex task requires the attention of all staff members and the cooperation of visitors and guests. Collections care activities include oversight of administrative and management policies, finance and budgeting, building system design and controls, appropriate handling of collections, and treatment of objects when necessary.

Collections care is an umbrella term that covers preservation and conservation.

What is Preservation?

Preservation consists of a coherent administrative strategy to minimize vulnerabilities and reduce the rate of natural deterioration of collections by improving the environments in which an organization displays and stores objects.

Artifacts in cultural organizations are made of paper, metal, glass, ceramics, wood, fibers, plastics, and adhesives. These materials are all subject to processes of natural deterioration and damage. Natural disasters, accidents, poor handling, pollution, insects, and mold as well as exposure to light, extreme temperatures and humidity, and fluctuations in climate cause damage and accelerate deterioration that would otherwise be preventable. Cultural objects are also vulnerable to theft, vandalism, and neglect.

The needs of cultural organizations and their collections are multifaceted and complex, and should be strategically addressed. A preservation strategy involves assessing conditions; listing and prioritizing remedies and actions; and planning. These steps should culminate in a strategic preservation plan.

Assessment takes into account an institution's mission, policies, practices, staff training, user demands, and security and emergency preparedness issues. It also examines climate, condition of buildings, and control over environments in which the collections are held. Knowledgeable staff can carry out these assessment steps with expert help. Expert advice is used to determine the adequacy of policies and procedures, building systems, environmental conditions, pest control, housekeeping, security, disaster response services, and storage conditions.

The assessment process usually yields a list of needed remedies and related actions. The list may include relatively inexpensive actions such as staff training; rethinking policies about loans; rotating and limiting exposure of items on exhibit; or altering handling, shipping, and housekeeping practices. The assessment may also indicate the need to install fire suppression, lighting, security, and monitoring systems; to improve display and storage furnishings; or to control collection environments. Invariably, the list of remedies exceeds the resources available to complete them. To maximize available resources, administrators need to select and prioritize the list of remedies to be carried out.

Priorities are set based on the ease and cost of implementing certain actions, on the amount of time that can be invested, and on considerations about which actions would have the greatest benefit for the stability and longevity of collections. Benefits are measured according to the values, structure, and long-

term aspirations of the organization. For example, if the organization plans to move to a different facility, then it would not be in the organization's best interest to invest in the installation of new systems in the current building. On the other hand, if the institution intends to attract new audiences with borrowed exhibits, then installing and monitoring building systems on par with the demands of the lending institutions becomes a priority. The priority-setting process requires the time and attention of executive or top administrative staff, and it is essential to developing written preservation and emergency preparedness plans.

A detailed preservation plan directs and guides the ongoing care and management of collections by outlining the management, care, and future goals for the collections, with preservation addressed as a stated goal. The plan should be based on the mission and vision of the organization, the institutional goals, and projected use and growth of collections. The preservation plan should outline goals, objectives, and strategies for the next three to five years. It should focus on staffing, funding, space, building, environment, security, emergency preparedness, collections development, access, intellectual control over collections, and more detailed topics that relate specifically to collections preservation. The plan should also outline the actions necessary to provide adequate staff and funding, assign responsibilities, and set a schedule for implementation.

The plan can serve as a useful tool in justifying preservation grant funding requests. Funds may be requested for projects often included in preservation plans, such as installations of building systems, upgrades to storage units, or rehousing of individual items by outside contractors and vendors.

Another activity that is helpful to the preservation planning process is surveying collections and evaluating the condition of valuable objects. Depending on the size and scope of your collections, a survey may include all the items in the collections or be limited to a statistically derived number of samples. To determine the sampling frame to be used for the survey, consult an experienced preservation specialist or a statistician.

Data from a collection-level survey will help identify overall condition of related items in a collection and guide discussion and planning about treatment, item housing, and storage. Discussion and planning based on systematic observation of the selected items are indispensable for setting priorities and estimating time and costs of supplies and equipment.

What is Conservation?

Whereas preservation refers to holistic, collection-wide protective measures, conservation suggests active intervention to repair or reduce signs of damage and to halt deterioration processes of single items. At the item level, a conservator will prepare a condition report and suggest possible options for treatment. The steps and possible consequences are discussed with the collections staff and a course of action is agreed upon.

Conservation activities before treatment include laboratory examination, documentation, and planning guided by research and consultation. Development of a treatment plan precedes actual work. Treatment of fiber-based objects may include dry surface cleaning, removal of mold and insect residues, humidifying, flattening, rehousing, or mending, as well as more invasive actions such as washing,

relining, or rebinding. Objects made of other or mixed materials may undergo other treatment processes, pre-planned and tested in order to prevent additional damage. Before- and after-treatment photographs and a final report provide a record of the process.

Conservation must be carried out by trained and experienced specialists. Conservators are knowledgeable about the chemistry and physical dynamics of the materials, the historical and production contexts of the objects, and the professional codes of ethics that guide the work. Employment of these individuals requires adequate allocation of funds.

Funding Preservation and Conservation Projects: Case Studies

Institutions have found creative ways to obtain support and funding for ongoing preservation projects. Several of the projects listed below received [Conservation Assessment Program](#) grants through a cooperative agreement between Heritage Preservation and the Institute of Museum and Library Services (IMLS). Other examples can be found in publications such as [Capitalize on Collections Care](#) and [The Heritage Health Index Report to the Henry Luce Foundation on the State of American Art Collections](#).

[Martin Luther King, Jr. Archive Collaborative](#)

Several large corporations and foundations contributed millions of dollars for the acquisition, arrangement, preservation, digitization, and publication of the Martin Luther King, Jr. papers and personal artifacts. Scheduled for auction by Sotheby's, the collection was purchased in 2006 on behalf of Morehouse College, where it was processed and organized by the archival staff of the Robert W. Woodruff Library of the Atlanta University Center. The collection includes close to 100,000 items. In 2007, the Bank of America Charitable Foundation funded renovations of the Woodruff Library's archives and special collections reading room, intending to attract researchers to this historically significant collection and to drive economic development to Atlanta. Also in that year, Morehouse, the Howard Gotlieb Archival Center at Boston University, and the Martin Luther King, Jr. Research and Education Institute at Stanford University formed a collaborative partnership in order to coordinate efforts to preserve historical materials related to King.

[Saving St. Augustine's Architectural Treasures](#)

With a National Parks Service grant, conservators and technicians at the University of Florida Libraries stabilized and digitized 260 drawings by renowned late 19th-century architects John Carrère and Thomas Hastings. Possibly the only remaining items left after a fire destroyed the offices of the famous firm, the drawings were discovered in extremely bad condition. A unique result of the 18-month conservation project consists of a blog detailing the historical context of the drawings, their condition, and conservation treatment. The Libraries' exhibit coordinator produced an informative [digital poster](#) to promote the project.

[Jack Hadley Black History Museum](#)

Two years after their 2006 re-opening in a new facility, the Hadley Black History Museum was awarded a Conservation Assessment Program grant by Heritage Preservation and IMLS to develop their collections

policies and establish a long-range institutional plan. In 2009, with a grant from the Walmart Foundation and stimulus funds from the Georgia Department of Labor, the museum purchased equipment and software to digitally photograph and catalog over 2,000 objects to make them accessible for research to students and those interested in African American history but unable to visit the small museum in Thomasville, Georgia. By committing to their long-range plan, the museum has obtained the trust and respect of the community as well as significant gifts from donors. In 2012, the National Endowment for the Arts designated the Hadley as a Blue Star Museum. The designation secured sponsorship from Metlife Foundation to subsidize free admission to military personnel and their families.

