Fundraising

Learning kit for heritage civil society organisations

EUROPA NOSTRA

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Authors:
Višnja Kisić and Goran Tomka

Review committee:
Costa Carras, Guy Clausse, Piet Jaspaert, Simone Mizzi, Joana Pinheiro, Rupert Graf Strachwitz and Louise van Rijckevorsel

Language editor:
Jonathan Eaton

Publication coordinator:
Louise van Rijckevorsel

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2018 EUROPEAN YEAR OF CULTURAL HERITAGE
#EuropeForCulture

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Foreword

Martine Reicherts

Director-General for Education and Culture

European Commission

At the beginning of the European Year of Cultural Heritage 2018, we are very pleased to introduce this Learning Kit for Heritage Civil Society Organisations (CSOs) on the theme of Fundraising, an essential topic for the existence and the sustainability of CSOs in the heritage field.

This Learning Kit, together with the Learning Kits on "Awareness-Raising & Advocacy" and "Citizen Engagement & Education", were prepared following the three editions of the Capacity Building Days (CBDs) that Europa Nostra organised in the framework of its Network project "Mainstreaming Heritage" co-funded by the Creative Europe Programme of the European Union between September 2014 and August 2017. They reply to one of the key priorities of the project which was to strengthen the capacity of cultural heritage players throughout Europe and enhance their skills, competences and know-how in the field of heritage conservation, management, fundraising, communication, education and involvement of the youth by facilitating and stimulating peer-learning and exchanges of best practices at European level.

This publication follows the first edition of the CBDs on "Fundraising and Management Models", which took place in April 2015 in Brussels, but also brings valuable insights and many more examples from the field to a much wider community of heritage professionals in Europe today.

Over the last decade, the EU strategic policy and legal framework for cultural heritage developed gradually, culminating in the adoption of far-reaching policy documents in 2014 (including the Council Conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe and the European Commission's Communication of 22 July 2014 "Towards an integrated approach to cultural heritage in Europe"). This policy momentum - sustained by the results of the cooperation Report "Cultural Heritage Counts for Europe" coordinated by Europa Nostra and funded by the EU Culture programme (2007-2013) that aimed to raise greater awareness on the multiple benefits of cultural heritage for Europe's economy, society,

Sneška Quaedvlieg - Mihailović

Secretary General
Europa Nostra

culture and the environment and present strategic recommendations for tapping into heritage's full potential - has continued under the current European Commission and has led to the decision to organise the European Year of Cultural Heritage in 2018. A stronger focus on Education and Culture has been again reached recently on the occasion of the EU Social Summit of Gothenburg on 17 November 2017 with a EU leaders' working lunch on education and culture. This was preceded by a new Communication of the European Commission entitled "Strengthening European Identity through Education and Culture", and followed on 14 December 2017 by the very first European Council conclusions related to Education and Culture.

Civil society organisations from the heritage field and the wider cultural field, including Europa Nostra and the entire European Heritage Alliance 3.3, take pride in their active contribution to this momentum illustrated by the recent statement of the President of the European Council Donald Tusk:[i] *"Europe is first and foremost a community of culture. A rich and powerful heritage makes us proud but above all it makes us who we are, Europeans. Without our cultural heritage Europe simply would not and could not exist!"*

We are therefore confident that the European Year of Cultural Heritage will provide a unique opportunity for EU Institutions and European heritage stakeholders to give a further impetus to EU policy, action and funding in support of cultural heritage and to develop a much more ambitious European Agenda for Education and Culture. At a time when the European Union is faced with unprecedented political, economic, social and ethical challenges and changes, this Year also offers a formidable chance to convey a positive and cohesive message about Europe for its citizens and to promote an integrated, holistic and transversal approach to cultural heritage.

We believe that this Learning Kit will provide the CSOs very useful and innovative approaches to Fundraising for the benefit of our shared cultural heritage and will be part of the tangible and sustainable legacy of the European Year of Cultural Heritage 2018.

To end, special thanks to the authors of this publication, Višnja Kisić and Goran Tomka, and to all the participants of the CBDs and external contributions received.

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What are you looking for?

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For ways to improve your planning and practices of raising funds by taking a more encompassing approach to each of the phases in this process, see **pages 18-30.**

For alternative approaches to fundraising, see **pages 31-48.**

Who is this learning kit for?

Smaller actors with limited staff, budgets and other resources which represent majority of the civil society actors in heritage in Europe.

'Newcomers' - young or upcoming professionals and organisations.

Seekers for new opportunities due to the budget cuts, internationalisation and professionalisation of the heritage CSO field.

Those seeking reflection on what it means to fundraise for heritage today in Europe.

Why this learning kit?

Raising money is always a challenge, since without a large and influential board of directors, a substantial fundraising staff, or widespread name recognition, non-profits often struggle with resources, in many cases operating from donation to donation. This learning kit offers a basic understanding of fundraising as the process of gathering voluntary contributions of money or other resources, by requesting donations from individuals, businesses, charitable foundations, or governmental agencies. Here we treat fundraising in a twofold manner – as activities, methods and strategies that help organisations acquire critical funding, while at the same time raising awareness of certain heritage-related issues or causes.

There are many different methods of fundraising, suited to different kinds of causes and organisations. The possibilities for using these methods differ significantly from one context to another. They are influenced not only by the ecology of grant giving foundations, agencies and businesses, including donors' preferences and legal incentives, but by the culture of civic engagement, corporate investments, corporate social responsibility (CSR), and reputation of particular non-profits.

Thanks to the contributions of numerous CSOs and individuals who shared their insights and practices of fundraising with us, this learning kit brings inspiring cases from civil society organisations across Europe which go beyond the "best practices" of big actors. It presents the diversity of scope, topics, heritage areas, methods and modalities of fundraising that CSOs in diverse parts of Europe use to keep up their work and increase interest in heritage within and beyond their environment.

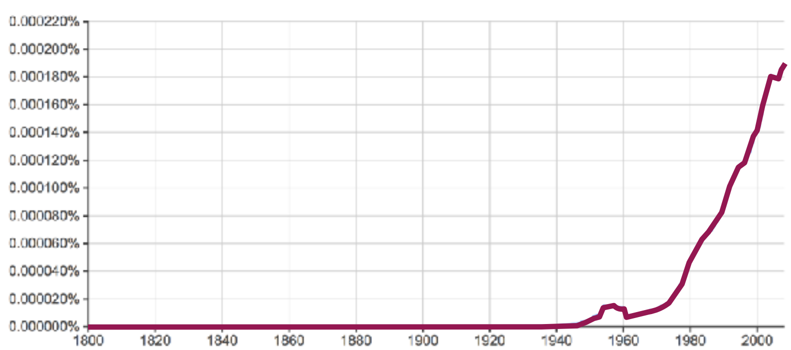
In what follows, we offer you four different ways to approach the topic of fundraising, depending on your interests and needs. The first chapter is more conceptual. There we are looking at the political trends and changes in the contemporary fundraising landscape and discussing their influence on CSOs working in heritage. Furthermore, we discuss the five most common fundraising beliefs and dominant practices, pinpointing the potential problems of following these "unwritten rules" uncritically. The latter two parts of this learning kit are more practical. In the second chapter, we offer suggestions on diverse stages of the fundraising process, as well as questions that can help you in preparing, implementing and evaluating your fundraising efforts. In the third chapter, we provide an overview of nine inspiring fundraising approaches, each illustrated with thoughtful examples from across Europe.

Fundraising for heritage today

Why are we talking about fundraising in heritage more and more? What are the key developments in our societies that account for that? What are key trends in fundraising for heritage in Europe today? These are some of the basic political and sociological questions of heritage fundraising, and in the introductory part, we will offer possible answers to them. We will conclude this part with a discussion of the beliefs which sustain this situation and invite you to explore options other than the most common ones.

Changing fundraising landscapes

Fundraising is one of the terms that is probably living through its golden days. There are fundraising alliances, conferences, learning kits, master courses, trainings, commissioned research… If titles of digitalised books in Google's immense library are any indicator, one glimpse confirms a relatively recent and soaring interest in fundraising (see picture bellow). In the 1960s, but especially in the 1980s, fundraising has entered into the mainstream of non-profit, cultural, educational and charity fields.



Google Ngram result for "fundraising" and "fund raising" combined

However, people have been collecting, borrowing and raising money and other resources for centuries. Various heritage sites, institutions and organisations have been doing the same since the birth of the modern concept of heritage in the late 18th century. Many of the heritage associations, museums, archaeological sites, libraries and other heritage organisations have in fact been founded and run based on their ability to attract scarce resources, be it money, valuable collections or real estate.

How then can we explain such a sudden rise in the concept of 'fundraising' today? Two questions beg for answers. First, what is specific to fundraising as such that distinguishes it from all those previous efforts of raising money? Obviously, fundraising is not just any way to collect resources. It is a conscious, planned, strategic way to do so, which comes together with other changes in the way organisations are managed and resources are attracted and procured. It is hard to imagine that students of fundraising today would be advised to walk around the neighbourhood and ask for money with a hat or to invite neighbours for a dinner and ask for monetary contributions while the dessert is served. However, this would not be strange at all in the 19th century. As Sargeant and Shang write, the most common practice to raise funds was to make a list of wealthy persons and invite them for a lavish dinner. Moreover, it wasn't strange at all that learning kits of the time recommended that such events "should include a smattering of 'pretty young ladies' as well".[1] Equally popular were begging letters sent to anyone who seemed to be rich. Not a glorious past indeed.

The key difference is that contemporary fundraising endeavours involve strategic, organised, formalised methods in comparison to the more *ad hoc*, casual and personal approaches which dominated the practice before.

