# CAPITAL CAMPAIGN PLANNING AND IMPLEMENTATION SERVICES

DEVOS INSTITUTE OF ARTS MANAGEMENT

AT THE UNIVERSITY OF MARYLAND

# ABOUT THE DEVOS INSTITUTE OF ARTS MANAGEMENT

The DeVos Institute of Arts Management has provided consultation, training, and implementation support for more than 2,000 cultural organizations from over 80 countries since its founding in 2001 by Michael M. Kaiser at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

A trusted partner to major philanthropies, governments, cities, and cultural organizations, the Institute has developed practical resources in key areas essential to the health and sustainability of arts, culture, and humanities institutions, including:

- Strategic Planning
- Capital Campaign Feasibility, Planning, and Implementation
- · Services for New or Expanding Cultural Institutions
- Interim Executive Management
- Planning for Optimized Board Productivity

Based in downtown Washington, D.C. and now affiliate of the University of Maryland, the Institute's team leverages decades of practical experience in a broad range of institutions - from some of the largest and most complex cultural institutions in the United States, to mid-sized and start-up organizations in both urban and rural geographies in North America, South America, Europe, Asia, the Middle East, and other territories worldwide.

It is honored to count a diverse array of institutions - from national icons to community-based catalysts, in communities around the United States and abroad - as its clients and colleagues.

#### COMPREHENSIVE SERVICE FOR COMPLEX PROJECTS

The Institute's services for Capital and Comprehensive Campaigns focus on preparedness, feasibility, design, and implementation.

However, because the Institute is equally versed in the development of long-term strategic and business plans, it will often function as a comprehensive partner to clients undertaking complex, integrated projects.

This means that the Institute is prepared to provide both standalone planning for a major capital or comprehensive fundraising campaign, or to contextualize that campaign within a larger business plan envisioning the campaign's impact on annual operations, program development, human resource planning, annual fundraising and marketing.

The Institute's management philosophy, The Cycle, is described at the end of this document, and provides an holistic approach to understanding and calibrating a Capital Campaign's goals, timeline, and execution within the overall context of a complex, evolving organization.

#### ABOUT THE INSTITUTE'S SERVICES IN CAPITAL CAMPAIGN FEASIBILITY, PLANNING, AND IMPLEMENTATION

The Institute provides support for of a broad array of fundraising objectives, including

- The creation of new or expanded capital infrastructure
- The establishment or expansion of Reserves, Endowments, or new Programming Funds
- Short-term Catalytic Fundraising campaigns to meet a specific operational need

These services are tailored to each organization and typically include the following components:

- Campaign Readiness Assessment;
- Developing a Preliminary Campaign Goal;
- Feasibility Assessment;
- · Campaign Design; and,
- Implementation.

The Institute is pleased to have provided comprehensive planning services for a broad array of institutions including:

- Performing and Presenting organizations
- Museums and Galleries
- Arts Education and Youth Development organizations
- Horticulture, Parks, and Public Spaces
- Alliances, Councils, and other umbrella organizations or networks
- Public Media (Radio, Television, and Journalism)
- Universities, Colleges, and other institutions of higher learning



Longhouse Education and Cultural Center at The Evergreen State College in Olympia, Washington.

#### **CAMPAIGN READINESS ASSESSMENT**

The precedent to a successful campaign is a strong, vital, healthy organization.

As such, the Institute begins its process with an honest, thorough discussion looking to ensure its clients are confident in their plan to produce, for the duration of the campaign and beyond:

- Ambitious, inspiring programming that will generate enthusiasm for its campaign;
- Positive, consistent storytelling to drive attention and loyalty amongst current and new patrons and funders;
- A compelling, donor-centric annual fundraising operation of a strength that can withstand the pressure of the capital fundraising effort; and
- Efficiency in human resource planning, Board governance and performance, and financial management.

This readiness assessment provides the basis of each engagement.



The Muny - St. Louis, Missouri

#### **DEVELOPING A PRELIMINARY CAMPAIGN GOAL**

In the basis of this assessment, the Institute works with its clients to define a preliminary campaign goal including:

- For Infrastructure Projects
  - Total Project Cost((in partnership with the client's architect, general contractor, and/or other consultants)
  - Long-Term Capitalization Needs including:
    - o Endowments
    - o Reserves
    - o Working Capital
  - Annual Operating Needs for the new or Expanded institution, including:
    - o Human Resources
    - o Systems
    - o Program Expansion
    - o Annual Marketing and Fundraising
    - o Operating and Maintenance Costs
  - Campaign Fundraising Expenses
- For Capitalization Projects (financial instruments including Endowments, Reserves, Working Capital, Project Fundraising), the Institute works with its clients to produce targets based on projected operating needs. This will often include the development of pro forma business, operating and/or financial plans that envision a future state, and develop campaign goals right-sized to those ambitions.