[Pottery Project](#)

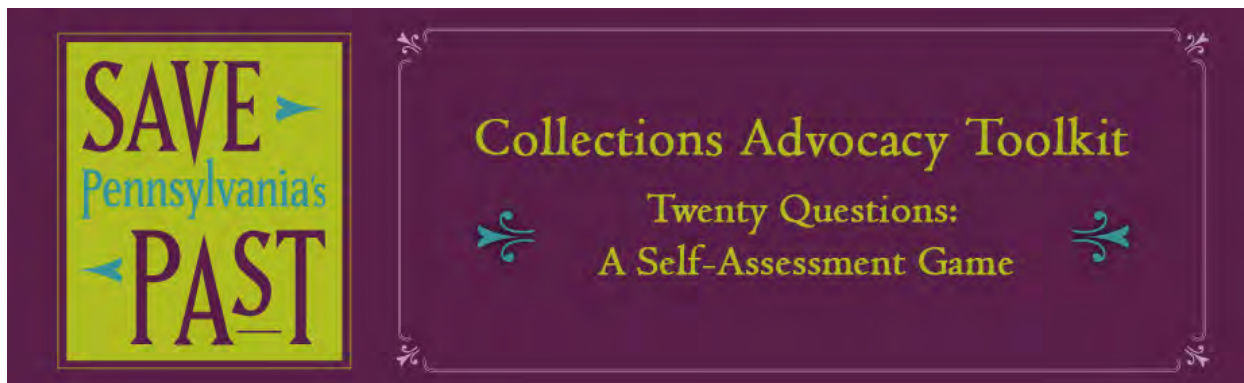
With the help of two major federal grants and donations from dozens of individuals, the Arizona State Museum set up a climate-controlled vault and a conservation laboratory to house more than 20,000 ceramic pots and treat the most fragile or damaged among them. The ceramic pots represent over 2,000 years of ceramic production in the American Southwest. The vision for the project brought together as partners the Ak-Chin, Gila River, and Salt River Pima-Maricopa Indian Communities; the City of Tucson; and the Arizona State Museum.

Documenting Preservation and Conservation Projects

As people become more knowledgeable about the deterioration of artifacts, they gain a greater appreciation for the obligations that cultural organizations take on. This growing appreciation can cement relationships between community members and cultural organizations, resulting in added donations and stronger advocacy for the institutions' efforts to seek public funding. Spark your constituents' interest in preservation and leverage their knowledge to gain support for your needs.

Publicly documenting results is one way to increase the appeal of preservation projects and raise awareness about the need for ongoing public support. Museums, historic sites, libraries, and archives create websites, blogs, press releases, and social media links in order to highlight project needs, seek support, demonstrate results, and inspire others.

Additionally, cultural organizations large and small have been drawing new audiences by providing public conservation consultations, demonstrations, and workshops. Examples include these [demonstrations](#) given by the National Museum of Australia. In another project, Temple Contemporary, an art gallery associated with Temple University in Philadelphia, hosted conservators in October, November, and December 2013 to open the conservation process to the public. They received visitors both in-person and [online](#) via a live "conservation cam."



Twenty Questions: A Self-Assessment Game

This questionnaire will help you describe your collections and how they serve the interests of your visitors and supporters. Add to or change the questions to suit your institution, then answer the selected questions in one or two sentences or phrases with other staff.

Try the same exercise with directors, trustees, donors, long-term members, and casual visitors. Continue to do this regularly over time until you see repeating responses.

The answers should reveal how others see what you do, how well you do it, and how it impacts them. They will provide ideas and phrases for articulating key messages before you begin advocating for your collections.

1. What do you collect?

2. What individual(s), event(s), or historical era(s) do your collections represent?

3. How do these collections fit into local, regional, national, and world contexts?

4. How do these artifacts illuminate a significant aspect of art or history?

5. What is unique or extraordinary about your collections?

6. How would you describe your site and these collections to someone who doesn't usually visit museums, historic sites, and other collecting institutions?

7. How do these collections impact your visitors?

8. Who are your core audiences?

9. How do your collections, exhibits, and programs serve your core audiences?

10. How do you go about discovering how you are serving your audiences?

11. What do you think about or see differently after interacting with your audiences?

12. How do you engage your audiences?

13. How would you describe the physical condition of the artifacts in your collections?

14. What plans do you have for improving the environment and long-term care of the collections?

15. What exhibits or programs have you developed to highlight preservation of the collections?

16. In what ways is your organization, site, or collection distinct from others in your area?

17. Do you collaborate or partner with institutions that complement yours?

18. What initiatives, coalitions, or partnerships have you joined or do you plan to join?

19. If you could carry out your complete vision, what would your institution, collections, and visitors look like in a decade or two?

20. What would be lost if your institution no longer existed?



Articulating Key Messages

The Positioning Statement

Before you reach out to elected officials and potential supporters, sketch a “word image” or “word cloud,” which is a graphical representation of key words and phrases. With a clear view of your mission, state your purpose; how you are poised to carry it out; and the singular impacts that your activities have had and will have on your community and region. Summarizing your answers from the “Twenty Questions: A Self-Assessment Game” section of the toolkit may help you describe your goals and how your institution is uniquely positioned to bring them about with the support you seek.

Using the results of your word image, write a positioning statement. A positioning statement should project your future as a logical outcome of the nature and direction of your organization. Like two points defining a line, your mission statement and your positioning statement will establish your unique trajectory—distinguishing your organization from those with similar missions. The positioning statement should be short and simply stated. It should be action-oriented and strike an emotional chord.

To create key messages, build on the positioning statement by adding relevant details about your purpose and direction. A compelling narrative about your future engages the interests and aspirations of your potential supporters. The complete message makes clear how the contributions of supporters will help you achieve your goals.

Below are examples of narratives from various cultural organizations, small and large.

From the [Winters Heritage House Museum](#) in Elizabethtown, Pennsylvania

“Winters Heritage House Museum seeks to preserve local history by: engaging community support to identify buildings of historical significance; developing educational experiences that recognize contributions of early cultural groups in the greater Elizabethtown, PA area; and acquiring artifacts, texts, and documents of historical value...Every year, Winters Heritage House strives to provide the community with educational, fun, and historically insightful programs. In turn, these programs, along with our supportive community, enable us to preserve and maintain these valuable Colonial through Victorian era properties...Winters Heritage House Museum is a community-driven organization with the interests of preserving our community’s history at our heart. We exist because the people of Elizabethtown cared enough to preserve these buildings and fill them with items that can best educate the public about our local history. We hope to continue, but are always in need of community support to do so.”

From the [New York City Fire Museum](#)

“The mission of the New York City Fire Museum is to collect, preserve and present the history and cultural heritage of the fire service of New York and to provide fire prevention and safety education to the public, especially children...The Museum, in conjunction with the New York City Fire Department, operates a world-class fire safety education program designed to teach participants how to prevent fires within the home and how to protect themselves and escape should a fire occur...retired NYFD firefighters volunteer... to discuss and demonstrate the rigorous training needed to acquire the bravery and discipline required of New York City’s ‘Bravest.’”

From the [National Park Service’s Network to Freedom Project](#)

“The mission of the National Parks service is to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations...The National Park Service, through shared leadership with local, state, and federal entities, as well as interested individuals and organizations, will: promote programs and partnerships to commemorate, preserve sites and other resources associated with, and educate the public about the historical significance of the Underground Railroad...The National Park Service is implementing the National Networks to Freedom program to coordinate preservation and education efforts nationwide and integrate local historical places, museums, and interpretive programs associated with the Underground Railroad into a mosaic of community, regional, and national stories.”

Talking Points and Supporting Statements

Prepare several talking points and select them as you need them to support your positioning statement and emphasize your trajectory. Mix and match your talking points. Use them in your annual reports, brochures, catalogs, grants, membership drives, and public presentations, as well as in letters to elected officials and funders. Keep the following ideas in mind when creating talking points.