Today, a fundraiser's toolbox includes writing demanding grant applications, compiling elaborate evaluation reports, maintaining donor lists and long-term relations, organising big donor events, managing well-planned online campaigns, etc. Thus, the key difference is that contemporary fundraising endeavours involve strategic, organised, formalised methods in comparison to the more *ad hoc*, casual and personal approaches which dominated the practice before.

Now, the second question: why has such a particular approach to attracting resources become such a popular topic in such a specific time and place? This is a more demanding question. To answer it, we will briefly explore some considerable changes in public policies, economies, the culture of giving, and societies at large that can be related to the rise of the fundraising craze.

First and foremost, neoliberalisation of public policies throughout sectors that were understood once as welfare (e.g. health, education, arts…) has brought austerity measures, cutting of public funds and a rise of competitiveness between grant receivers. Since the Reagan/Thatcher neoliberal turn, state support in general, and for those in need and off the market in particular, is disfavoured. As the idea of the free market is more and more adored, competition and precarity are becoming normalised in the field of culture. Fundraising can be understood precisely as a tool to navigate this new neoliberal world and make its symptoms more bearable to those who are not into profit-making. At the same time, this is one reason why fundraising skills are promoted as desirable.

With the decrease and bureaucratisation of state funds in many countries across Europe (though not all), alternative sources of possible income are becoming more important. However, long gone are the times when private giving was a generous and easy source. At the start of the last century, receiving a grant was not an overly bureaucratised practice. However, as big industrialists amassed their wealth, giving has become a more demanding task. They formed foundations and those further established selection and evaluation criteria and funding procedures.[2] Every donation had to be formally requested, explained, tracked, reported and evaluated. Hence, such practices demanded accountability and bureaucratisation of the non-profit field in general, and culture in particular, with the evolution of the new profession of arts and heritage fundraiser.[3]

In the last capitalist crisis that swept the world in 2008, austerity measures were not the only burdening issue. Corporate donors became even more cautious and strategic with their philanthropic practices. With less money to donate, causes have to be prioritised and the fight for shrinking resources is further invigorated. Arts and heritage fields did not do well in this reprioritisation and are amongst the lowest categories to receive corporate giving.[4] At the same time, crisis and risk management, related to natural disasters and interventions in conflict and post-conflict regions of the world, are receiving more and more attention from donors, citizens and international aid.

Challenges and opportunities

The discussed changes in the wider culture of giving, economics and politics, have considerably changed the rules of the game for heritage organisations looking for funds. First of all, fundraising is not intuitive anymore. One has to know procedures and methodologies of grant writing, monitoring, reporting and evaluation. The list of the types of knowledge needed for that is practically endless. Judging by the list of courses offered by formal and informal educational programmes for heritage fundraisers, one must be acquainted with the basics of budgeting, procurement, bookkeeping, presentation skills, PR, heritage conservation laws and practices and much more to be able to fundraise for a heritage project or initiative.

In many instances, even that is not enough. As heritage causes are increasingly related to other policy or funding agendas, familiarity with those is also needed in order to fundraise. This means that the field of knowledge is even more spread out and diversified. Depending on the context, partnership and funder, conflict resolution, intercultural dialogue, social innovation and mediation, education of youth, inclusion of marginalised groups, entrepreneurship, cultural tourism, creative industries or some other field-specific skills and knowledge could be needed as well.

New knowledge requirements also demand organisational changes. The very work in fundraising has become specialised, professionalised and bureaucratised. The specific knowledge and skills required to meet the higher demands of investors and donors mean that organisations now more often than not have to employ personnel who possess them. No matter how these posts are organised — as part-time, full-time, honorary or outsourced to consultants — the model of "trustees as fundraisers" is slowly decaying, and it is being replaced by the new breed of fundraising professionals.

However, these organisational changes are quite a challenge for many. Paying a person or even a whole department to fundraise is not something that many heritage CSOs can afford. Already in the 1980s there was a growing concern of "excessive fundraising". Some feared that efforts and funds invested into fundraising itself are not repayable for a range of organisations.[5] A much more worrying effect of the professionalisation of fundraising is that the bar for entering many opportunities has been considerably raised. All those grassroots, self-run, community or simply small organisations are kicked out of the game because a growing number of funding sources require fundraising skills and assets (e.g. annual turnover, banking guarantees, etc.) that they cannot afford to have.

In effect, this has intensified the stratification of the heritage field, in which some organisations and institutions have benefited while others are struggling.

There is a growing concern that fundraising professionals employed by such organisations may be overly socially homogeneous.

This is a particularly burdensome issue for the civil sector in heritage, much more so than for large private or public institutions, since by default, it is CSOs who are found at the bottom of the "funding food chain". Nevertheless, some civil society organisations have also benefited.

There are civil society organisations who have had the opportunity to professionalise themselves and employ educated and skilled fundraisers. They have gained experience in the new fundraising and partnership procedures and now occupy a hard-to-beat position in the increasingly competitive civil heritage field. As the Institute of Fundraising notes, in the UK in 2013/14, the number of organisations with an annual income over £100m rose from 33 to 40. They make up only 0.02% of all charities by number, but have 18.4% of the total income of the sector.[6] At the same time, there is a growing concern that fundraising professionals employed by such organisations may be overly socially homogeneous — coming from white upper middle class families. In the US and UK, it has been found that the fundraising profession is less diverse than the general workforce of the voluntary sector in terms of their educational, ethnic and social background, with fewer people from diverse minorities.[7]

Apart from such organisations, those that couldn't keep up with the new developments have remained small and in a precarious position. They are forced to work part-time (and simultaneously in other jobs as educators, architects, artists…), as associates in larger projects, or on the fringes of key developments in the field. Among organisations of this kind are those that do not manage or possess highly valuable assets like important historical buildings, art works, collections, archives and similar. Recently formed organisations are in a similar position — as the learning curve is getting steeper, it is harder for them to stay in the field long enough to reach the top.

Finally, the organisations that compose civil society in a narrow sense — groups of citizens working directly with their particular and micro, local histories, narratives and material remains — are most endangered by these new developments. They often do not possess immediate knowledge of the "rules of the game", nor the time and money to acquire it. As a consequence of stratification, some of the smaller issues, sites of local importance, intangible heritages or heritages of marginalised and small-scale communities, face a particularly hard time fundraising. This means further marginalisation of certain niches of heritage, which oftentimes reflects increased social inequality.

Moreover, while the benchmark of quality standards and professionalism of CSOs is getting higher and higher, there is a decrease in donors' willingness to fund the core organisational costs, implying that organisations should rely more and more on volunteer time. Ironically, project-based logic focused on shorter term goals, activities and human resources is decreasing the possibility to secure the continuity of staff and knowledge within smaller CSOs.

Still, turning to fundraising and precarious sources of income, instead of completely secure funding from the state agencies or Ministries, has produced some worthwhile changes. With new ways of looking for funds, some old ideological ties between the state and heritage organisations are breaking apart, potentially leading towards more experimental methods, as well as formerly marginalised, less nationalistic and more diverse topics. Furthermore, with new ways of administering the funds, donations and grant giving, transparency has often been introduced, leading to more open and publicly available information. In some cases, these changes meant that new players can seize new opportunities and enter the field which has previously been open to only a few.

Furthermore, heritage organisations have also been invited to establish new partnerships that go beyond the cultural or educational fields. Hence, they have also been in the position to understand and view their work from different perspectives and find ways to link heritage with other significant social issues and policy fields. In some cases, this has made their work more accessible to larger and more diverse groups. The opening of heritage to diverse interpretations and presentations in many cases has worked for the benefit of the laypersons, audiences and citizens at large. Today, it is hard to imagine an organisation getting money from public authorities or a large foundation to do restoration work or an exhibition that will be hidden in some private backyard. Moreover, with the introduction of crowdfunding and similar methods that count on a wide community of stakeholders, organisations are invited to communicate better, keep up relations and care more about the needs and interests of their audiences and supporters.

In many cases, new fundraising practices meant turning away from the wealthy individuals whose funds are either limited or became too narrow or bureaucratised. In their place, skilful fundraisers turned to communities, international funding and partnerships and in the process expanded their work and diversified their outreach. These practices are exactly the kinds of ideas that we were seeking to find and bring to this learning kit.

Orthodoxy of fundraising

Each new development carries with it a set of beliefs and assumptions, which sustain the status quo or fuel change. They are usually answers to the unposed questions related to the everyday work of fundraisers. Who gives the money? Why do they do it? How to approach them? Which story to tell? Some of the answers have been formed over time and are treated as absolute truths. Of course, some still do stand, but some are in fact misconceptions, especially when treated as the sole and best solution to any problem. Furthermore, they largely contribute towards maintaining the status quo, and thus, are detrimental for many. Treating them as facts, rather than as one of many possible ways of understanding things, many practitioners abide by them as if they were unquestionable laws of fundraising.

In an analysis of social rules and norms, French sociologist Pierre Bourdieu defined doxa as things which are taken for granted in any particular society. Doxa (meaning "a belief" in ancient Greek) is something which seems self-evident in one society or field of practice. In his words, it is something that "goes without saying because it comes without saying". [8] That something is doxa, does not mean that it is not true, that it is a myth or a legend. To the contrary, it can be very true for some circumstances, however it is not true in all possible cases and for all actors in the field. In other words, there is always a way around doxa.

In any case, unreflected and unconscious as such, doxas play a very important role in maintaining social order and preventing change. Thus, the role of analysts and change-makers is to understand doxa as the first step to enable change. In what follows, we will look into several beliefs of heritage fundraising and try to show the consequences of following them, as well as possible alternative understandings.