#### ASSESSING FEASIBILITY

Here, the Institute undertakes a rigorous, data-based analysis to align the preliminary goal and the organization's fundraising ability.

The process begins with a rigorous prospecting exercise which calls on both historical data amassed by the client, and new potential funding sources identified through research performed by the Institute's experienced team.

The process continues with an assessment of each prospect's giving potential. Here, the Institute's approach is conservative. It is based on evidence, not desire, and reflects the reality of the philanthropic market and the known giving history of a source. Deep research on each individual prospect - culled from public and proprietary wealthscreening databases, the Institute's own internal databases, and other online and networked sources - is combined with anecdotal evidence retrieved from interviews with key stakeholders, current and potential prospects - a list developed in tandem with the client.

Feasibility Assessment deliverables include:

- A feasibility range a projected low and high estimate for the Campaign's output;
- A proposed Campaign Timeline, including silent, private and public phases;
- A campaign Pyramid;
- An assessment of campaign vulnerabilities, risks and constraints;
- Recommendations for right-sizing of the Preliminary Campaign Goal and the trade-offs implied therein, if applicable;
- A campaign budget, including projected costs to implement;
- Implications of the Campaign for the annual fundraising effort and annual operation; and
- And informed strategies on key prospects.

#### **CAMPAIGN DESIGN**

With alignment between goal and feasibility complete, and the finalization of a Campaign Goal, the Institute works with its clients to design a process for the campaign.

#### This work includes:

- The review, and if necessary, augmentation of programming and marketing plans for the duration of the campaign;
- A campaign staffing plan;
- A campaign budget;
- A campaign implementation plan;
- A plan to identify, solicit, and manage campaign leadership;
- A path for board involvement;
- Development of key campaign materials;
- Development of a global cultivation calendar; and
- Finalization of key Prospect Briefings, including giving history, giving potential, affiliations, and relevant personal background.

#### **CAMPAIGN IMPLEMENTATION**

The Institute often partners with staff, board members and a campaign committee to provide:

- Comprehensive campaign oversight, including staffing for leadership's efforts in the areas of donor cultivation and solicitation;
- Event planning, oversight and execution;
- Direct solicitation as desired;
- Coaching for individual staff or board members on cultivation and solicitation;
- Strategy development for ongoing campaign messaging;
- · Support for refinements around pacing; and
- Other campaign advisory support to ensure leadership feels confident, prepared and supported for a successful completion.

#### AT YOUR SIDE FOR THE LONG HAUL

The Institute's approach to campaign planning and execution is unique: it is grounded in a holistic management philosophy. The Cycle, and as such it focuses equally on the ongoing health of the organization during a period of extraordinary output from staff and board alike.

We know what is required to build and sustain strong and healthy organizations, and we work with our clients to ensure that the core operation remains strong throughout a campaign and comes out stronger for it.

Our team is veteran to dozens of successful campaigns - from short-term catalytic campaigns, to major capital campaigns - and will be by your side for the long haul, prepared with a practical, compassionate and aspirational perspective in service to your mission throughout.

# SELECT RECENT **DEVOS INSTITUTE CLIENTS -**CAMPAIGNS AND FUNDRAISING SERVICES

Alaska Native Heritage Center (Anchorage, AK)

The American Repertory Theater at Harvard University (A.R.T.; Cambridge, MA)

The Apollo Theater (New York City, NY)

Asian Arts Initiative (Philadelphia, PA)

Austin Film Society (Austin, TX)

BAYCAT (San Francisco, CA)

The Boca Raton Center for Arts and Innovation (Boca Raton, FL)

The Cultural Council of Palm Beach County (Lake Worth, FL)

The Doha Center for Creative Industry (Doha, Qatar)

Grand Center (St. Louis, MO)

The Great Lakes Center for the Arts (Petoskey, MI)

The Harlem School for the Arts (New York City, NY)

Hi-ARTS (New York City, NY)