Consider Your Audience

Name your audience specifically. Think how differently you would introduce your museum and its collection care needs to Senator A or Sponsor Y, who consistently support cultural institutions with legislation and funds than to Senator B or Sponsor Z, who do not believe federal budgets should fund arts and humanities in general.

Each message you craft must tell others what they need to know about your goals and direction in a way that is meaningful and makes sense to them. Effective messages reflect the values of your organization and resonate with the interests of those individuals you want to influence.

Expand Your Positioning Statement

Include details about the:

- Demand for your organization’s programs and collections
- Number and variety of individuals and groups you serve

- Size and distinguishing achievements of your staff
- Characteristics of the trustees, donors, and members who support you
- Strengths and accomplishments of your organization over time
- Overall contributions of your programs and collections to the region, state, and nation

Make a Fact Sheet about Your Organization

List the following data:

- Size, location, and context of organization in regional economy
- Amount and sources of annual revenue
- Operating budget
- Hours worked and number of professional staff and volunteers

Quantify Your Contribution to Education and Life-Long Learning

Identify the:

- Number and nature of your organization's events, exhibits, and programs
- School groups served
- Integration of your services with school curricula
- Types and scope of your collections, as well as the number of items exhibited or in storage
- Research value of the collections; the impact of such research on publications and public or expert knowledge; and the ways in which the contents of your collections drive the advancement of certain disciplines
- Number of life-long members or patrons
- At-risk or underserved populations that your institution and/or its partners serve

Choose a Specific Focus

Choosing a specific focus will help you logically defend your point of view. If what you want is funding for collections care, messages should relate to the need for preserving collections for future generations. Have you completed a preservation needs assessment? What were the findings? What is impacting the health of your most significant collections? If you are unsure about the condition of your collection or need an evaluation, consult with the Preservation Services staff at the [Conservation Center for Art & Historic Artifacts](#).

Items to discuss might include:

- External or internal environmental factors
- Failing building systems
- Age and fragility of collections
- Demand for access of fragile materials
- Storage

Coordinate Messages and Actions with Other Museums

[A public opinion poll](#) taken by the Pennsylvania Historical and Museum Commission in 2010 identified the top six guiding principles for preserving and sharing the state's heritage. Among these was the

expectation that museums would maintain the highest standards of stewardship and contribute to the state's position as a premier destination for heritage travelers. Individual organizations cannot meet these goals alone. Coalitions and collaborations are essential.

Discuss how you have joined forces to accomplish collective goals and objectives. Consider the costs and benefits of being part of a National Heritage Area such as [Silos and Smokestacks](#), a network that leverages partnerships to interpret the history of agriculture in Iowa. Are you part of any of the Pennsylvania Heritage networks such as the [PA Trails of History](#) or the [Lumber Heritage Region](#)? What benefits and difficulties come from participation in these networks?

Stay Current with Research

Include relevant findings from your research in your messages. For instance, in September 2012, the Greater Philadelphia Cultural Alliance completed research on the impact of the arts and cultural sector on southeastern Pennsylvania's economy. The [online report](#) provides an impact calculator and useful data about the number, size, and revenue potential of museums. Two months later, a joint committee of the Pennsylvania General Assembly published a report about museum funding in Pennsylvania. The [report](#) admits to the considerable amount of taxable revenue generated by cultural institutions as part of the tourist trade and to the disproportionate amount of public funding available to these institutions.

Review and refresh your points as time passes and circumstances change.

Be Aware of Recommendations Made by Legislators

Leverage your legislators' interests and advocate when their proposals are advantageous to you. Track them at <http://www.legis.state.pa.us/>. See the "Additional Resources" section for other links.



Communicating with Elected Officials

Writing to elected officials to communicate your views about legislative or budgeting matters that impact your organization is your right as well as your responsibility. Your advocacy efforts on behalf of your organization and others like it represent a profound way of affecting public policy. A growing number of community activists and concerned citizens send millions of letters and emails to their representatives in Congress. Business leaders and advocacy groups direct their concerns to elected officials in open letters which appear as letters to the editors, as paid advertisements, and on various websites. Professional groups like the American Alliance of Museums (AAM) and the American Library Association (ALA) hold annual Advocacy Days in Washington, D.C.

AAM joined The Charitable Giving Coalition, a group of more than 200 nonprofit organizations, to object to proposed legislation to eliminate or substantially reduce charitable tax deductions. Dozens of members of the Coalition met with public officials in Washington, D. C., on November 20, 2013, to speak about the negative impacts of the legislation and propose alternatives. To supplement their efforts, the Coalition prepared and disseminated [online fact sheets, talking points, and templates for press releases](#) for use by those who could not attend the all-day event.

You may not have the resources to mount a large-scale campaign on public media, but you can communicate effectively with your representatives. Constituents have several ways of making contact with elected officials. A good strategy to reach federal, state, and local representatives includes in-person visits and communications by phone, letter, personalized email, or via their official websites. The key is to be consistent, patient, and persistent. Your voice will be heard.

According to [survey results](#) published in 2011 by the Congressional Management Foundation, Congressional staffers noted that personal communications received by elected officials from constituents are more effective than those received from lobbyists and news editors. Views expressed clearly by constituents have the most effect on representatives who may be undecided about or unfamiliar with an issue. The most persuasive communications appear to be: 1) face-to-face single-issue visits by constituents; 2) communications by constituents who represent other constituents; and 3) personalized letters and emails. The survey also found that some of the most effective strategies included actions that took place in the elected official's home base. For instance, representatives paid attention to questions posed at town hall meetings and to issues presented in letters to the editors in their Congressional district's local newspapers.

Preliminaries

An initial step to take is to determine what medium you will use to contact which elected official. The internet, websites, and social media have made grassroots communications easier and faster. You can use the mass mailing forms developed by other organizations, but also consider sending personal emails, which may be more effective. Take advantage of facts, figures, and talking points that are included in texts prepared by professional organizations you trust. Make sure you understand the points and double-check the facts prepared by others. Direct your communications to the persons who represent your state and district, as many members of Congress will not accept correspondence from individuals outside their voting area.

Also remember that since 9/11, security measures in most federal government buildings, including Congress, have tightened considerably, delaying postal delivery by weeks as items are scrutinized or searched. Plan accordingly. Consider addressing your representatives at their local offices closest to you, through their official website, by phone, or by email.

Timing

Depending on the legislative calendar and recesses, you may find it advantageous to arrange a visit to your representative's local office. Members of the U.S. Congress normally spend one week per month and all of August at their home base, campaigning, fundraising, or otherwise looking after the interests of their constituents. These interludes away from Washington, D.C. during Congressional sessions are called "state work" or "district work" periods and serve as appropriate times to make your case in person or to invite the representative to visit your organization.

Political consultants recommend that constituents time their contacts with representatives to coincide with major events such as an election, passage of a significant bill, or budget deliberations. The type, form, and length of the communication should be calibrated to the event. Pay attention to alerts about the beginnings of budget deliberations and to calls for reductions to budgets related to cultural institutions; state your reasons and objections in a well-prepared letter. When a representative votes and acts in ways that you find beneficial to your institution, send a handwritten note of thanks immediately and explain why.

Approach

Whether you communicate in person or in writing, keep any type of communication with your representative formal, brief, and to the point. If you are writing, focus your letter on your interest in a particular outcome or vote. A letter may be positive, in support of a bill or policy, or it may be negative, in opposition to the same. If you arrange for a face-to-face meeting, be prepared to discuss the precise name, number, and sponsors of the bill or legislative act in which you are interested. Whether you are writing or meeting in person, explain how the bill, if enacted, would affect your organization and state or district. State clearly whether you favor or oppose the proposed action. If there is no pending legislation, be prepared to discuss how legislative trends or budget cuts are affecting your organization and community of supporters.

