SYNOPSIS

Storytelling and Fundraising for Cultural Heritage professionals

The digital fundraiser and storyteller for cultural heritage organizations:

the skills framework for a new professional figure

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THE CULTURAL HERITAGE STORYTELLER AND FUNDRAISER: A NEW PROFESSIONAL FIGURE PROFILE

1.1 The benefits of Storytelling for cultural heritage[1]

At one time – not too distant from a chronological point of view, extremely distant from that of technological innovation – consumer goods were advertised through the narration of their performance: the engine power of a car, the life expectancy of a television, the quality of the fabrics of a garment…
Today those same goods are marketed through an emotional narrative: cars, televisions, clothing are inserted in a narrative context that delivers empathetic concepts, ranging from freedom to self-realization. **Storytelling has become the ultimate communication tool**, and not just within the commercial sphere: as stated by the researcher in Sociology of cultural and communicative processes Tiziano Bonini, «Obama's victory also marks, all over the world, the beginning of the era of "storytelling", or rather, its definitive clearance as a tool of "strategic" communication, wielded by marketing and politics».[2]
In recent years, there has been a proliferation of courses and texts on storytelling, but the act of sharing stories is certainly not a contemporary discipline; on the contrary, one could say that **storytelling was born with humanity**. The forging of the first relationships between people, the birth of the first forms of sociality, gave also birth to the need to give meaning to one's own experience, to the need to interpret reality and transmit it to others[3]: narration was born, a practice transversal to orality and writing, practiced by men even before the codes of written language had been devised.
A well-known statement by psychologist Daniel Taylor argues that «**we are shaped by stories** from the first moments of life, and even before. Stories tell us who we are, why we are here, and what will become of us. Whenever humans try to make sense of their experience, they create a story, and we use those stories to answer all the big questions of life. The stories come from everywhere--from family, church, school, and the culture at large. They so surround and inhabit us that we often don't recognize that they are stories at all, breathing them in and out as a fish breathes water».[4]
We are therefore "made of stories", and we think through stories. According to psychologist Jerome Bruner, **there are two approaches to thinking that are characteristic of human beings: narrative and logical-scientific**. If the latter helps us to organize and manage information, with the aim of eliminating ambiguities, the former helps us to structure ourselves both as individuals and as a community, taking the role of a tool for the discovery and understanding of the world.[5]
Narrative thought belongs to us, and it is precisely this innate and unconscious sharing that represents the first advantage of storytelling. To tell a story, teaching a code to the interlocutor is unnecessary: the stories enter their emotional and motivational dimension, exciting their curiosity, interest, fun. This ability to emotionally involve the interlocutor is the second beneficial feature of storytelling: the stories establish an empathic dimension, which passes through emotions, causing joy, sadness, fear.
If the ability to engage individuals is distinctive of stories, it is therefore natural that **they have become the preferred means of engaging audiences**, from the purely narrative contexts of publishing and audio-visual media to the use of storytelling in political, commercial, educational, therapeutic,

[1] For an in-depth analysis on the definition and the domains of cultural heritage: http://archive.interarts.net/descargas/interarts2557.pdf
[2] T. Bonini, "Le Storie Non Funzionano Più, Come Stiamo Arrivando Alla Fine Dello Storytelling." CheFare, 13 Nov. 2020, https://www.che-fare.com/bonini-storytelling-obama-fake-trump-salmon/.
[3] J. Bruner, Acts of Meaning, Harvard University Press, Cambridge 1990
[4] D. Taylor, The healing power of stories. Creating Yourself Through the Stories of Your Life, Doubleday, New York 1996
[5] J. Bruner, Actual minds, possible words, Harvard University Press, Cambridge 1986

and last but not least, cultural contexts. As stated in the description of the EU-funded EMOTIVE project, «cultural sites are highly emotional places: they are seed-beds not just of knowledge, but of emotional resonance and human connection»[6]. "Emotive storytelling" is therefore a powerful tool in the hands of culture to reach new audiences, to involve new funders, to raise awareness in policy makers: in other words, to do fundraising.