The International Center for Photography (New York City, NY)

Japanese American Cultural and Community Center (Los Angeles, CA)

LaMama E.T.C. (New York City, NY)

The Loggerhead Marinelife Center (Jupiter, FL)

The Longhouse at Evergreen State College (Olympia, WA)

The Longhouse Reserve (East Hampton, NY)

MACLA (Movimiento de Arte y Cultura Latino Americana) (San Jose, CA)

Maryland Film Festival (Baltimore, MD)

MATE (Museo Mario Testino) (Lima, Peru)

Memphis Symphony Orchestra (Memphis, TN)

The Motown Museum (Detroit, MI)

National Kaohsiung Center for the Arts (Kaohsiung, Taiwan)

The Nickelodeon Theatre (Cinema) (Columbia, SC)

PA'l Foundation (Honolulu, HI)

The Royal Opera House Muscat (Muscat, Oman)

The S an Francisco Gay Men's Chorus (San Francisco, CA)

SAY (Stuttering Association for Youth) (New York City, NY)

The Schwarzman Center at Yale University (New Haven, CT)

Self Help Graphics and Art (Los Angeles, CA)

The Stephen A. Schwarzman Centre for the Humanities (Oxford, England)

## **LEADERSHIP**

#### MICHAEL M. KAISER Chairman

Michael M. Kaiser oversees the DeVos Institute's training and consulting programs, both in the United States and around the world, Mr. Kaiser was President of the John F. Kennedy Center for the Performing Arts from January 2001 through August 2014. During his tenure, he expanded educational and artistic programming, oversaw a major renovation effort of most of the Center's theaters, and led the nation in arts management training. In 2001, Mr. Kaiser created the Kennedy Center Arts Management Institute, renamed the DeVos Institute of Arts Management in May 2010. In honor of his accomplishments, the Board of the Kennedy Center named him President Emeritus in 2014.

Mr. Kaiser previously served as Executive Director of the Royal Opera House in London. During his tenure, the Royal Opera House erased its historic accumulated deficit, completed a £214 million redevelopment, created an endowment fund, and greatly increased its level of support from the private and public sectors. Mr. Kaiser also served as Executive Director of American Ballet Theatre, Executive Director of the Alvin Ailey American Dance Theater Foundation, and General Manager of the Kansas City Ballet.



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#### **BRETT E. EGAN President**

Brett Egan provides planning and training services for arts and culture organizations in the United States and around the world. He specializes in strategic planning; succession planning; capital campaigns; annual fundraising; fundraising campaigns; communitybased practice; human resource development; board development; and institutional and programmatic marketing.

Recent representative clients include the Apollo Theater (New York City); The September 11 National Memorial and Museum (New York City); Sundance Institute (Los Angeles and Park City); Doha Center for Creative Industry (Doha, Qatar); The National Symphony Orchestra (Washington, D.C.); Motown Museum (Detroit, MI); KERA (PBS/NPR North Texas; Dallas); Outfest (Los Angeles); International Center for Photography (NYC); Women in Film (Los Angeles); Philadelphia Mural Arts Program; the Longhouse at Evergreen State College (Olympia, WA); Movimiento de Arte y Cultura Latino Americana (San Jose, CA); Hi-Arts/Hip Hop Theater Festival (NYC); Arts for LA (Los Angeles, CA); Cornerstone Theater (Los Angeles, CA); Center for Asian American Media (San Francisco, CA); Asian Arts Initiative (Philadelphia, PA); Memphis Symphony Orchestra (Memphis, TN); National Black Arts Festival (Atlanta, GA); and From the Top (Boston, MA).

As needed, he partners with clients to provide interim leadership while permanent leadership is sought. For instance, in 2011 and 2012, Mr. Egan served as Interim CEO of the Royal Opera House Muscat (Oman), working with local leadership to open this first-of-itskind institution on the Arabian Peninsula. Mr. Egan led the organization through a successful first season with performances by Placido Domingo, Renée Fleming, and Andrea Bocelli; the Mariinsky Ballet, La Scala Ballet, and American Ballet Theatre; the Royal Philharmonic, Vienna Philharmonic, and the London Philharmonic Orchestra; and four operas including Franco Zeffirelli's Metropolitan Opera production of Turandot and the world premiere of a new Carmen commissioned and produced by the Royal Opera House. The inaugural season attracted a diverse audience of Omanis and expatriates with average attendance at 92 percent of seating capacity.