When preparing emails to be sent via the representative's website, determine what topic heading to give your communication by discussing it with a congressional staff member familiar with the categories. The categories are limited to those on the given drop-down menu. There is no category for libraries, archives, or museums. You may have to choose between "Arts and Humanities," "Budget," "Economy," "Education," "Other," or "Taxes," if they are available. If you would like to schedule a meeting or a visit, the representative's website often will have a phone number or email link for the district staff, who can make arrangements.

Sign all your communications with your full name and address. The address immediately signals to the official that you are a constituent.

Always be respectful and willing to speak with members of the representative's staff if the representative cannot meet with you. It is beneficial to get to know the staffers at local and Congressional offices. Some staffers are more informed about specific issues than the representative, who must keep up with the bigger picture.

These guidelines are also useful for writing to powerful members of a community such as business owners, executives of philanthropic foundations, or directors of corporate boards. These individuals also make decisions that affect your organization and constituents.

Tracking Legislative Action

Do your research. Find out how your legislators have voted in the past on the issue that concerns you or what your public official's current position is on the specific topic or related ones. Both the U.S. House of Representatives and the U.S. Senate produce working calendars for each session of Congress. When formalized, the session calendars appear on each chamber's website; the Government Printing Office then publishes print copies and disseminates copies on its [website](#).

In October 2013, the Library of Congress launched a new website, [Congress.gov](#), to track the status of pending legislation. The new website also links to the personal websites of individual legislators alphabetically by name and by state.

National professional organizations such as AAM, ALA, and the Society of American Archivists (SAA) dedicate staff and organizational resources to advocate for museums, libraries, and archives. AAM tracks pending and proposed legislation and organizes an annual Advocacy Day in D.C. AAM also provides a "[Legislator Look Up](#)," which provides quick access to a complete and up-to-date directory of legislators and the top executive members for each state.

ALA maintains an office in Washington, D.C. and provides up-to-the-minute information about [issues](#) and [pending legislation](#) related to libraries. SAA periodically establishes advocacy agendas, which help members hone their arguments and focus their battles. Members of the SAA Issues & Advocacy Roundtable post advocacy news and action items relevant to all cultural organizations on their [website](#).

Regional professional associations often undertake advocacy initiatives within their own states and regions. In Pennsylvania, consider getting involved with the [Mid-Atlantic Regional Archives Conference \(MARAC\)](#), the [Mid-Atlantic Association of Museums \(MAAM\)](#), the [Pennsylvania Library Association](#)

(PaLA), and the [Tri-state Coalition of Historic Places](#). PaLA tracks legislative activity in Capitol Hill as well as in Harrisburg and provides helpful [tutorials](#) about formatting and addressing letters and emails to elected officials.

Context

Be aware of current attitudes toward cultural institutions in general. Governments at all levels have substantially reduced funding for museums, libraries, and archives in the last few years. As economic growth has slowed since 2008, the allocation of public funds for cultural institutions has come under political fire. For decades, voters broadly supported these institutions and accepted them as public goods. Today, current opinion and political support varies radically.

Learn about the economic and educational impact of cultural institutions at the national scale. AAM notes on their [Museum Facts](#) website that museums in the United States employ 400,000 Americans. According to a 2008 estimate, museums contribute about \$21 billion to the U.S. economy each year. This level of economic activity often generates growth in the communities where the museums are located.

According to AAM, museums also rank among the top three family vacation destinations. Trips including cultural and heritage activities comprise one of the most popular and significant segments of the travel industry, accounting for over 23% of all domestic trips. Visitors to historic sites and cultural attractions, including museums, stay 53% longer and spend 36% more money than other kinds of tourists.

Museums, like public libraries, “provide many social services, including programs for children on the autism spectrum, English as a Second Language classes, and programs for older adults with Alzheimer’s or other cognitive impairments.” These institutions also “facilitate job training programs, provide vegetable gardens for low-income communities, and serve as locations for supervised visits through the family court system.”

The December 2009 brief paper, [Service Trends in U.S. Public Libraries](#), posted by the Institute of Museum and Library Services, reported that “[m]any individuals visit libraries to receive free income tax preparation help from nonprofit organizations that choose public libraries as sites because of their value as public spaces. Libraries also conduct onsite programs that support English language learners. Elementary and secondary school students visit libraries to receive homework help from tutors onsite as well as online, where libraries often contract with homework help services so that their patrons do not have to pay fees to access such services. Additionally, libraries continue to support adult literacy, either by directly offering classes or referring patrons to such courses.”

Quality of life issues matter to businesses when they want to relocate, and access to cultural resources and a dynamic cultural community are both important factors. In fact, according to research cited by the U.S. Conference of Mayors, “It has been shown that the nonprofit arts and culture industry generates over \$166 billion in economic activity annually, supports over 5.7 million full time jobs, and returns over \$12 billion in federal income taxes annually. Governments which support the arts on average see a return on investment of over \$7 in taxes for every \$1 that the government appropriates.”

To develop a mini economic impact statement for your institution, AAM suggests you fill out the following form. The results will provide a numerical sketch of your contribution to the local economy. The information is useful to your supporters as well as to elected officials, as it allows them to easily calculate the economic benefit of your organization to the district.

- My organization employs *[number]* people in our community.
- My organization spends \$*[annual budget]* each year on goods and services in our community.
- My organization serves *[number]* visitors each year, including *[percentage]*% from out of town.
- My organization serves *[number]* schoolchildren each year through school visits to museums.
- My organization charges an admission fee: \$*[fee]* for adults; \$*[fee]* for children; and \$*[fee]* for senior citizens.
- My organization receives approximately \$*[amount]* from national grant-making foundations and agencies every year.
- My organization is served by *[number]* volunteers, who contribute *[number]* hours of service every year.

The Mechanics of Letter Writing

Whenever possible, type your letter using a computer. Aim to keep your letter short, condensing the header, salutation, body, signature, and list of enclosures, if any, to a single page. If your organization does not have stationery with letterhead, use standard size, 8.5 inch x 11 inch, plain white or off-white paper, folded in thirds to fit a letter-size envelope. If your letter will include brochures or other larger enclosures, use a mailer envelope slightly larger than your largest enclosure, to reduce creasing.

Advocacy experts suggest you structure the parts of your letter as follows:

1. Begin with the date, the complete address for your representative and a formal salutation.
2. State who you are and who you represent and briefly list your credentials relative to the issue.
3. Explain briefly why you are writing.
4. If a certain bill is involved, cite the correct title or number.
5. Provide specific information about how the topic affects you and others you represent.
6. Provide relevant details about your organization and tell a story or anecdote that brings the issue to life.
7. When appropriate, tie in information on similar organizations when discussing details about your organization.
8. If the representative has supported your concern before, acknowledge it.
9. If necessary, append lists and tables to simplify complex material.
10. If the letter is longer than one page, break up the text and provide subheadings for each section.
11. Close by requesting the action you want taken.
12. Thank the public official for taking the time to read your letter.
13. Ask for a written response with his or her position.
14. Include a complete return address on the letter.

Be persistent—write back and ask for more information if you do not receive a specific response.

Examples

Here are examples of headings and salutations appropriate for letters addressed to the D.C. office of a Senator from Pennsylvania:

October 28, 2013

The Honorable Robert P. Casey, Jr.
U.S. Senate
393 Russell Senate Office Building
Washington, D.C. 20510

The Honorable Pat Toomey
U.S. Senate
248 Russell Senate Office Building
Washington, D.C. 20510

Direct the text of your letter to “Dear Senator Casey:” or to “Dear Senator Toomey:”.

Similarly, when writing to a U.S. Representative, begin:

October 28, 2013

The Honorable Robert Brady
102 Cannon House Office Building
Washington, D.C. 20515

Then use the salutation “Dear Representative Brady:”.