Doxa #1: "Fundraising is for experts and consultants"

With overly complicated granting and reporting procedures, many ways of fundraising have gained a reputation for being inaccessible to laypersons. For sure, there are aspects of fundraising that an experienced consultant might know better, but the necessity of engaging one is a myth. This belief is not only bad for a particular organisation; it is creating a sort of a monopoly on raising funds and helps maintain a layer of intermediaries who serve as "guides over the mountain".

There are all sorts of individuals and

organisations who have just entered the field and do well without any help from fundraising experts. A genuine interest and deep knowledge of a context or a topic can be worth much more than grant-writing skills. There are of course good sides when working with a consultant, but there are also all sorts of consultants and arrangements that can suit both sides.

Doxa #2: "Fundraising is all about getting to know rich people"

Fundraising is about money, isn't it? So, who can do it better than those who already have a lot of it? This belief is a part of the wider and much older presumptions on looking for money for the arts, culture and charities. It is intertwined with some of the foundations of bourgeois capitalism in which the care for the common good, which used to be in the hands of the church or the state, has been transferred to the rich members of the public. Without questioning any of the ethical considerations behind this logic, whole societies and especially non-profit sectors have developed in a way to orient their doings towards the aesthetics, desires and tastes of the "haves". Try imagining a donation event without all the glamour and air of exclusiveness and you will see how tuned we all are to the image of the rich-only circles being the only source of income and consequently unavoidable to address for all those in need.

However, as research shows, the bulk of money given away to non-profits comes from individuals, not foundations of rich patrons. Moreover, the majority of people who give are not rich.[9] Especially when it comes to charities, it is usually people with small to middle incomes who give. This stands for the world as a whole, as well. Some of the most generous populations are to be found in poor countries in Asia and Africa, in which a high percentage of the population (up to 90%) give considerably high proportions of their income (Myanmar has been for years one of the most generous countries by this research).[10] There are regions and countries that do differ from that rule. Importantly for this publication, this includes Eastern Europe, the post-socialist bloc in which the whole system functioned on a different basis. The state took the role of major redistributor of wealth, and when it comes to arts, culture, education and social protection, it was the state, not the private sector, who was the big giver. Therefore, there is quite a difference between the usual conceptions of fundraising and how the flow of money actually looks.

A dangerous consequence of thinking that the only way to receive money is to get closer to the rich is that it often drives organisations to spend an awful lot of money in creating gala events in order to flatter their rich donors who supposedly like to be flattered in such ways. This is not only irrational from the economic point of view, but can be quite detrimental to other organisational goals. As some cases illustrate well,[11] it is hard to be a really public and open space for wide segments of society and at the same time cater to the needs, tastes and desires of a few rich donors who represent a rather exceptional part of society. Of course, some organisations are fine with such a model of fundraising. However, if accessibility and openness are sought, this myth has to be rethought.

Doxa #3: "You need to have rich members of the Board to fundraise well"

This belief is related to the previous one, except that in some situations fundraising is not trusted to professional fundraisers, but to the Board of Trustees to mingle amongst their circles. For many organisations, this is not just a myth, of course; it is the way they were set up and run for decades and more. For many it also works.

However, there are numerous issues with such line of reasoning. First of all, many cases show that it is the devotion and effort which makes a great board member, not necessarily social or economic background.[12] It is quite common for an organisation to invite as a board member a person solely based on his or her status and then receive a disinterested member who serves more as a brake. Second, for many reasons, it is common that wealth is acquired in later age, which means that Boards are deprived of people of a younger age who are tuned in to new developments in the field. Finally, following this logic, there are individuals who are excluded from participating in the Board on the basis of their economic background and are thus not able to contribute their valuable insights. For many heritage organisations, having a board composed of different gender, class, ethnic or educational backgrounds significantly widens insights, contributes to the organisation's outreach and to heritage being more open and accessible to diverse social groups. Therefore, in increasingly complex and dynamic circumstances, the diversity and dynamism of Board membership is becoming very important, which is why considering wealth as the main criteria for board membership might not be such a good idea anymore.

Doxa #4: "Fundraising requires following policy fashions"

The logic of "following the money" is not exclusive to the case of adapting to wealthy patrons. In the case of large national or international foundations, funds and granting bodies, many organisations tend to adhere blindly to their goals. The same happens with state Ministries and agencies as well. As policy fashions change, so do the money flows. Heritage preservation, management and use can serve all sorts of policies. Today in one country it can help build a national narrative, in others transgress traditional identities, while tomorrow it might produce economic wealth and create jobs, but also strengthen democratic citizenship, or all that at the same time. Many can do nothing more than to follow policymakers and donors as they shift their goals.

Although it seems obvious in the short run, this approach often yields questionable outcomes in the long run. Working in one area of expertise requires specialisation, building of networks and learning by doing. As policy fashions change every election turn, there is a danger that all the learning and

Since every issue, location or community is specific, working on it requires long term specialisation, focus and creativity which comes from deep knowledge.

accumulated expertise will be lost. Consequently, organisations are only able to intervene in the usual, obvious ways that are easily implemented, without experimenting and creating specific approaches which require time. However, such short-term approaches rarely actually work. Since every issue, location or community is specific, working on it requires long term specialisation, focus and creativity which come from deep knowledge — not to mention the trust an organisation builds over time while working within one surrounding.

On top of all that, following policy tides cannot actually guarantee even short-term success. As competition for funds intensifies, only the best expertise, connections and reputation are awarded. Even though a diverse donor portfolio can be an asset, going from the policy focus of one funder to the other does not appear very reliable from the donor's point of view. In fact, much can be lost in the process of chasing policy winds, both at the level of individual organisations and on a wider societal level.

In this context, the case of the Balkans can be insightful. The post-war period at the turn of the 21st century meant that all sorts of foreign funds were active in the region with their own agendas and views on what should be done locally. The focus on internal displacement during the 1991-1999 wars was replaced by post-war reconciliation (in tides, as conflicts changed their primary location), which was followed by an emphasis on inclusion of sexual minorities, Roma people or people with disabilities, which was superseded by ecological agendas only to be sidelined by yet another migration crisis. All that in 20 years. One policy was replaced by another in only a couple of years without any of the issues really being resolved. Many organisations followed the tide and chased the money as it travelled through the policy landscape. Artists, curators, researchers, they all rapidly changed the focus of their work to fit the trend. In this game, they have gained financial support, but many have lost their professional or organisational identity, stability and networks of collaborators. Therefore, the irresponsibility of both the donors and specific CSO's has led to the quick shrinking of the CSOs once the funds were gone.

The trend of chasing the policies and the changing interests of donors, is not region-specific. In the UK, the policy discourses of wellbeing, talent creation and creative economy have pushed many organisations and institutions towards satisfying the new policy and funding landscape, without much consideration of its flip-sides and implications for the wider field. Similarly, in Hungary, policies and funding have turned heavily towards the promotion and reinforcement of national identity at the expense of inclusiveness, intercultural dialogue and more open approaches to heritage, posing significant ethical questions for organisations that want to sustain their work. To conclude, understanding and relating your work to wider policies, particular donor interests and burning social issues is necessary and beneficial on many levels. However, chasing them blindly, without considering their long-term implications and without building your capacities to address some of them in a high quality manner, is what leads to a weak civil sector highly dependent on the interests of those who have the most power and funding.

Doxa #5: "Fundraising starts and ends with friends"

As crowdfunding platforms play a more significant role in fundraising for the heritage field, we see a new doxa in formation. According to both research and popular voices, the success of crowdfunding campaigns is directly linked to the number of people the initiator has amongst her/his friends. Some have called it FFF, meaning "friends of Facebook friends" — which follows in the path of the bit older version of FFF which stood for "family, friends and fools." Some researchers claim that it is precisely the spread and wealth of personal social networks which determines the amount of money a person can collect with a project. [13] In the words of sociology, it is all about converting social capital into economic capital.

Although this might be very true if taken to its extreme, it is possible to imagine some very problematic consequences. Most obviously, turning friends into a fundraising asset is not really an ideal image of friendship. If that is what is really suggested, then the commodification of all human relations is what we should be seeing. Apart from that, crowdfunding, if it is truly an extension of societal networks, should bring much more to those who are in a position to assemble large and wealthy networks. This takes us back again to the "survival of the fittest". It also keeps us tied to our own social bubbles, which is precisely the kind of social atmosphere that suits xenophobia. Moreover, crowdfunding can also be a way for states and large corporations to get out of their responsibility of providing resources for public goods. Luckily, there are examples of crowdfunding projects and platforms that help initiators connect with the people they actually do not know. We will discuss some of these options in the last part of this learning kit.

Taking fundraising seriously

There is a common way of thinking about and doing fundraising that we would like to challenge. That is the idea that fundraising starts with asking for the money and ends either with the successful collection of it, or with rejection. With this narrow understanding of fundraising as solely a money-getting process, it is easy to dislike it and forget that many other aspects of organisational planning and management can be closely connected to possible fundraising strategies. What we propose instead is a much broader understanding of fundraising, first as a practice that involves much greater and more diverse considerations, second as a continuous cycle which starts with all sorts of preparatory activities long before the money-searching phase and ends with many follow-ups. In this view, basically everything an organisation does has an impact on fundraising – and vice-versa.

This encompassing approach to fundraising does not mean that you must be a professional fundraiser in order to be able to practice it. On the contrary, what often counts the most in successful fundraising is not general fundraising knowledge (if such exists at all) but the valuable insights, reflections, good reputation, and passion of those who are working within an organisation, as well as its track record or potential for future achievements.

In what follows, we will sketch out a simple and adaptable roadmap that indicates key steps in the fundraising cycle. For each step, we will suggest important questions that could be posed when planning fundraising activities, as well as some useful tips and interesting examples that diverse CSOs and individuals have generously shared with us.