In 2013, Mr. Egan again supported the Opera House in its development of the first library of musical arts and education on the Arabian Peninsula. Mr. Egan's tenure ended with a successful transition of responsibility to the institution's first permanent CEO.

In his capacity as President of the DeVos Institute of Arts Management, Mr. Egan has led two multiyear capacity building initiatives with support from the Ford Foundation, working to empower community-based organizations from Ajo, Arizona and Anchorage, Alaska to Providence and Miami, From 2015-17, he oversaw the nation's largest capacity building initiative to date, a two-year partnership with Bloomberg Philanthropies providing training and consultation for 262 organizations in Chicago, Detroit, Dallas, Los Angeles, San Francisco, and Boston. He has led regional training intensives in Portland, San Jose, Orlando, Rural Oregon, and Grand Rapids; a one-year initiative serving fifteen spoken word organizations in partnership with Youth Speaks; and has delivered multiyear, first-of-their-kind training programs in Ireland, Croatia, Trinidad and Tobago, Vietnam, and the United Kingdom in partnership with governments and local arts leadership. In Washington, D.C., he leads, with Michael M. Kaiser, a three-year intensive Fellowship for arts leaders, which has now engaged managers from over forty countries.

From 2006 to 2009, Mr. Egan served as Executive Director of the New York-based modern dance company, Shen Wei Dance Arts, which toured an average of two dozen cities worldwide each year, was a Kennedy Center resident company, and was a principal contributor to the 2008 Olympic Opening Ceremonies in Beijing. Prior to 2006, Mr. Egan worked with a variety of cultural organizations including Lincoln Center Theater, New York Theater Workshop, the Annie Leibowitz Studio, and Santa Fe Opera.

Mr. Egan is the co-author, with Michael M. Kaiser, of The Cycle: A Practical Approach to Managing Arts Organizations (2013). Mr. Egan is a frequent guest at national and international conferences, speaking on a range of topics from audience engagement and fundraising to the role and impact of new media in arts management today. He regularly facilitates discussions amongst diverse stakeholders on behalf of regional and national foundations to identify common interest and deliver strategic direction, often at the intersection of cultural practice and broader civic concerns.

Mr. Egan graduated magna cum laude from Harvard University with a degree in Cultural and Performance Theory, received the Antarctic Service Medal and a Princess Grace Fellowship (Monaco), and wrote a travel guide on the Trans-Siberian Railroad. He is a trained actor and theater director and, throughout his upbringing in Long Beach, California, studied classical piano theory and performance. He and his wife, Joan, and daughters, Bell and Lark, live in Asheville, North Carolina.

#### **NICOLE KIDSTON Senior Consultant**

Nicole supports a wide range of arts organizations with short- and long-term goals around fundraising, campaign planning, strategic planning, community engagement, artistic planning, and marketing. One of Nicole's recent clients is The Cooper Union for the Advancement of Science and Art where she served as Interim Vice President of Development and Alumni Affairs. In this capacity, she served as a member of the executive team, tripled annual fundraising in three fiscal years and decreased development expenses by 15%. Prior to her role with the DeVos Institute, Nicole served as the Deputy Director of Development for Park Avenue Armory, a ground-breaking cultural institution in New York that produces unconventional work that cannot be mounted in traditional performance spaces. In this capacity, Nicole led the day-to-day operations of the 13person Development Office which grew fundraising over 25% from 2015 to 2017.

From 2005 to 2015, Nicole served in a variety of capacities in the Development Office of the John F. Kennedy Center for the Performing Arts in Washington, DC. In her last role at the Kennedy Center, she served as one of the Directors of Development, focusing on the National Symphony Orchestra (NSO) and Washington National Opera (WNO). Her portfolio included identifying and raising over \$25 million annually with a team of 18 through individual, government, foundation, and corporate support. She focused particularly on-board development, major gifts, sponsorships of productions, series, and educational initiatives, and event fundraising including major Galas and over 170 cultivation events throughout the year. Also, at the Kennedy Center, Nicole served as the Director of Affiliate Individual Giving and the Manager of National Symphony Orchestra Development. Prior to that, Nicole coordinated Kennedy Center major giving, facilitated the international donor travel program and coordinated major giving for international festivals and programming. Nicole has a degree in Art History from the Ohio State University. She resides in New York City with her husband Bruce.



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