When writing to the Chairperson of a Committee or the Speaker of the House, address them as: “Dear Mr. Chairman:” or “Dear Madam Chairwoman:” and “Dear Mr. Speaker:” or “Dear Madam Speaker:”.

When identifying legislation, use these identifiers:

- House Bills: "H.R. _____"
- House Resolutions: "H.RES. _____"
- House Joint Resolutions: "H.J.RES. _____"
- Senate Bills: "S. _____"
- Senate Resolutions: "S.RES. _____"
- Senate Joint Resolutions: "S.J.RES. _____"

Sample Letter

Below is a sample letter prepared by the Pennsylvania Humanities Council (PHC) in support of level funding for the National Endowment for the Humanities for 2014 and for the support of state humanities councils. This particular letter was drafted on behalf of organizations that had benefited from PHC programs or grants, so it differs slightly from the format recommended above. It states a common cause shared by the organizations and acknowledges the benefits resulting from funding of the National Endowment for the Humanities. For more details about advocacy activities by PHC, see <http://www.pahumanities.org/engagement/advocacy.php>.

[Date]

[Legislator Title and Name]

[Legislator address]

Dear *[Legislator Title and Last Name]*:

[Insert your own story here of how you have been supported or touched by PHC programs]

Since 1973, Pennsylvania Humanities Council (PHC) has impacted the lives of Pennsylvanians across the state. It has provided people from all walks of life the essential tools to learn, innovate and engage with one another. Programs such as Teen Reading Lounge, Commonwealth Speakers, and Humanities Grants to Pennsylvanians across the commonwealth bring the community together to discover something new about history, the arts, and the world around us. The humanities are powerful stories that explore big ideas. The humanities embrace the power of big ideas to open minds and build a better future.

PHC provides critical support for local museums, historical societies, public libraries, and cultural organizations across the state. Without PHC, critical reading programs in local libraries would disappear. Individuals and underserved communities would not experience historical exhibitions and living history programs. Access to programs that engage and enlighten children and families would be greatly reduced.

Public programs in the humanities help foster an understanding and appreciation of communities and cultural differences. It is this sharing of customs and traditions that connects us to our past and to one another. It is those connections that lead to life-long learning through conversations and experiences.

I am writing you today to ask for your support for the National Endowment for the Humanities' budget, which helps fund the programs provided by Pennsylvania Humanities Council. **Please support level funding of \$154.255 million for the National Endowment for the Humanities and \$44 million for the state humanities councils in 2014.** Your action now will prevent the reduction of vital humanities programs throughout Pennsylvania.

Sincerely,

[Your Signature]

[Your Name]

[Your complete address and phone number]



Prepared for the Conservation Center for Art & Historic Artifacts by



www.canarypromo.com

Social Media Primer

Your organization and its collections have a specific story to tell that makes them unique, significant, and worth saving. Social media offers a chance to tell the story of your collections and the history they illuminate, to communicate your passion for them, and to encourage others to demonstrate their support by visiting, sharing, and donating.

Facebook

As you may already be aware, [Facebook](#) is a one-stop-shop for social media users to quickly become familiar with the “voice” of your organization as well as to learn important information. Mashable’s [The Beginner’s Guide to Facebook](#) is a good go-to resource for a Facebook primer and best practices.

Engagement

Engagement on Facebook, from how often your fans comment or like your posts to how often you respond to them, is key. In the simplest terms, if you can increase how often your fans interact with your page, Facebook’s formulas will increase how often your message appears on your fans’ Newsfeeds.

Across the board, whether promoting an artist, a brand, a cause, or an organization, **posts with photos that are accompanied by a short message make for the most engaging posts**, up to 7x more engaging than status updates alone. In second place, videos with a short description. The least engaging? Plain links with no description.

To engage your audience, you have to encourage them to interact with you.

- Ask users to caption a candid photo from a recent event.
- Ask users to share their own stories or photos that include your institution on your page.
- Answer all questions and acknowledge posts, tags, and comments from users.

Great Facebook Page Examples

- [Metropolitan Museum of Art](#)
- [Eastern State Penitentiary](#)
- [National Trust for Historic Preservation](#)

Twitter

[Twitter](#) is a great platform for listening to the communication of others in new ways. Tweets (messages using 140 characters of text or less) have evolved to cover more than everyday experiences. They can take the shape of shared links to interesting content on the web, conversations around hot topics (using [hashtags](#)), photos, videos, music, and real-time accounts from people who are in the midst of a newsworthy event.

Twitter Is NOT Facebook

While it's safe to say virtually everyone using social media is familiar with Facebook, not everyone has a Twitter account. However, this does not mean that posting a Facebook status update to Twitter is effective: what you'll often find are posts that end abruptly, seem out of context, and turn off listeners. Take the time to create Twitter-specific content. The overall content can be the same, but the style should be tailored to the communications style and the followers you have on Twitter.

Again, Mashable's [Beginner's Guide to Twitter](#) is a good starting place.

Great Twitter Examples

- [Philadelphia Museum of Art @philamuseum](#)
- [Tenement Museum @tenementmuseum](#)
- [Museum of Modern Art @MuseumModernArt](#)

Pinterest & Instagram

Use the image-sharing platforms [Pinterest](#) or [Instagram](#) only if you have the time and resources to tell your story in a highly visual way. Keep in mind that you should be able to consistently post images and video of your institution and collections. It's important to keep content fresh.

HootSuite

[HootSuite](#) helps organizations use the social web to launch marketing campaigns, identify and grow audiences, and distribute targeted messages across multiple channels by allowing users to log into one centralized location (as opposed to multiple accounts and platforms). Using HootSuite's social media dashboard, teams can pre-schedule updates to Twitter, Facebook, and other social networks.

HootSuite manages your social media accounts in one place. When you log in, you'll see a set of tabs, where you can see what's going on in any of your accounts at any time. These tabs have several columns, which you can customize (pending posts, page feed, direct messages, etc.). At the top of the page, there's a text box where you can enter content. To the right of the text box are icons, which will allow you to choose the platform where you'll publish the content.

General Etiquette

Nobody likes a spammer. Choose your messaging and timing carefully. Don't post the same update two times (or more) in a row. If you feel that you're not reaching your audience effectively, or you feel they aren't getting your message, try experimenting with the times at which you post messages. Maybe your followers are more active in the afternoons, or in early morning hours. Take a look at the trends of when your audience interacts with your profile, and what content inspires the most response, to gauge the best time to send out updates and to make your content more effective.

Keep it fresh. Even if you are scheduling your posts in advance, constantly keep an eye out for new content that your readership might enjoy. Types of content might include:

- Links
- Events
- Similar Organizations
- Community
- History
- Content tied to a national observance or current news/trends
- Quotes
- Everyone loves a fun fact!

Encourage interaction and audience engagement. Ask people for their thoughts and opinions, or to share a story or experience related to your mission. People are interested in engagement with the organizations they support, and they are far more likely to pay attention to content coming from a source with which they can interact, and ultimately identify with, thus creating a real relationship that will lead directly to deeper involvement with your organization.

Social Media Resources

Canary Promotion's blog at www.canarypromo.com/birdfeed offers a variety of articles on social media and other arts and nonprofit marketing topics. The blog post "[Top Arts Marketing Resources for 2014](#)" is a compilation of recommended sources for tutorials, research reports, and news roundups. Some of our other favorite resources are listed below.

Video Tutorials on Using Social Media

- Twitter in Plain English: <http://www.youtube.com/watch?v=ddO9idmax0o>

- Social Media in Plain English: <http://www.youtube.com/watch?v=MplOCIX1jPE>
- Blogs in Plain English: <http://www.youtube.com/watch?v=NN2I1pWXjXI>

Online How-To Guides to Social Media

Twitter: The [Mashable Twitter Guide](#) is an excellent resource for organizations new to Twitter. It includes how-to's as well as a glossary of Twitter terms and concepts for easy reference.