1.2 The benefits of fundraising for cultural heritage

In parallel with the proliferation of workshops and manuals on storytelling, another theme that is becoming increasingly prominent in training courses, especially within the cultural organization field, is fundraising.
The need to formalise the professional figure of the fundraiser arose in the twentieth century as a result of the

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[6] From 2016-2019, the EMOTIVE consortium has researched, designed, developed and evaluated methods and tools that can support the cultural and creative industries in creating narratives and experiences which draw on the power of "emotive storytelling". The output of this process is a number of prototype tools and applications for heritage professionals and visitors that produce interactive, personalized, emotionally resonant digital experiences for museums and cultural sites. (emotiveproject.eu)

"bureaucratization" of grants and their increasing degree of competitiveness: compared to the past, when organizing a gala dinner was enough to collect funds, today the grants – especially with regard to grant bidding, and foundations'/trusts' grants – have to go through specific bureaucratic procedures, which regulate their request, delivery, and traceability, in addition to having to meet specific assessment criteria. **With time, the fundraiser has become an increasingly complex figure**, who is required to have increasingly heterogeneous skills: «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.».[7]
In addition to this aspect, there is a more recent need, born as a result of the economic crisis that is hitting the Western world, and its repercussions: the **reduction of public funding for non-profit activities**. As highlighted by the latest editions of the Annual Report on Philanthropy[8], in an already difficult climate due to the new economic policies of austerity, art and cultural heritage are among the sectors that

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[7] Višnja Kisić and Goran Tomka, Fundraising. Learning kit for heritage civil society organisations, Europa Nostra, The Hague 2018
[8] The reports are available on the website givingcompass.org

receive the least grants from the private sector. Finding new research and fundraising strategies has therefore become an urgent need for the world of culture.
The risk posed by the new global economic structure is all the more significant for the small and very small companies involved in the conservation and promotion of limited, highly localized, or niche cultural heritage. These realities not only lack the organizational and economic resources to address external figures or to structure a fundraising strategy, but, representing a niche in the vast panorama of cultural offer, they struggle to involve a large audience of possible donors.
In the face of threats, however, t**he crisis in public funding for non-profit organizations represents an opportunity as well.**
First of all, **it is an opportunity to change "rusty" models**: think, for example, of organizations that benefit from funds thanks to a well-established link with the public bodies of their nation, or the need to "pursue" the issues dictated by local policies, often to the detriment of their own identity. The renewal of these models allows new actors to enter the field, new themes to be taken into account, new partnerships to be created (as is increasingly the case with the proposal of campaigns

that combine cultural heritage with other themes of social importance, thus widening the audience of interested parties).
Secondly, **it is an opportunity to reach new donor targets**. If, once, donations came exclusively from wealthy philanthropists and public bodies, today there are other interlocutors to which cultural organizations can turn: businesses and communities.
The relationship between business and fundraising is hardly new, on the contrary: many of the wealthy philanthropists who were once invited to gala dinners came – and come – from the world of business. What is changing is the attitude with which companies deal with the issue of donations, and consequently the relationship with the beneficiary organizations. On the one hand, Corporate Social Responsibility (CSR) is an increasingly pressing issue for companies, called to account, openly and transparently, for their ethical commitment. On the other hand, **the new fundraising models actively involve the company, which from a simple donor becomes an actor in the game**, often extending the sphere of CSR interventions to the Marketing and Human Resources departments.
Community targets, however, represent the real revolution that in recent years has changed the world of fundraising. As Kim Klein points out in the latest

edition of her "bible of fundraising", Fundraising for social change[9], **today most donors are not foundations or patrons; they are not even wealthy; they are ordinary people** with average incomes who decide to support a cause. To document the impact of individuals on fundraising, it is enough to consider the exponential growth of crowdfunding, which over the course of a decade has transformed small platforms into global corporations.