Fundraising starts at home

Good fundraising is as much about the process of raising awareness about the causes and concerns that you are fighting for, as it is about persuading someone to support you financially. Therefore, people who are good at fundraising underline that feeling passionate about the organisation and understanding the difference it makes to its surrounding are their most important factors for success. Being passionate about an organisation's purpose means having enough information and adequate knowledge about an organisation's specificities to be able to advocate for it to others and feel capable of handling any objections, interests and concerns that your supporters might have. In the follow section, we will suggest more questions and tips that could help in the process of better understanding and representing your organisation or project.

What is your specificity and uniqueness as an organisation? What are the commonalities that you share with other actors in the field?

Knowing well the specific characteristics of your organisation is the first preparatory step when looking for external support. Usually, we take this aspect for granted, since, we know the vision, mission and goals statements. However, there's much more to know! Think in detail about causes you strive for and the vision of society that drives you. How are these reflected in some of the everyday aspects of your work? What can your working methods indicate about whom you care for and in which ways?

Apart from those more reflective questions, there are some more basic ones, that do play a role when deciding where to look for support and what to highlight, such as: Are you a big or small-scale CSO? Do you have membership or not? Are you new or with a long reputation? Amateur or professional? Local, regional, national or international in scope? Online, having an office or managing heritage assets? Open to many or exclusive for the few? Innovative or traditional in your approach to heritage? Focused on a niche area of heritage or general awareness? Working with children, youth, marginalised groups, elderly, etc.?

Furthermore, think about the links between these two kinds of questions. For example, the fact that you are an amateur organisation can tell a lot about the cultural rights perspective of your work and the fact that you consider heritage to be a shared responsibility and shared enjoyment of all citizens.

What is your track record? What makes your organisation credible?

People or organisations who might support you usually look for some sort of legitimacy or security stamp — symbolic or factual. For some older organisations, this can be the fact that the organisation has existed for decades. For some, it can be a track record of all the work previously done, since that is what ensures the focus and the quality of future work. However, both of these are impossible for newcomers. In that case, the reputation and track record of individuals on your team can be a good card to play.

Alternatively, legitimacy can come from people on your Board, or even from a letter of recommendation from individuals or organisations who are already recognised in the field.

This was the case for the Ukrainian NGO Initiative for St. Andrews Passage when starting fundraising for the **restoration of The Desyatynna Church foundation remains**. Before starting a campaign, they first asked for a recommendation letter from ICOMOS and UNESCO. Based on these, they had a stronger negotiating position with the public authorities. Finally, only after gaining the symbolic support of ICOMOS, UNESCO and the public authorities, they addressed citizens and companies to donate to the project.

Alternatively, as a new organisation, you can play on the boldness of your ideas and the innovation you want to bring to the field, in which case the excellence and meticulousness of your working methods and ideas have to convincingly back up these statements.

What are the problems that you are aiming to address with your project? What do you want to achieve and how?

In project-based fundraising, we are all used to answering these questions, whether in the grant application forms, donor or sponsorship offers, or calls for crowdfunding support. However, we can often get stuck with the project application form and simply follow its overly bureaucratic language. That is the best way towards a dull document. What helps in these situations are diverse projection and imagination techniques, which can lead to an inspirational way of telling about your project. Here are some of the ideas:

1. Imagine that your project has already taken place and project participants are meeting with each other after a few months and remembering it. Which memories would they share? How have they benefited from the project? What was different about being part of your project than other community projects? How would they describe all that?

2. Imagine a group of donors or jury members sitting in a room assessing your project. One of them likes your project a lot and talks about it to others. What would they say about it? What would they underline as particularly valuable, unique or relevant? What would they like about the way it was presented?

3. Imagine a newspaper article that recommends your project or talks about it as an interesting case. What would they highlight as most interesting and relevant?

These exercises are a way to engage diverse team members in the project planning and create attachment to the project idea. Also, they are a good opportunity for talking and dreaming together with key stakeholders. This is exactly what the team of Cultural Heritage without Borders Albania was doing when planning for the restoration and reuse of Spaç Prison, a highly sensitive site and one of the biggest and last surviving prisons of the communist regime. Before applying for restoration or interpretation grants, they have organised a series of meetings with diverse stakeholders to discuss the future and the role of this monument.

Who are the most valuable partners and stakeholders around your project?

Having reliable and coherent partnerships for your project is one of the most important and most challenging issues. In most cases, good partnerships cannot be made *ad hoc* once the project call is out. This is why you have to build the network of collaborators and partner organisations in a continuous manner — which means going to professional events and conferences, following inspiring organisations and their work, or asking those whom you trust to recommend potential partners to you. Most European calls for projects require partnerships across borders that include 2-7 countries, which is a good way to exchange practices, learn from different examples and pilot new ways of working. But even for smaller-scale projects, many donors value that you can show you have already created ties and partnerships with key actors in the field. This is particularly important if you are dealing with topics that intersect heritage and other social issues, in which a partnering organisation brings crucial knowledge about the issue and the needs of a particular group.

How much does it count for the change to happen?

Brainstorm, count and double check every detail of the budget needed for your project or initiative. This is one of the important tangible indicators of how serious and well thought-out your project proposal is. The following questions can help you in this process.

How much money do you actually need?

Good fundraisers say that they know by heart how much money they are looking for and they can explain it straight away when asked. Breaking down one large sum into more appetising chunks has been known to work if approaching multiple donors, as they can aspire to assist with one particular phase or part of a project.

Therefore, have a budget breakdown to hand like a menu to donors and be ready to give concrete answers regarding the budget straight away, even in situations that fall outside of a meeting with targeted donors. You never know when you will be in the situation to meet a person who wants to contribute to your idea.

What is the structure of your costs?

Fundraising for human resources is much more challenging than fundraising for specific activity costs, materials or a building. Therefore, when structuring your budget costs, it is good not to have all the human resources within one single budget line. Instead, disperse them into concrete areas and activities, such as: PR costs or communication on social networks in the Communication activities; evaluation and reporting done by one of the team members into the Evaluation and monitoring; training fees along with the organisation and preparation of the training into Training and educational activities; etc. The more human resources costs you are able to dissect into concrete actions and steps and put into budget lines for different activities, the more you can decrease the budget line of the overhead costs.

Which of these costs could be covered in kind, and which require cash?

Having a clear picture of the in-kind costs means having more chances to approach diverse contributors — organisations that own space that is suitable for your needs, printing companies, travel agencies, etc. Oftentimes, it is much easier for companies to donate in their products than in cash, and products used during your initiative are a direct advertisement for them. But this doesn't stand just for the is companies. Many individuals and families have things that might be useful to your initiative, but do not know that someone needs them. Having a wish-list of objects and resources needed for the initiative available on your website, or disseminated in your neighbourhood is an excellent way to downsize your budget while expanding your network of supporters and doing community building at the same time. This is exactly the kind of list that Santa Cruz Museum of Art and History has online, visible to its audiences and the wider public. Instead of just providing a list, they have created different sections of needs — educational programs, collections, sculpture park — so that one can donate according to their interests.

What happens if you get less or more? What would you do in that case?

When planning your budget, do the prioritisation of the costs that need to be covered. Ideally, have a few different scenarios or implementation phases, considering which activities or expenses are a must, which are important and which are desirable if you get funded. For some ideas decreasing or increasing the budget is not possible, and this should be communicated clearly to donors. Besides prioritising, think of all the alternative ways to substitute the particular material, service or product that you need. Instead of building a stage, try using an existing elevation at the location like staircases or a balcony. Instead of printing thousands of one-off guides, make a phone app or produce recyclable guides to be re-used by visitors.

Know your donor landscape

In the first steps of doing the research and mapping, it is good to brainstorm about different levels and areas of funding in order to know where to look. Some of the answers from previously mentioned steps will be of good use here as well. If your project is local in its impact and scale, first map and research the locally available public resources, foundations and companies or address specifically more local crowds. What are the institutional and public sources available via grants on a local, regional, national, EU or wider international level? What are the private companies, charities or grant-giving foundations that operate on those different geographical levels? And finally, what are the issues that your project taps into that are not solely heritage related, but fall into other policy areas?

Who might be interested in your idea?

Sometimes, the best way to have quick access to this information is to look at who supported organisations and projects similar to yours by researching similar ideas and looking at the list of logos on brochures, special mentions, etc. These donors are already sensitised to causes such as yours, and you can easily build on the ground that others in your field of practice have already prepared. However, it might as well happen that precisely these donors do not want to support similar initiatives twice. In that case, it might be good to seek out businesses in the same niche as those who are supporting certain fields and approach them. In addition, it is useful to look at available reports and databases which have mapped and structured information about the donor landscape in a particular area. Such is the case of the two reports compiled for the "7 Most Endangered" Programme, run by Europa Nostra and the European Investment Bank Institute, which map sources of funding

Relate to the background of donors and companies

Donors can be more approachable if their own company or personal wealth was founded on an activity similar to that for which you wish to raise funds. A donor whose own wealth came, for example, from industrial foundries or metal working, may be happy to help continue in that tradition. If you wish to restore, conserve, promote or educate for collections of metalwork, armour, bells, or similar, such a donor might be good to address. Similarly, a pharmaceutical company may be interested in sponsoring a book on the history of medicine, an exhibition of medical instruments or the restoration of an old hospital. If a company or donor's profit has come from services such as plumbing or the creation of water resources, they may wish to help with the repair of old cisterns or reservoirs or promotion of environmental awareness about the importance of water. If a company's logo or symbols are lighthouses or castles, as in many insurance companies, they may wish to restore a beacon, a lighthouse, or a castle.

available for heritage restoration: "Towards an Integrated Approach to Funding Cultural Heritage for Europe" and "Funding Sources for Preserving Cultural Heritage Monuments and Sites". Similarly, as a result of the European Commission's Open Method of Coordination, there are two reports aimed at improving financial sustainability of cultural and creative sectors: "Survey on access to finance for cultural and creative sectors" (in 2013); and "Towards more efficient financial ecosystems" (in 2016).