Facebook: Similarly, the [Mashable Facebook Guide](#) is an excellent resource for organizations new to Facebook. It includes how-to's as well as a glossary of Facebook terms and concepts for easy reference. Another good place to find successful and effective organizations on Facebook is the [Facebook Nonprofit Organizations Page](#)—a Facebook page that encourages best practices and effective social media techniques while promoting successful nonprofit organizations and their campaigns.

Other Great Resources

Industry blogs that focus on social media for nonprofits include [Beth's Blog](#), [Nonprofit Tech for Good](#), and [Frogloop](#).

[Museum 2.0](#) explores ways that web 2.0 philosophies can be applied in museum design. The site includes an interesting [post](#) about Twitter best practices for museums.

[Know Your Own Bone](#) is a resource for creative engagement in museums and cultural centers.

Here's a short and simple video on using [Instagram for business](#).



Collections Advocacy Toolkit

Crowdfunding for Conservation

Prepared for the Conservation Center for Art & Historic Artifacts by



Communications for Arts, Culture and
Mission-Driven Clients

www.canarypromo.com

Crowdfunding for Conservation

Online crowdfunding is designed to harness the power of individuals to pool small resources to achieve a greater goal. It can be a relatively inexpensive way to raise funds and awareness for specific conservation projects—but crowdfunding also requires careful planning and consistent promotion in order to be successful.

To raise money for specific preservation and conservation activities, organizations can employ a three-phase crowdfunding campaign.

Phase One: Pre-Launch Activities

Engage the Fundraisers

Identify key members of your Board of Directors, staff, and development team who should be involved in a crowdfunding campaign.

- *TIP: your development team may be aware of conflicting fundraising events and may be able to offer additional fundraising strategies.*

Choose Your Crowdfunding Platform and Set Up Your Page

[Kickstarter](https://www.kickstarter.com/) and [Indiegogo](https://www.indiegogo.com/) are the most popular crowdfunding platforms and have powered many arts-related projects, but there are hundreds more, including Fundly, FundRazr, GoFundMe, Petridish, Razoo, and RocketHub.

These websites support themselves by charging fees as a percentage of the amount raised. Project creators submit descriptive statements, short video pitches, and a list of rewards for backers. Rewards serve to engage funders and can include acknowledgments, books, photos, postcards, copies of the creative work, talks, invitations to performances, and personalized experiences. For more information about how crowdfunding works, Kickstarter has developed its own [online school](#).

Prepare a Video

You can draw supporters into the story of your project, institution, and collections by allowing them to visit vicariously through a video. Introduce your institution and where you're located, share photos and interesting facts about the collection that will benefit from donations, and give viewers a clear call to action: share and support during the campaign.

- See tips on creating effective videos and find links to sample videos on Page 7.

Identify Challenge Grants

Challenge grants can be a great way to supercharge your campaign. If your development office and/or Board of Directors can identify a larger gift that someone would like to give to the campaign, the gift can be announced as a challenge grant partway through the campaign. You'll want to have this arranged before the campaign launch.

- Sample language (for email, social media):
We have exciting news. A very generous donor has agreed to match the next \$250 raised if we can reach that goal by midnight tomorrow! Every dollar you pledge will bring us closer to [description of project].

Assemble Key Information

Compile contact information and schedules for key spokespeople, including representatives, curators, historians, artists, and/or family members and descendants. You'll want to have this ready for interviews with the media as well as for possibly involving these individuals in your video.

If you don't already have this expertise within your organization, you may wish to identify a local historian who can talk knowledgeably about your project or collections and the historical circumstances surrounding them.

Leverage Events to Grow Your Mailing List

Review your institution's calendar for upcoming events prior to launch to identify opportunities to collect email addresses and encourage visitors to "like" your Facebook page—the largest possible mailing list and number of followers will set you up for success.

- **TIPS:**
 - *Have a laptop or iPad available for easy sign-up at events.*
 - *Hold a raffle and collect email addresses on tickets.*
 - *Already have lots of friends on Facebook? Ask them to ask their friends to "Like" your page in advance of an exciting announcement.*

Make Sure Your Website Is Ready

Have a banner or other notification with a link to your crowdfunding page ready to be added to your homepage once the campaign is launched. Your social media links should be clearly visible on your website's homepage.

- *TIP: A prominent invitation on your homepage to sign up for your e-newsletter can be a good way to capture email addresses.*

Create a Calendar

Create an editorial calendar that plans e-blasts and social media posts to organize announcements, reminders, and a final push for donations during the campaign phase.

Find New Friends

Research affinity groups on social media: other organizations that support similar efforts to your institution or connect with your audience, or have a special interest in your project.

- *TIPS:*
 - *Initiate a relationship with new groups by following them and sending a personal message on social media.*
 - *If you already have a relationship with these groups, ask if they'd be willing to share an important announcement from your organization to their email list and social media followers.*

Plan a Display

If you're raising funds to treat a specific object, decide the best way to showcase your artifact so that visitors to your institution can better understand what they are supporting and why. If your artifact is not in a condition to be displayed, consider dedicating space to photos of the artifact, a presentation of your video for the campaign, or a display of any other supporting materials that may help put the significance of your artifact into context.

Phase Two: The Campaign

Distribute a Press Release

You'll want to distribute a press release to your local media or to niche media that would have an interest in your project and with whom you have a relationship (see Page 2 of the ["Repeating Your Message and Following Up"](#) section of the Collections Advocacy Toolkit for more information on press releases).

Encourage Participation

Create opportunities to engage supporters and boost their enthusiasm. A few ideas may include:

- Opportunities to donate while visiting (via iPad, laptop, etc).
- If you're raising money to conserve an object, encourage posing by or with the artifact and posting the picture to social media.
- Take your own pictures of guests interacting with your artifact as part of your institution's periodic voting reminders on social media or through your e-newsletters.
- *TIP: School groups are great!*

Spread the Word Internally

Train docents and other staff who will interact with visitors in messaging about the campaign so that tour groups and individuals who visit outside of events will also be encouraged to participate.

Update, Update, Update

Send periodic progress updates via e-newsletter and social media, including upcoming event reminders. Celebrate milestones in the fundraising process with your audience. *EXAMPLE: "Thanks to your support, we're halfway to our goal!"*

Phase Three: Campaign Thank You and Follow Up

Be sure to thank everyone who supported your project—send email thanks and post thank you messages on your social media profiles.

Announce how much was raised and what it will accomplish; consider a post-campaign press release.

Using Social Media in Your Crowdfunding Campaign

Getting Started

You may want to practice personalizing, navigating, and posting on one or two social media accounts of your own so that you can begin to plan how to use one or a suite of them for your organization as part of your crowdfunding campaign.

Whether you do this or not, you must eventually develop a strategy and plan what you will do, when, for how long—and most importantly: why. Always refer back to your organization’s direction as expressed in positioning and supporting statements. Remain clear and consistent about your mission as you develop your social media strategy.

Social media strategies must address basic questions:

- What are your long-term goals and immediate objectives for using social media?
- Who are your constituent groups?
- What types of messages do you want to send them?
- How do you want your constituents to interact with you or respond to your messages?
- What metrics will you use to measure success?
- Who will administer and manage your social media sites?
- Who will coordinate and connect your messages to your programming and other development initiatives?
- Do you have a suitable website to build from?
- Do you have photographs, videos, or audio materials that can be used to support your goals?
- Will these efforts address reporting requirements of specific preservation grants or other fundraising initiatives? If so, how?
- What results do you expect to have in a year? Two years?
- Is this activity sustainable in the long run? If not, how will you end it?
- Would it be better to use social media to develop interest and suspense in a single activity, such as a fundraiser, the development of a project, or the process of conserving a significant item?