The dramatically rapid development of new forms of fundraising that address a numerous and heterogeneous target (crowd: a fluid and unorganised group of people who are mostly not mutually connected)[10] has gone hand in hand with the **development of digital technologies**, which have created the opportunity to reach distant and unknown individuals. Thanks to the web, to social media, to crowd-funding platforms, even niche realities – be it because strongly localized or representative of very specific themes – have the opportunity to "talk" to people on the other side of the world, to get their attention and their contribution. As long as they tell the right story.

When the goal of communication is to convince the interlocutor to invest their time and money in a cause, it is important to convey a clear and impactful message. This is where storytelling meets fundraising, turning causes into stories.

The first advantage of fundraising campaigns based on storytelling is the immediacy of the message: the stories allow us to "translate" themes, values, and content in a universal language, which even a non-expert audience can comprehend.

We have argued that, in addition to being clear, the message must also be impactful: the ability of narratives to involve and motivate the interlocutor, touching his emotional chords, is the main advantage of storytelling applied to fundraising. In Cheryl Clarke's book, Storytelling for grantseekers, a senior grant-maker states: «Good proposals bring their characters to life and enable me to recognize the value and meaning of their efforts. **At the end of a good proposal, I am inspired**.»[11]

1.3 The SYNOPSIS project: background and objectives

The SYNOPSIS project (full title: Storytelling and Fundraising for Cultural Heritage professionals) deals with training, valorisation, promotion and diffusion of cultural heritage related skills.[12]

Cultural heritage covers a variety of activities, which implies not only tangible material objectives, but also a system of values, traditions, knowledge, and lifestyles that characterize a society. Article 167 of the Treaty on the Function of European Union (TFEU) underlines the necessity to protect and enhance the culture of the Member State, and the need to look after the common cultural heritage.

There is therefore a renewed attention on the heritage sector at the EU level, making it one of the priorities of European policymaking, as set out by the Work Plan for Culture of 2015-2018 and "Innovation in cultural heritage research" 2018. Cultural heritage is nowadays regarded as playing an important role to the overall European GDP. According to the 2016 edition of Eurostat, over 6 million of jobs, that is the 3% of total employment rate, have been covered by cultural jobs in the EU. The cultural sectors' turnover was EUR 300 billion in 2013, which is 5.3% of the turnover of total services. France, Italy, Spain and Germany account for over half of the total number of EU cultural enterprises.

Cultural heritage is not only a significant creator of job opportunities in Europe, but also "a key component to the attractiveness of Europe", states the report "Cultural heritage counts for Europe". Finally, it also affects the Tourism sector, which is an important part of the EU GDP, accounting for EUR 415 billion, as reported by the World Travel and Tourism Council in 2015. Nowadays, the heritage sector has to deal with new challenges, and it is therefore necessary to develop new professionalism, able to promote and support cultural heritage. Cultural heritage is increasingly seen as a fundamental resource of the European Union, since it improves not only the overall economic growth and employment, but also social cohesion and environmental sustainability. A better knowledge of the other cultures means an improved sense of understanding of what is different and an improved capacity to adapt and to deal with it. Moreover, the increased accessibility to cultural heritage contributes to building a sense of belonging and identity. These are the reasons why it is necessary to invest in the cultural heritage related skills: storytelling and fundraising.

[9] K. Klein, Fundraising for social change, Wiley, 2016
[10] Višnja Kisić and Goran Tomka, op. cit.

[11] Cheryl A. Clarje, Storytelling for grantseekers: A guide to creative nonprofit fundraising, Jossey-Bass, 2009

[12] The project's consortium is composed by Musei Reali Torino (Italy), Fondazione Ente Ville Vesuviane (Italy), Sineglossa (Italy), Cooperation Bancaire Pour l'Europe (Belgium), Eurogeo VZW (Belgium), Eolas S.L. (Spain), Aintek Symvouloi Epicheiriseon Efarmoges Ypsilis Technologias Ekpaidefsi Anonymi Etaireia (Greece)

On the basis of these premises, the project aims to:

1

Define a NEW professional FIGURE:

the Cultural Heritage storyteller
and fundraiser.