Why would they be interested in supporting your project?

Look at the policies, mission and vision of a donor or company, at companies' CSR focus, at the ideas they have already supported, and see whether there are links that can be made with your initiative. In the case of crowdfunding or customised donations, research who would be the most appropriate target group to address — what are their interests, causes they care for, etc.?

What is there for them — visibility, special interest area, reward schemes, special mention?

Different donors will find different suitable ways to acknowledge their support. Sometimes that is as simple as asking for their logo on your communication materials, giving certificates of donation, or writing the list of the contributors on a plaque near the heritage site or on your website. But for some, experiences and enjoyment of the activities of your work would be more important. Therefore, think about special heritage tours connected to your initiative, or about a thank-you party and press conference. Moreover, some supporters will want to give a donation and not be bothered by extensive communication, while others will highly appreciate being able to offer their insights or advice, as well as being kept up to date with your recent successes and future challenges. In many cases, the least exploited (but definitely the best) way to know the right answer to these options is to ask the donor about their motivations and preferred ways of being involved. Ask them to nominate a person who can receive regular updates if they wish.

How do you manage information about funding options?

Having information about the right grant at the right moment is very important to organisations relying on project grants. This is why Cultural Heritage without Borders Albania has one person in the organisation whose task is to have the routine of regularly checking big portals that feature calls for project proposals — by the EU, national and local authorities. In addition, for specific foundations and company grants, it is advisable to create a grant giving calendar which alerts you to check the relevant information at times of the year when the calls get published.

Storytell your idea

From single-donor organisations to crowdfunding experts, everyone agrees on one thing — communication is the key to a successful breakthrough and support for an initiative. This relates both to the story and messages you communicate, as well as to the different communication channels you use. When communicating your story, think about the following questions.

What motivates your potential backers and supporters?

This question is always partly reflected in the funder's guidelines and other documents as well as in the history of the projects they have supported so far. But the answers get much more complicated for those who are seeking to motivate individual philanthropists, or larger communities of individuals to donate to the project. In these cases, it helps to define the profile of your desired target group and think about their drives, motivations and needs. Sometimes, on the other hand, it is best to start asking your close circle of friends and family for their feedback on your project.

Some of the people we have interviewed said that, from their experience, people are more inclined towards supporting a specific objective — be it a particular urgent challenge in society or a specific building or asset that is in their vicinity. The more concrete, local and urgent the project is, the more likely it is that people will contribute. This is in line with the insight from the Dartagnans.fr, a French platform for heritage crowdfunding. Around 70% of people donating to a particular crowdfunding project on this platform are those who live in the vicinity of the monument or initiative which is the object of fundraising.

What is the central message that you want to communicate? How can you tailor your central message and story to different profiles and interests?

In developing your story, think carefully about the key message(s) you want to communicate to your potential supporters. Do not overload them with lots of information! In order to move diverse profiles of supporters, your story needs to be tailored and told in the way that relates to the specific motivations, concerns or experiences of a supporter. People like to feel that they know what you are talking about and that in your story they can recognise themselves, their thinking or their surroundings. This requires a set of "translation" skills that we discuss in more detail in the next chapter.

For example, many interviewees underlined that fundraising for restoration projects via public grants or foundations is becoming increasingly challenging, since, with the budget cuts, there is money only for the most significant sites. Examples such as the Restoration Training at Banffy Castle done by Transylvania Trust in Romania, show how the restoration of heritage sites can be packaged well within the cause of education and training of young professionals, the transfer of traditional skills, and the revival of communities. Find much more on how to link your work to issues other than heritage in the section entitled "translating heritage".

What kind of communication channels do your supporters use or value the most?

Good fundraising campaigns are those that can transform fundraising efforts into a good communication campaign for your project and organisation. Knowing your target groups and crafting your story well are just some aspects of the game. Another is how you spread your story to those you want to reach. This is where the use of proper communication channels comes in. Is it a newsletter to a mailing list; social networks such as Twitter, Facebook, Instagram; word of mouth; an article in a trusted newspaper or magazine; a TV show? It all depends on where you think it will take the least effort and have the greatest reach.

Sometimes, surprising things can happen when an organisation puts an effort into widely communicating the call for donations and the whole process of implementing the project! The example from Ukraine is quite telling. In a call for donations for citizens of Kiev aimed at the restoration of the St. Destyana Church foundations, the NGO Initiative for St. Andrew's Passage has been working with traditional media and press, as well as social media. Almost every day, they have produced new content — a brief glimpse of the history of a place or a talk with conservators — which kept buzz about the project alive and widely spread.

"Everyone in Kiev new about our project!" says Irina Nikiforova, president of NGO. As a consequence of the successful campaign, they attracted the attention of a big philanthropist from Kiev, who offered them significant financial support for their next project.

Keep relationships alive

Whether you're an individual or a corporate or institutional donor, giving financial or in-kind support to an organisation is, for many, a sort of attachment. It is an emotional testimony of affection towards an idea or cause. Thus, showing respect for such affection is of the utmost importance. It often happens that an organisation is overburdened with work, and once the "fundraising phase" is over, other tasks prevent it from keeping supporters updated on the project along the way.

What kind of reward can you offer to show gratitude to your supporters, which will be met with pleasure and excitement?

Crowdfunding campaigns have become famous for their witty and creative rewarding schemes. For your rather modest support to such projects you can get anything from a thank you postcard, a copy of a book, a CD or a product, to some pretty special experiences like a dinner and party with the organisers, or even original drafts, prototypes and tools which can become collector's items. However, it is not only inside a crowdfunding project that rewards are offered and appreciated. A similar approach to building relationships with supporters can be found in numerous heritage projects: discrete plates and engravings with names on restored sites, certificates of gratitude, invitation cards for opening events, copies of recordings and other materials, etc.

The Centre for the Study of Armenian Cultural Heritage (Italy and Armenia) launched a crowdfunding campaign in summer 2016 to fundraise for the expert mission to the sites of Ererouyik and Anipemza in Armenia, sites that have been put on the list of the 7 Most Endangered Programme run by Europa Nostra and Institute of the European Investment Bank. The campaign was successful, and every person who donated to this cause received a thank you note, the report from the expert mission, a photo of the Ererouyk basilica which can be framed, as well as a bag of local herbal tea from Anipemza village. This present was not a drag on the financial resources of the organisers, but it was a perfect sign of attention.

What kind of experience beyond a reward can maintain a relationship with your backers?

Relationships can be also kept alive by small and simple acts, like: a devoted newsletter for backers, keeping them up to date with the developments and latest successes of your project; a video blog with short interviews with key persons from your organisation or partners; or, a special event once a year that offers glimpses of the work in progress. Think about special guided tours to the site, talks with conservators, craftsmen or curators on the development of works, or in situ thematic concerts and photo exhibitions. Keeping them informed and involved at a personal level with a project is essential.

Go back, reflect and learn

Each project or activity is a good learning and improvement opportunity. The same goes for fundraising campaigns. Therefore, don't forget to reflect and note down "things to remember" for the future. When evaluating, do not think only about whether you have raised the amount of money that you needed. Consider the relationships that you have established, new learning and awareness raising that you have created among your supporters, new skills and knowledge that you have acquired... Thus, evaluation is a good moment for reflection, for learning, for engaging. Finally, evaluation is not only outward looking, but also a time to work on your own team, to exchange experiences, tighten bonds and set up a healthy ground for further work. Here are some of the questions that can be useful to pose when evaluating your fundraising process.

Did you reach your objectives and how do you know that?

What tactics (email, word of mouth, direct mail, advertising, etc.) worked the best in terms of achieving your objectives?

Why did you succeed or fail?

What was least effective and why?

What did you spend the most time on during the campaign, and was it worth the time?

How did each of your communication efforts perform and why?

What were the aspects that have triggered the most attention by supporters?

Ending is a new beginning

As we have noted before, the fundraising process does not end with receiving a donation and reporting on it. Successful fundraisers keep relationships alive, and rely on them during the next project. Therefore, besides informing your backer or donor on what has been done, also communicate your ideas for the future and issues you plan to address!

How can you keep supporters motivated to contribute to your next ideas and projects?

Once the project is finished, schedule a meeting with the grant-giving foundation or company and have a conversation about your future plans, their interests and potential meeting points for further cooperation. When a crowdfunding project is over, announce new plans to your newly built community of followers — and ask them for feedback or suggestions in the brainstorming phase!

Alternative ideas for heritage fundraising

In this part, we will present a series of ideas, approaches and methods which circumvent the usual barriers and pitfalls in fundraising and go beyond the common approaches and beliefs (doxas) presented before. All ideas were taken from practice, acquired through discussions during the Capacity Building Days 2015, Europa Nostra calls for ideas and contributions, as well as insights, experiences and conversations with individuals working in heritage CSOs. These approaches should not be taken as the "new rules" to be followed, as "guaranteed solutions" to be replicated nor as an "alternative" to everything that is currently done. You can approach them as ideas that can inspire your new ideas and methods.

#1 | translating heritage

Imagine walking an unknown city, when a monument catches your attention. You stand and stare for a moment. Then you continue unaffected. The monument could have been made by a well-known local architect and adored or hated by many locals. However, all you can see are big stone blocks stacked on top of one another in some random shape, as far as it concerns you. In principle, it is hard to appreciate heritage without a basic understanding of the role it plays or has played in a society and its value.