Depending on the design of your website, social media buttons and badges may be added to it. Place them where visitors to your website can easily spot them. A variety of buttons are provided by the applications, including “Like,” “Follow,” and “Share,” which are the most common. For additional functionality, you can download code from sites such as [AddThis](#).

Social media is a key component of a crowdfunding campaign. Engaging your supporters and harnessing their enthusiasm can make or break your efforts. Below are a few ideas for using your existing platforms to expand your outreach.

Facebook

- Update your cover photo to relate to your project so that all followers immediately see this update and know that you are participating in a campaign.
- Include a link to your crowdfunding page in your “About” section.
- Create Facebook events for events that will support your campaign efforts. Invite all of your followers.
- Try to post at least once or twice per day about your institution but avoid being overly promotional.
 - DO post periodic reminders about upcoming events.
 - DON’T spam your fans’ Newsfeed with daily reminders (you risk having fans “hide” your updates, negating your efforts).
- Tag affinity groups that are also supporting your fundraising endeavors.
- Keep your followers up to date on progress in both fundraising and project developments (and keep this going after the campaign is done: you can use this time to boost followers and develop a long-term strategy for your social media engagement).

Twitter

- Follow your affinity groups, significant thought leaders in your industry, and other Twitter users who may help support your efforts.
- Follow back your new followers and acknowledge their support via Twitter.
- When your organization or the campaign as a whole is mentioned, retweet it to your followers. This includes updates from local/regional/national news outlets in addition to your members or fans.
- To encourage others to retweet your content, keep some messages shorter than 140 characters to give users some room for the retweet or their own commentary.
- Include relevant hashtags in your tweets such as #history, #conservation, #preservation, etc. to bring your tweet into other conversations.

Creating a Video for Your Crowdfunding Campaign

Videos can be produced on a range of budgets. The key to a successful video is not in money spent, but in planning and editing.

- **TIPS:**
 - *Limit your video to two minutes to keep viewers engaged.*
 - *Interview a charismatic board member or expert on your team who can talk about the significance of the project and why or how an artifact needs to be conserved.*
 - *Don't forget your call to action—make sure to ask viewers to share and donate to support your project.*

Key Best Practices

Myth: Video is really hard—I need professionals right away.

“Videos don't need complexity or polish to be effective. Do you care that ["David After Dentist"](#) wasn't shot in HD? 88 million viewers don't. I started [my video blog](#) in a dorm room with a cheap webcam, free editing software, and no technical experience. My "webby" production values imbued me with a raw authenticity I couldn't have achieved otherwise. Sometimes you don't need professionals—you just need a MacBook.”

– from [Five Myths About Making Web Videos](#) by James Kotecki, digital media specialist

Tell your story (from the heart).

“Your story is everything. People aren't so much getting behind the idea as they are getting behind your passion to produce it... It HAS to have heart,” says [Nathaniel Hansen](#), an indie filmmaker who has raised over \$350,000 on Kickstarter to date.”

– from [Kicking A** & Taking Donations: 9 Tips on Funding Your Kickstarter Project](#) by Todd Anderson at 99U

Find Some Help and Pay Attention to Details.

“I always advocate finding a team to help you with your video and updates, especially those who make media professionally or even as a hobby,” says Hansen. “This will remove much of the stress of creating the video from your plate as you delegate to those with skills beyond your own. But if you're a one-person team, and you'll be filming yourself with your webcam or phone, be absolutely certain you have decent lighting (natural or otherwise) and good clean audio.”

– from Fast Company's [How to Make a Kicka** Kickstarter Video](#) with input from Nathaniel Henson, award-winning filmmaker and media artist.

Also See: [15 Lessons from a Video Newbie](#)

Examples

[Longwood Gardens](#): Top of the line, professional budget.

Goal: To introduce Go Beyond—Summer exhibit.

Length: 3:10

Video: <http://www.youtube.com/watch?v=r1jvk1vHg5c&feature=share&list=UUHMP1vVm6vrp4PVD7fZJw>

[Sculpture Gym](#): No budget, simple, fun, informational, personal.

Goal: To introduce the concept of the Sculpture Gym and compel funding to match Knight Arts Challenge grant funds.

Length: 3:16

Video: <http://www.kickstarter.com/projects/philasculpturegym/philadelphia-sculpture-gym>

Result: \$10,011 pledged, original goal for \$8,000. (*Of note: no one pledged more than \$250*).

[Smithsonian Institute](#): High budget, good examples of using still photographs and narration in addition to live footage. Also directly includes an 'ask' for funding.

Goal: To raise \$125,000 in funding for Yoga: The Art of Transformation exhibit.

Length: 2:21

Video: <http://asia.si.edu/support/yoga/default.asp>

Results: Raised \$176,415.

[National Parks Conservancy Association](#): High budget, follows a docent on a tour of the historic site and ties into larger story of New York's treasures.

Goal: To raise awareness for an historic site.

Length: 2:56

Video: http://www.youtube.com/watch?v=o_E2C6Zo308

[Lancaster County Conservancy](#): Super low budget, no script, just footage together with text.

Goal: Political action / to raise awareness for an historic site.

Length: 2:56

Video: <http://www.youtube.com/watch?v=V12dxL7pwrM>



Repeating Your Message and Following Up

In addition to social media, other types of communication—such as face-to-face, print, and email—can effectively mobilize potential and active supporters. Using these forms in combination, you can shape a coherent, year-round advocacy campaign.

Each form of communication requires a different approach and writing style. To generate this variety, engage staff and volunteers when creating materials. Prepare and issue brochures, postcards, and email blasts to coincide with exhibits and events. Schedule the release of newsletters and annual reports to coincide with your fiscal calendar, highlighting goals, accomplishments, and gifts and donations. Talk about your organization to people you meet and to those you want to influence.

Face-to-Face Communications

Casual Conversation

Take the chance to tell someone you do not know about your organization while standing in line at the grocery store or meeting new people at a party; you may win over a new member or at least a first time visitor.

The “Elevator Speech”

Practice giving a 30-second monologue—one that lasts about the length of an elevator ride—that provides a brief description of what you do and why. This can be useful when answering people’s questions about what you do (and you don’t have to reserve it for actual elevator trips).

Public Presentations

Speak to groups in your community about your organization. Often, school groups, libraries, assisted living facilities, and civic organizations need speakers for their events. When choosing groups, stick to audiences you already know while you develop your material and style. Think about your audience’s interests and needs. Decide on your purpose and what action you want your audience to take. Present a simple message and think of different ways that you can illustrate it. Support your statements with facts as well as anecdotes. Make notes about what catches the attention of the audience and tailor future

presentations accordingly. Practice. Consider joining a local speaking club such as Toastmasters. Toastmasters members likely form part of the [demographics](#) your organization wants to reach.

Thank You Notes

Informal, handwritten “thank-you” notes are the next best thing to a hand shake. Send them to convey your gratitude to those who contribute to your organization, no matter how small the gift. Keep the note short. Address the person by name and single out the specifics of the person’s contribution, whether the donation is a financial gift, a recommendation to a potential new member, or several weekends of volunteer work. Mention how that person’s contribution made a difference to the organization or to the communities the organization serves. Colorful, off-beat stationery with your organization’s logo or tag line would be appropriate for these informal gestures. For large gifts and donations, prepare formal letters on letterhead stationery.

Printed Communications

Brochures

Colorful, printed booklets or sheets folded in half, or thirds, catch the eye of the public everywhere. Use them to promote your exhibits, programs, and services while providing the public with your precise contact and visiting information in one place. Include your institution’s phone and fax numbers, address (with map), hours of operation, website address, sponsors (if any), and dates for scheduled events. Display, hand out, or mail brochures. For effectiveness, select one theme and keep the text brief.