2

Provide creative and INNOVATIVE TRAINING,

able to support cultural heritage sites to promote and engage the public and enable them to raise funds for their own development.

3

IMPROVE EMPLOYABILITY

of young graduates in humanities who - in the periodic employment rankings of recent graduates - are systematically in the lowest positions. Improve their chance to compete in the job market.

4

IMPROVE THE COMPETITIVENESS OF EU CULTURAL HERITAGE ORGANIZATIONS

managing cultural heritage sites, by enhancing what characterizes and differentiates Europe from other continents: its heritage.

1.4 Competences framework of the Cultural Heritage storyteller and fundraiser: objectives and methodology

The objective of the competence framework of the Cultural Heritage storyteller and fundraiser is to raise consensus among all stakeholders and to establish a bridge between the VET providers and the work environment in the cultural heritage sector. The framework aims at becoming a reference for any communication strategy enacted by European cultural heritage organizations.

The framework has been designed through a mixed-methods approach:

INVENTORY OF PRACTICES: the collection and analysis of good practices of storytelling & fundraising implemented in European countries[13]

13 https://www.cultural-storytelling.eu/mapping/

LITERATURE REVIEW: desk research of studies which have already been carried out and validated at European level about digital skills, fundraising and storytelling hard and soft skills

INTERVIEWS: semi-structured interviews with 14 cultural managers

SURVEY: a multiple-choice survey addressed to 37 cultural heritage organizations

PRELIMINARY LIST OF COMPETENCES VALIDATION: through partner consultation

FRAMEWORK OF COMPETENCES OF THE CULTURAL HERITAGE STORYTELLER AND FUNDRAISER: 4 areas – 15 competences – 42 levels of proficiency[14]

14 The state of play of the fundraising/storytelling binomial in Europe, as outlined by the accounts of cultural heritage organizations, is presented in Appendix 1

The objective of this approach is to create a single reference, adaptable to different training contexts, that includes both the hard and soft skills needed to train the new professional figure of the Cultural Heritage storyteller and fundraiser [15], all the while accounting for the point of view of cultural operators, in terms of previous experiences and expectations.

15 Digital skills have been added to the skills of the fundraiser and the storyteller, which are now essential for both these areas of expertise (think for example of new forms of fundraising such as crowdfunding and website donation pages, or the multiplicity of tools and storytelling channels offered by social media)

2

THE DIGITAL STORYTELLER AND FUNDRAISER FOR CULTURAL HERITAGE SKILLS FRAMEWORK

4 areas of expertise

15 competences (hard and soft skills)

42 levels of proficiency

FUNDRAISING HARD SKILLS

1 A RANGE OF FUNDRAISING TECHNIQUES

(e.g. grant writing, special events, website/app donation page, crowdfunding, etc.)

Level 1 – They know a range of fundraising techniques

Level 2 – They are able to link fundraising techniques to needs and characteristics of cultural organizations

Level 3 – They are able to develop a fundraising strategy based on needs and characteristics of cultural organizations

2 RESEARCH AND ANALYSIS METHODOLOGIES

Level 1 – They are able to research and identify stakeholders of cultural organizations

Level 2 – They are able to analyse stakeholders of cultural organizations, identifying their motivations

Level 3 – They are able to link stakeholders' motivations to a range of fundraising activities

3 MANAGEMENT OF STAKEHOLDERS/ DONORS

Level 1 – They are able to create and maintain a stakeholders/donors database

Level 2 – They are able to build and engage a community of stakeholders/donors

4 PLANNING AND EVALUATION TECHNIQUES

Level 1 – They are able to create a fundraising operative plan, establishing the objectives, the budgetary control systems and forecasting, and the effective use of human and other resources