Now imagine that you are in fact a grant-giver or a donor. Would you support the restoration of that monument? Probably not — there is not a single story you can tell to yourself or others about that monument. Many authors have suggested that seeking grants and donations is a lot like telling stories. It is the story which attracts people to projects, ideas, objects and places. As one senior grant-maker writes, good proposals *"bring their characters to life and enable me to recognise the value and meaning of their efforts. At the end of a good proposal, I am inspired."*[14]

Many have suggested that seeking grants and donations is a lot like telling stories. It is the story which attracts people to projects, ideas, objects and places.

However, not every story will be accessible, let alone engaging, for every ear. In many cases, photography, visuals and illustrations are what reach the public heart and mind faster and with more impact than the written text. Furthermore, the language in which the story is told is also important. What is obvious to an art historian might be completely out of reach for a botanist and what is considered self-evident for an archaeologist might be obscure for an IT professional. This is why it is important to translate values, worth and facts of heritage objects and nonmaterial things into stories that will be readable to different prospective audiences.

Translation can happen across many "languages" and for many audiences. All of them require heritage professionals to be acquainted with other policy and practice areas and to be able to position their site or work in relation to those — in other words, to see their own work with another pair of eyes and offer descriptions and explanations that will be readable and relevant to others. This is crucial for citizen engagement and awareness raising as well. In the table below, we provide some examples of translations in which heritage can acquire new and different meanings. At the same time, it can open new possibilities for funding and mitigate risks and barriers in the mainstream heritage funding landscapes.

Area (language)	„Translation"	Example	Opportunity
Identity building			
Most current identities refer to and use the past in one way or the other. Hence, heritage is pivotal in understanding, questioning and promoting what it means to identify oneself as e.g. a Tuscan, a European, a liberal or a woman.	Look at how the heritage you are harnessing can inspire discussions, stimulate sense of belonging or question common identities.	The Museum of the Golden Age from Hoorn, the Netherlands used a statue of General Coen to start a large debate on the colonial past of the country and what it means to be Dutch today.	Apply to funds devoted to regional or national culture, find partners who deal with identity issues, etc.
Intercultural mediation			
Much of heritage relates to communities which are in some respect the "other" — they are long gone or are now a minority. In these instances, enabling communication and sharing between two communities is needed.	See how particular heritage around you can play a role in mediation and intercultural learning inside or across diverse communities.	"Refugee Heritage" project by DAAR (Decolonizing Architecture Art Residency) from Palestine, aims to valorise the memories and architectural and spatial layout of the refugee camps in Palestine for submission to UNESCO's World Heritage List, communicating this hidden and neglected heritage through the prestigious worldwide heritage label.	Turn your site or narrative into a meeting ground for various communities and identities and seek funds that support intercultural mediation or learning.
Diplomacy			
In cases in which heritage is shared across borders, intercultural communication is intertwined with diplomatic relations.	Explore your heritage as the network of complex intercultural and multinational relations which happened in the past and see how those play out today.	Aquileia Foundation (Italy) worked with the region of Friuli-Venezia on a project called Wounded Archaeology that explores the destruction of heritage across cultures. They linked exhibitions and cooperation to countries that are of particular interest for national and regional diplomacy.	Look for funds and granting schemes from foreign governments, foundations and individuals for preserving and experiencing your heritage.

Area (language)	„Translation”	Example	Opportunity
Conflicts			
Post-conflict reconstruction of cultural heritage is a key to bringing back the sense of normalcy and attachment for affected communities. Furthermore, heritage interpretations and ways of remembering difficult pasts require significant attention after conflicts.	Explore how contestations over heritage often play a role in symbolic conflicts, xenophobia or hatred. Alternatively, they can be used to start a dialogue and build understanding.	Cultural Heritage without Borders has built their Regional Restoration Camps on the idea of bringing together young professionals from across the Balkans. The restoration process acts as a safe platform for encounters and relationships among those who would not otherwise meet.	When working in post-conflict areas, look for funds aimed at postwar reconstruction, transitional justice, peace-building and reconciliation.
Tourism			
Since culture and history are today amongst the strongest motives to travel, heritage and its contemporary use is something that makes a place authentic and desirable.	Explore what it is that draws visitors to your area — which narratives, what culture, which motifs, sounds, images. Think of the experiences, stories and activities you could offer related to that.	World Heritage Edinburgh (UK) created a Community Map for exploring the heritage of the city together with the citizens. The map gives insights into hidden memories, personal stories and places not evident in usual tourist itineraries.	Find the local tourism board, hotel, restaurant or souvenir producer/shop that profits from the same culture you're dealing with and ask for donations or make joint products or experiences.
Urban development			
As cities are getting denser, more and more areas are reused and repurposed. Still, a memory of the place remains and can play a significant role in its new use.	Explore urban development projects in your city/ neighbourhood. Think of the ways in which memory of the place can serve as inspiration or learning experience.	Future for Religious Heritage (Europe) works with tenants of repurposed religious buildings who find it important to protect heritage and understand the place of that object in local or wider history.	Become part of urban development projects and offer your knowledge to developers and new users.

Area (language)	„Translation”	Example	Opportunity
Environment			
Past ways of living often involve different relations to nature and its resources. As such, heritage can offer insights into environmental pasts.	See if your work can shed light onto ecological behaviours of the past that could be valuable learning today.	Elliniki Etairia (Greece) acts for the protection of the environment and cultural heritage, dealing with the cultural shifts that influence our relationship towards the environment, and with attitudes to life of traditional societies which are often more sustainable than ours.	Make partnerships with environmental groups, researchers and activists and explore environmental funding opportunities together.
Education			
Most heritage sites involve some sort of learning. However, a site or a story can be a gateway to a much broader historical era.	Explore ways in which you can extend your learning programmes to become a learning ground for a wider audience.	Apart from aesthetic and artistic narratives, English Heritage (UK) makes the history of medieval castles into a learning ground for issues such as hygiene and health of the time.	Make partnerships with schools, universities and other educational institutions and apply to educational funds.
Creative industries			
Contemporary creativity is always linked to history in some way. No wonder music, film and IT industries are often in the business of borrowing from history.	Think of the ways your site, object or intangible heritage can be (re)interpreted through a movie, song, video game or designer product.	Folkk project by Nova Iskra design incubator (Serbia) introduced young industrial designers to traditional craftspeople who jointly made high quality home decoration products with traditional motifs.	Make partnerships with designers, craftspeople or game, movie or music production companies and offer your knowledge as a starting point for a new project.

#2 | coming up with good arguments

The ways in which funds are distributed today have become largely rationalised and bureaucratised. Criteria for selection are getting more and more precise and fact-based. In such a way, the role of research in funding has been immensely increased in the last couple of decades. It is common nowadays for a granting body to commission their own research that will align their thematic scope of calls for projects with the needs of the field and enhance selection criteria and procedures. Moreover, sound research-based arguments are requested from grant seekers, and the whole discourse of heritage policy and management is progressively getting more scientific. Overall, evidence-based granting is becoming more widely adopted.

What rather small CSOs in heritage can do to stay in the game is first and foremost to be in tune with the existing research as much as possible. However, a much better idea is to be part of a genuine research effort. That way, you can be at the forefront of a new wave of thinking on heritage and express your needs when it comes to funding. A way to do that is to partner with research organisations and institutions in your surroundings. It is not uncommon at all that universities and research centres look for partners from practice. Through such partnerships, you can, on the one hand, better understand wider developments in your field of practice and, on the other, make your position visible and your voice heard in research, policy and funding circles.

However, you do not need to be part of a large consortium in a high budget project in order to be a part of current research developments. For small CSOs, collaborating with individual researchers or with local university postgraduate students in doing small-scale thematic research and MA/PhD theses with your organisation as a case study can be a more plausible solution. This can bring a fresh perspective to your work, trigger new reflections and learning within your organisation, add new narratives to your story and bring some new arguments in advocating for your cause.

Cultural Heritage Counts for Europe

This is exactly how the Cultural Heritage Counts for Europe research and report were created. In a project funded by the Culture Programme of the European Union (2007-2013), Europa Nostra was the lead partner of a consortium that mixed academic and research institutions and European thematic networks linked to heritage in mapping and analysing the existing research on the impact of cultural heritage all across the EU. The benefits for research institutions are also quite significant — the access to the information, members and partners of large professional networks; the wide dissemination of research across professional and amateur actors; and an opportunity to influence decision-making via research evidence. This way of working is becoming increasingly recognised, as more and more research projects funded by the EU today envisage close collaborations between research actors and practitioners working on the ground.

#3 | choose your stone

We often think of heritage objects as having universal value. Here, we would like to suggest that heritage objects are much more specific and idiosyncratic phenomena. The advantage of heritage projects is precisely that organisations implementing them can rely upon the links to very particular stories, places, objects and memories. And that is good news. Because, the more concrete, familiar and special the place is, the more people are willing to contribute. To many, it is much more meaningful and trustworthy to donate to a nearby park restoration than to a distant archaeological site. On top of that, it is easier to fundraise when a person feels that they know exactly what they are contributing to, and they can make a choice about where their money goes — i.e. not giving to the park restoration as such, but to a specific bench, path or tree.

This is why customised donations can stimulate fundraising by individualising the link between the donor and the supported piece of cultural heritage or similar object of support. There are a number of fundraising campaigns where the donor is invited, given different customised options, and then kept informed specifically about the individual element their donation is supporting. This kind of individualised fundraising increases the propensity to donate and maintains a more lasting interest in the development of the funded site or project. Following are some of the ideas that might work for you.

> **In restoration projects**, create a restoration plan with options to donate to different parts of the site restoration — a particular stone, vault, fresco, exterior, etc. There are different options for acknowledging this kind of donation — discrete inscriptions inside or near the site, certificates mentioning that particular piece, or the donation file documenting the restoration process. For example, in a fundraising campaign for the new organ in Waltham Abbey Church in the UK, each donor was invited to donate for a specific pipe and get a certificate with either their name on it or any other name that the donor chooses.