Mailers and Postcards

People still enjoy receiving personalized mail. Mailers and postcards with your distinctive logo, images, sharp typography, and a succinct message will be noticed. They are easily read at a glance and avoid obstacles such as an envelope that must be opened or hard-to-decipher blocks of text. Use the postcard to notify the recipient about an upcoming event or program of interest to them. Use mailers to announce a fundraising campaign or for invitations to exclusive events. A mailer requires the recipient to return the card with a commitment of a pledge or an RSVP, creating a sense of urgency—the recipient must respond quickly to be included.

Press Releases

Most newspapers, weeklies, wire services, and radio and television stations depend on well-crafted press releases to learn more about what is going on in their broadcast areas and to fill gaps in their reporting. Develop a list of local media services and learn the names of their bureau chiefs. In one page, inform your reader of the exciting “who, what, when and where” of your event and give details on how to contact you for more information. Include relevant quotes from members of your community. Distributing informative, truthful press releases is a judicious, inexpensive form of public relations that allows you to position your organization in a positive way over time. The receipt of a large contribution or a significant grant presents an excellent opportunity for creating a press release. Grant-making agencies such as the Institute of Museum and Library Services provide [Communication Kits](#) to help you get out the news.

Annual Reports

The traditional means for making an organization's financial statements public, annual reports also offer a vehicle to reinforce goals, mark achievements, and celebrate contributors. Contemporary annual reports resemble exhibits: they present numbers in graphic form, use photographic essays to tell stories, and have interesting formats, such as see-through or pop-out pages. Some annual reports, such as the [Grammy Museum](#) and [Please Touch Museum](#) reports, have become collector's items. If you want your annual report to be read every day, consider turning it into an attractive calendar.

Electronic Communications

E-news and E-blasts

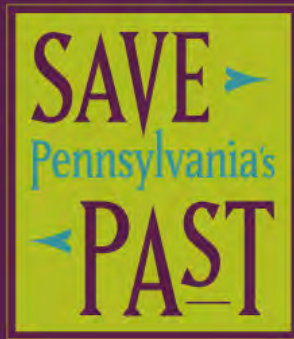
Busy people still appreciate the convenience of receiving emails about developments and upcoming events at their favorite organizations. Electronic mail services can be automated to alert members about membership renewals, special offers, and new acquisitions or publications, which may be helpful to small organizations with few staff members. Include an e-news sign-up box on your website.

Websites

Think of a website as a virtual replica of your organization located on the World Wide Web. A website may be made up of anywhere from one page to hundreds of related pages that include text, images, color graphics, animation, and sound. The aim of websites is to interest individuals in the activities of your organization, and to provide them with information they may seek.

Many small museums and historical societies serve their audiences with websites that provide links to related resources, online maps, searchable digital collections, mobile applications, and the means for making purchases and donations. These online tools were nonexistent less than twenty years ago, but today they are essential for establishing a virtual presence for any organization and guiding potential visitors to your door.

You can post most print-based items to your website, along with photo galleries and catalogs of your collections. Websites reach audiences internationally, well beyond the reach of the best-maintained member list.



Collections Advocacy Toolkit

Additional Resources

Advocacy Resources

- [American Alliance of Museums](#)
- [American Association for State and Local History](#)
- [American Institute for Conservation of Historic and Artistic Works](#)
- [American Library Association](#)
- [Greater Philadelphia Cultural Alliance](#)
- [PA Museums](#)
- [Pennsylvania Heritage Foundation](#)
- [Pennsylvania Historical and Museum Commission](#)
- [Pennsylvania Library Association](#)

Legislative Calendars

- [C-SPAN: Congress, Politics, Books and American History](#)
- [Pennsylvania General Assembly Session Information](#)
- [THOMAS: Legislative information from the Library of Congress](#)
- [U.S. Congress Active Legislation](#)
- [U. S. House of Representatives Schedule](#)
- [U.S. Senate Legislative Calendar](#)

Legislative Directories

- [Find Your Pennsylvania State Legislator](#)
- [Find Your U.S. Representative](#)
- [Find Your U.S. Senator](#)
- [U.S. House of Representatives Leadership](#)
- [U.S. Senate Leadership](#)

Statistics about Cultural Institutions, Collections, and Preservation

- [*Arts, Culture & Economic Prosperity in Greater Philadelphia \(2012\)*](#)
- [*Capitalize on Collections Care: A Publication of Heritage Preservation in Partnership with the Institute of Museum and Library Services*](#)
- [*Exhibiting Public Value: Government Funding for Museums in the United States*](#)
- [*Foundation Grants for Preservation in Libraries, Archives, and Museums*](#)
- [*The Heritage Health Index Report to the Henry Luce Foundation on the State of American Art Collections*](#)
- [*Imagining Our Future: Preserving Pennsylvania's Collections*](#)
- [*Making the Case—Advocacy Survey Conducted April 2011 by the Pennsylvania Federation of Museums and Historical Organizations*](#)
- [*Museum Funding in Pennsylvania \(Pennsylvania General Assembly Legislative Budget and Finance Committee\)*](#)
- [*A Public Trust at Risk: The Heritage Health Index Report on the State of America's Collections \(Summary of Report\)*](#)

CONSULTANT & SPECIALIST DATABASE

The Save Pennsylvania's Past Consultant & Specialist Database listed consultants, specialists, and vendors to assist institutions in all areas of collections care-related activities, from archival processing to disaster response. It was searchable by service category and geographical location.

CONSERVATION CENTER
for arts & historic artifacts

Search

About News Services Treatment Process Program Calendar Resources Projects Donate

Save Pennsylvania's Past Consultant & Specialist Database

The purpose of the Save Pennsylvania's Past Consultant & Specialist Database is to assist institutions in all areas of collections care-related activities, from archival processing to disaster response to conservation treatments. Consultants, specialists, and vendors listed are all located within Pennsylvania or the surrounding states. Inclusion on this list does not imply endorsement by the Conservation Center for Art & Historic Artifacts (CCAHA) nor does omission indicate censure.

How to Use this Database

This database is searchable by service category and geographical location. Type in your zip code, select the distance you would like to search within, and select the Service Category for which you are searching. In order to see all entries in a given Service Category without geographic limitation, leave the zip code field blank.

Updating the Database

If you or your company would like to edit your entry, submit an entry for addition, or delete your entry, please get in touch with us at 215.545.0613 or peo@ccaia.org.

Consultant Filters

Zip Code Distance (Miles) Service category

Submit Clear Filters

A.M. Art Conservation

1 Rectory Lane
Scarsdale, NY 10583

Category: Conservators
Phone: 917-796-1764
Email: Info@AMartconservation.com
Website: <http://www.amartconservation.com>

Conservation of wood (painted and unpainted), textiles, skin & leather, bone & ivory, feather, ceramics, metals, glass, modern materials, decorative arts, archaeological materials & antiquities, ethnographic art, natural science specimens, folk art, and contemporary art.

Abercaugh, Carole

1041 Buttonwood Street
Philadelphia, PA 19123

Category: Conservators
Phone: 215-765-1499
Email: cabercaugh@verizon.net

Painting conservation.

EDUCATION & TRAINING

In 2012 and 2013, to prepare staff to address the challenges threatening Pennsylvania's collections, CCAHA presented six training programs in eight regions, a seventh program in four regions, and two statewide conferences on disaster planning and environmental management.

PENNSYLVANIA'S TOP 10 ENDANGERED ARTIFACTS

Pennsylvania's Top 10 Endangered Artifacts celebrated our state's most inspiring items—from historic manuscripts, books, and films to 18th-century butterfly specimens and a wig worn by a congressman instrumental in abolishing slavery. The campaign ended on November 1, 2013. Pennsylvania's Top 10 Endangered Artifacts was supported by The Pew Center for Arts & Heritage and by the Beneficial Foundation.