> For **educational projects in heritage**, set a goal for the number of participants who will benefit from the project and present the financial support for a particular person as a fundraising option. The Creative Mentorship program from Serbia fundraises scholarships for mentees in partnership with specific foundations and companies so that mentees do not have to pay. A company from a particular town can therefore give a stipend to a mentee from

> that town, investing in knowledge and capacity building that will benefit the local community. Knowing the person that is going to benefit from your support makes a big difference to many donors!

> **For projects dealing with heritage digitisation**, create smaller or larger thematic collections which need digitisation, and offer the donation options for a particular collection. Once the digitisation process is finished, you can communicate the donor's name beside the credit and copyright of the item or create a compilation of photos from that digital collection as a reward to the donor.

The particularities of your organisation, dynamics of your project, specificities of the heritage you work with and support groups you want to reach can bring different opportunities and challenges in creating tailor-made donation solutions. The key to a good idea lies in exploring different ways of packaging and communicating the options that are both suitable to your project and attractive to some of your potential supporters.

#4 | following desire-lines

Much of the time, support coming to heritage seems like a fully rational decision involving meticulous attention to detail on the part of the supporter. However, the truth is much more complex. There are all sorts of aspects which seem marginal at first sight, but that could considerably change a decision to your advantage. Short reminders, catchy phrases, a sincere message or detailed instructions can change the route of someone's decision. On the other side, long registration procedures, lack of online payment possibilities, unclear causes, needs and instructions... can all considerably hinder your fundraising success.

But, how can you know what will play in your favour? This is where getting a "behind the scenes" look at the funding decision-making process becomes valuable. No one can actually know all their potential donors, not even the crucial ones. Still, what you can do is review your existing tools, as well as new potential ones, together with a range of people as diverse as you can possibly gather. Comments and experiences by each and every one of them can be more than valuable for shaping better alternatives to your current donation procedures.

The following is a short list of ideas that have worked for some organisations. They might make you think about what you can do to make the act of supporting you simpler and more rewarding.

Visible donate buttons on your organisation's website. These are especially good ways to give an immediate donation option to website users or one-time visitors who are not driven by big communication and fundraising campaigns. These are usually smaller donation amounts, but over time they can make a significant difference. Some organisations have a "project support button" for each of their projects, so that the donor feels they are giving to a specific idea instead to the organisation as such.

Stickers/stamps with the postal address of an individual donor, designed and branded by the charity organisation to which the donor has contributed. This is a smart and cheap method of rewarding a donor or a member of your organisation. With such a method, a donor or member saves time when sending letters or mail, while simultaneously advertising your CSO and its mission to the receiver, indicating that he/she is contributing to a charity. Doctors without Borders have exactly this kind of practice.

Postcards which contain all the required details for making a donation. These can enrich the donation letter that an organisation sends out to potential contributors. Similarly, you can play with a set of postcards that is designed with reference to project ideas, stories and images, customising the language and messages of the donation letter for different groups of supporters.

End of the year reminders for support to members and donors containing information about your aspirations for the following year.

Tax relief options make a difference when deciding to donate, not only because you know that you are implicitly getting back some of what you have invested, but also because being an organisation with a tax relief stamp means higher credibility and recognition in the eyes of a potential donor.

Birthday donation cards can be an interesting option for those seeking to give a special type of birthday present. Create an option of donating in someone’s name to a cause they care about as a birthday present to that person.

#5 | there's a crowd for every idea

Crowd used to be a pejorative term. However, in the last few decades, crowds have crossed from problem-makers to problem-solvers and earned quite a reputation in all sorts of areas. Now, there are crowdsourcing platforms from medicine and engineering to arts and culture. In heritage, crowds have, more often than not, been understood as a danger to valuable heritage. It was experts and a selected few who could admire and protect heritage. However, times have changed. A particularly visible transformation of what a crowd (that is, a fluid and unorganised group of people who are mostly not mutually connected) can do is the crowdfunding movement. Crowdfunding platforms, from their early beginnings ten years ago, have grown into a true industry, with some of them becoming global corporations on whose pages thousands of projects are backed every month.

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In arts and culture, crowdfunding has drawn a lot of attention as well. There are more organisations turning to crowdfunding (IDEA Consult's research shows that since 2013, in the EU alone, more than 70,000 campaigns raised 247 million euros for the cultural and creative sectors[15]), specialised platforms are opening and growing (e.g. Patreon.com for musicians, Dartagnans.fr for heritage, DigVentures.com for archaeology) and some governments and arts agencies are looking for ways to support such practices (in England, Arts Council is offering matching funds to successful projects; Art Basel, a world renowned contemporary art fair, cooperates with crowdfunding platform Kickstarter.com to support non-profit CSOs in the arts).

There are reasons to be sceptical about everyone turning to crowdfunding as a main way to support non-profits. In reality, most crowdfunding platforms have turned into pre-financing and venture capital attraction sites. Therefore, amongst the arts and cultural fields, most money is collected for large-scale commercial projects in the music and movie industries (as IDEA Consult points out, since 2013, only 1% of crowdfunding in the culture and creative sector went into the heritage sub-sector). The spaces for non-commercial and small non-profit projects are therefore often overshadowed. Finally, crowdfunding is a painstaking activity that is labour-intensive yet very competitive, risky and dependent on all sorts of external factors beyond your control.

Nonetheless, with crowdfunding some projects can receive the financial support that makes their experimental and brave efforts possible or decreases their dependency on a single source funding. Moreover, crowdfunding can raise your profile for the future and be used as a good communication effort. With a successful crowdfunding campaign behind your back, the doors of foundations, companies and governments might be much more open. In what follows, we offer some tips and suggestions to all those seeking to check if there is really a paying crowd for every idea.

Broaden your existing networks

Many successful crowdfunding campaigns have been part of much longer and wider efforts. Sites that have been talked about for a while, collaborated with nearby schools, appeared in the news — are much more likely to get the wide support that they need. So, a crowdfunding campaign is not the best first step in a wider project. Before starting a campaign, invite media, collaborate with diverse partners, create new lists and build up your following on social platforms.

Make your project vision and cause loud and clear

As we said before, most people give to other people who stand for the same cause. Being clear about what it is that you do in relation to the wider world is crucial. A compelling, emotional, sincere and stimulating video announcement of the campaign has become a sort of a must in the crowdfunding world, precisely because it is in those short films that a potential backer can actually experience who it is that the money goes to and for what kind of reason.

Choose a platform and a type of crowdfunding

Crowdfunding is almost unimaginable without some digital platform that will host your campaign. As the number of platforms rises, the question of selection is getting more important, and it is related to a range of other questions. Primarily, what kinds of project are you running, what kind of crowd would be interested in it and which platforms are available to them? If there is a specialised heritage or non-profit platform in your vicinity that would probably be a go. If your potential followers are already users of some platform, then that might be the best solution. If the cause you're making can be particularly interesting for some social groups, look for the platform that could reach them. Finally, there are several types of crowdfunding platforms. Some offer rewards to backers (reward-based) some don't (donation-based), while some are more of a loan-type in which organisations can in fact get money for a low interest rate. In searching for the suitable crowdfunding platform, take a look at the Crowdfunding4Culture Map of Platforms.

Build trust from day one

With crowdfunding, one of the biggest challenges is the fact that a lot of people are supposed to support something that is still in the making. That opens the door to fears and suspicion. In addition, what backs up those fears is that many organisations are not used to exposing themselves so openly to the wider public (making personal videos, personalised awards and constant posting and communicating can be quite an issue for many). The very idea of crowdsourcing and funding however is to open up and share, so if you're not into that, starting a campaign can be too much of a stretch. If you are in, there are many ways to make your campaign trustworthy. Offer some background on your organisation, your project and the key people behind it. Be personal and open. Be clear about what the money goes to and be realistic about the costs. For example, it has been noted that "All-or-nothing' campaigns (in which a financial target is set in the beginning and only if it is met or exceeded the transaction actually happens) have a higher success rate than "Keep-it-all" campaigns (which transfer all the money to the crowdfunding recipient no matter how much money is raised). What could be the reason is precisely the trust that is invoked when potential backers see that you are also willing to take a risk.

Start small and build up gradually

Usually, the first people to back you are your existing social ties. Don't go global before you have their support. No one feels safe in being a lonely supporter of an organisation they do not know. Once you have your primary crowd in, expand your promotional efforts and circles of outreach. In the final phase, put all your remaining resources into making a hype. With a sense of urgency, many people will find it compelling to be on your boat.

Build a communication campaign out of crowdfunding

Continuous, inspiring and widely spread communication is what crowdfunding platforms suggest as a must. Therefore, running a crowdfunding campaign is not only about sending out the information and waiting for reaction. It is a time to expand your network and outreach from day one until the final moment. And this is where social networks in all their scope and diversity are critical. Successful campaigns are the ones that find their way onto Facebook, Twitter and Instagram, using the current contacts and friends to spread the information further. Don't underestimate the importance of communication, and have a team member that can deal specifically with social networks and production of content.

Enable diversity and customisation

As in all activities with wide participation, crowdfunding also taps into needs and expectations of very diverse audiences. To accommodate everyone, offer an equally wide range of support options. Those can start from non-monetary contributions (if you require some) and 1-euro donations and span to several thousands. Those who donate just a euro will still be in your supporting crowd and will make positive vibrations. Their contribution could go beyond direct funding amounts; they could become valuable commentators, promoters and ambassadors and spread the word about the campaign. In a word, everyone is welcome.

Be democratic

Successful crowdfunding campaigns can involve thousands of people. With such a number, you can expect a highly diverse community with individual members not acting like a choir, but rather like an agora. Their comments and views might not only be diverse but even dissonant and outright conflicting. Trying to silence these potential disagreements might be counterproductive. It is much better to create a space where disagreements can happen but create an atmosphere of respect despite possible quarrels.

Reward your backers

In non-profit crowdfunding, rewarding is not as important as when people buy upcoming products. However, it is still crucial to design a rewarding programme which should be specific to your organisation and cause; creative and imaginative; customised and personalised to every backer; authentic and irreplaceable; social in a way to start conversations.

#6 | the collaborative corporates

Talking about corporate social responsibility (CSR) is not new in many western European countries with a strong capitalist history. In Central, Southeast and Eastern Europe, it might seem to be a totally new concept coming from the West, but in fact, numerous public companies during the communist and socialist regimes had a practice of giving parts of their revenue specifically for community infrastructure and activities — many having cultural centres or small museums. Today however, the pressure on companies to have visible CSR activities is getting higher. Consumers and consumer associations rank companies according to CSR efforts; employees are changing their expectations and ways of valuing their employer's social reputation; while certain governments enforce legislation that encourages CSR.

There is an increasing literature on the topic of CSR, numerous trainings for employees, guides and catalogues of CSOs and initiatives that companies can support, as well as special departments within companies that manage corporate giving and donations. The field is getting less and less *ad hoc*, and increasingly structuralised and competitive.

Companies have also changed their expectations and are finding new ways to achieve their interests. The image of a company as a grant-giver is fading away. In its place, there is a new image of a company as a collaborator to local stakeholders or initiator of cultural projects linked to local actors, as this results in increased visibility and attachment with the brand. Increasingly, companies are coming up with initiatives that intersect with CSR, Marketing and Human Resources Departments. While there might be companies who will donate to heritage restoration projects and in turn have their brand discretely visible on a heritage site, in the case study below we propose an approach that is much more collaborative and which uses a company's knowledge, infrastructure and resources to improve the performance and reach of a given project or idea.

On the one hand, this trend of "collaborative corporates" is good news. It can make a particular company and its employees much more aware and sensitive about a particular issue they want to address. They will have to create new ties with organisations that have particular experience, contacts and knowledge in that field, and will have to position themselves as one of the actors that has interest in a particular issue. Finally, with more involvement and contacts, the company can learn more throughout the process and can become a long-term advocate for a particular cause. On the other hand, this trend can also mean less cash funding available for CSOs, more alignment with the company's interest and agendas, as well as the threat that the branding and visibility of the project will be done as an extension of the company's brand, leaving other partners invisible.

Places I love, Italy

The "I luoghi del cuore" (Places I love) project, started in 2003 by the famous Italian CSO Fondo per l'Ambiente Italiano (FAI) in collaboration with the bank Intesa Sanpaolo, has gained unimagined popularity and success. The project invited Italian citizens to nominate the places they love and that they would like to see protected. Since then, the call for nominations is being done via extensive public campaign in which both the FAI and the bank's marketing department play an important role. The information is disseminated via traditional and social media, but also in FAI and Sanpaolo bank's office.

With its eight editions so far, the project has attracted diverse profiles of citizens. Citizens can make nominations online, by phone and also in the bank office, which is particularly relevant in attracting both young and senior citizens. In the public campaign that follows, citizens are invited to vote for their favourite nominations. Each year the bank gives funding for the restoration of the winning places, selected via the public voting system.

The overall project managed to create numerous side effects apart from the mere restoration. Most of all, it promotes diversity of heritage across Italy, increases citizens' awareness of their environment, and promotes the more active role of each and every citizen in selecting, valorising and caring for heritage. It is also a good way to join the infrastructure and reputation of a CSO together with a company in achieving what neither of them could do on their own.

#7 | not everything that shines is money

In so many cases, it is not money as such that we need, but the goods and services that we can pay for with that money. Organisations who are skilful with in-kind fundraising often have more sustainable and repeated partnerships than those who rely only on cash. At the same time, from a donor perspective, it is much easier to give something that you already produce and offer as a service, than to set aside a specific amount of money. This can be a particularly useful model for cooperating with local small-to-medium enterprises because it does not call for direct financial donations.

When looking for in-kind support, look for a match between what you need and a company's products. For example, if you're setting up a local heritage interpretation centre, you could ask a tech company to contribute with some of the equipment. If you are making whole-day educational workshops or an opening party, approach a food company or local supermarkets. If you are to implement an awareness raising campaign, magazines, newspapers and advertising companies can offer free advertising space.

For organisations who do not have their own office, in-kind partnerships can be established not only with companies, but with local cultural centres or larger CSOs who have their own venues. Getting a venue for a one-off event, multiple workshops or once-a-week meeting space can solve some basic needs of many small organisations. Moreover, receiving free expertise and knowledge from a company, another organisation or individual can cover some highly-needed areas of organisational costs. This is where bookkeeping, advise on legal issues, marketing and communications expertise, and other specific know-how can be both given for free and transferred to CSOs.

Finally, with the push to be more responsible towards their local environment, companies are increasingly using their CSR activities in a way that involves their employees beyond the PR and CSR departments. Moreover, many organise volunteering days for their employees in a way that connects human resource management with corporate social responsibility. These one-off volunteering actions are usually done with local CSOs — and very often connected to the cleaning of a particular park or heritage site. For CSOs who manage heritage sites, this type of cooperation not only makes your site clean and ready for visitors, but attracts new visitors and supporters.

#8 | common heritage, common responsibility

When people travel to other places for their enjoyment, they often travel to see historic places, sites and objects. When they describe why they live in a certain city or community, they relate to some places, buildings and stories made in the past. That is all heritage. However, when it comes to maintaining, protecting and promoting these memories, sites and objects, the responsibility falls on the shoulders of one institution or a group of citizen volunteers. In cases in which a particular heritage is understood as an important element of common culture, a way to fundraise is to link identity with responsibility. In other words, to spread the sense of responsibility to local governments, tourism boards, companies, hotels, small shops, cafes and restaurants and finally citizens. Many of those even have a direct benefit from common heritage and memory. This benefit has to be partially redistributed towards the protection and management of the heritage in focus.

Moreover, spreading the responsibility is good for reasons other than just fundraising. Partnering with local businesses, NGOs, citizen groups, schools and others can also contribute to the accessibility and outreach of heritage. It can connect visitors of a local cafe, hotel or shop with your organisation and its work. For example, you could make a partnership with local cafes, hostels or restaurants and develop with them one special product or a service inspired by or named after local heritage. It could be a medieval room, prehistoric meal or a historic person's favourite drink. For each night, meal or drink sold, the business puts aside a certain percentage of the revenue to a "heritage box" and gets a branded stamp that they are supporting the maintenance of the local historical landscape.

Museum in Kikinda, Serbia

Many citizens, small entrepreneurs and shops are using the most famous museum item — a big mammoth called Kika — as an inspiring reference point for their businesses or everyday life. So, as a part of the funded project, the museum has created a branding book of visual standards inspired by Kika to be used by everyone for free. In what could be an extension of this project, this book of standards can be used by any local entrepreneur who wants to brand their souvenirs, restaurant or taxi company in line with this local heritage. When implementing this kind of project, you can oblige private companies to donate certain percentage of the revenue of branded products to the local heritage organisations.

Notes

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About the authors

Višnja Kisić is a researcher, lecturer and manager in the field of heritage management, interpretation and policy, with special focus on contested heritage, community engagement and mediation. She holds a PhD in Museum and Heritage Studies from University of Belgrade. She is a researcher and lecturer at the UNESCO Chair in Cultural Policy and Management, University of Arts, Belgrade and works as a trainer, researcher and consultant in heritage management, policy and outreach projects and professional capacity-building programmes. She has years of experience in both the public and civil sector in heritage, acting as the Secretary General for Europa Nostra Serbia and as a Board Member of the South East European Heritage Network. She has worked in at the National Museum in Belgrade, Peggy Guggenheim Collection, Venice Biennale and the Museum of Art and Archaeology in Columbia, Missouri. In 2013, she received the Cultural Policy Research Award by the European Cultural Foundation for her work: "Governing Heritage Dissonance: Promises and Realities of Selected Cultural Policies". For correspondence, click here.

Goran Tomka is a researcher and lecturer in the field of audience studies, new media, cultural diversity and cultural policy and management. He is assistant professor at the TIMS Faculty from Novi Sad, and UNESCO Chair in cultural policy and management from Belgrade, Serbia. He holds a doctoral degree in culture and media studies from the University of Arts in Belgrade. Outside academia he is active as consultant, trainer, critic and advocate: he was a trainer in Al Mawred Abbara programme for capacity building in the Arab region; a coordinator of long-term cultural planning of the city of the Novi Sad European capital of culture 2021 and a national author of European Council's Compendium for cultural policies. His latest book "Audience Explorations: Guidebook for Hopefully Seeking the Audience" was published in 2016 by international theatre network IETM, Brussels. For correspondence, click here.

About Europa Nostra

Europa Nostra is the pan-European federation of heritage NGO's which is also supported by a wide network of public bodies, private companies and individuals. Covering more than 40 countries in Europe, the organisation is the voice of civil society committed to safeguarding and promoting Europe's cultural and natural heritage. Founded in 1963, it is today recognised as the most representative heritage network in Europe. The world-renowned opera singer Plácido Domingo is the President of the organisation.

Europa Nostra campaigns to save Europe's endangered monuments, sites and landscapes, in particular through the 7 Most Endangered programme. It celebrates excellence through the EU Prize for Cultural Heritage / Europa Nostra Awards. It also contributes to the formulation and implementation of European strategies and policies related to heritage, through a structured dialogue with European Institutions and the coordination of the European Heritage Alliance 3.3. Europa Nostra has strongly promoted and is actively contributing to the European Year of Cultural Heritage 2018.