Level 2 – They are able to coordinate the implementation of a fundraising operative plan

Level 3 – They are able to show that fundraising activities meet the objective and that the cost-benefit ratio of the action is acceptable

STORYTELLING HARD SKILLS

1

A RANGE OF FUNDRAISING TECHNIQUES

(e.g. digital storytelling, storytelling for branding and marketing, or storytelling in the context of heritage interpretation)

Level 1 – They know a range of storytelling techniques

Level 2 – They are able to differentiate between different forms of storytelling and judge under which conditions they can be applied, and therefore which requirements need to be met

Level 3 – They are able to develop a storytelling strategy based on the needs and characteristics of cultural organizations

DIGITAL HARD SKILLS

1 KNOWLEDGE NETWORKING

Level 1 – They are able to browse, search, and filter data, information, and digital content

Level 2 – They are able to effectively manage data, information, and digital content

Level 3 – They are able to critically evaluate data, information, and digital content

2 VIRTUAL COMMUNICATION

Level 1 – They are able to interact and share through digital technologies

Level 2 – They are able to engage audiences through digital technologies

Level 3 – They are able to manage a digital identity of a cultural heritage organisation

3 DIGITAL CONTENT CREATION

Level 1 – They know a range of digital technologies

Level 2 – They are able to link digital technologies to fundraising actions

Level 3 – They are able to select relevant digital technologies (including emerging technologies) and develop digital content for them aimed at fundraising

4 DIGITAL AWARENESS

Level 1 – They are aware of copyright and licenses regulations and netiquette

Level 2 – They are able to establish a digital awareness plan including protect devices, personal data, and privacy

Level 3 – They are able to implement and critically evaluate the impact of a digital awareness plan

SOFT SKILLS

1 COMMUNICATION

Level 1 – They are aware of different communication styles, and that different situations and settings require different communication approaches

Level 2 – They are able to foresee the background and motivations of the interlocutor

Level 3 – They are able to negotiate, using different techniques to inspire others

2 CULTURAL AWARENESS

Level 1 – They are aware of culture-based specifics and needs

Level 2 – They are able to foresee culture-based needs of target groups when conceptualizing and executing fundraising/ storytelling activities

Level 3 – They are able to empathize with the values of a cultural heritage organisation

3 PROBLEM SOLVING

Level 1 – They are able to approach new situations and challenges with an open mind

Level 2 – They are able to generate solutions and approaches to overcome problems and act accordingly

Level 3 – They are able to identify unique connections between different ideas

4 TEAMWORKING

Level 1 – They are respectful of others' roles and tolerant of others' ideas

Level 2 – They are able to work with others toward a common goal

Level 3 – They are able to deal with conflicts and issues

5 LEADERSHIP

Level 1 – They are able to see the big picture, thinking and acting strategically

Level 2 – They are able to make decisions according to a strategy

Level 3 – They are able to coordinate, motivate and empower other people

6 ETHICS

Level 1 – They are aware of the ethical principles and issues facing the cultural environment

Level 2 – They are able to understand and respect the values of a cultural organisation

Level 3 - They are able to make judgements based on ethical principles

FUNDRAISING AND STORYTELLING FOR CULTURAL HERITAGE:
INTERVIEWS WITH CULTURAL HERITAGE ORGANIZATIONS

APPENDIX
1

The interviews with cultural managers were carried out with the aim of investigating:
● the main needs of cultural heritage organizations with respect to their economic sustainability and their relationship with their audiences
● the experiences already made in the areas of fundraising and storytelling and the results they yielded
● Expectations about, and obstacles to, collaboration with fundraisers and storytellers
The interviews were conducted in open-ended answer mode, in order to collect a multiplicity of points of view both qualitatively and quantitatively, including responses that were unexpected or not contemplated by the interviewer.
The results of the interviews were then clustered: the most frequent responses were used to formulate a multiple-choice questionnaire, circulated among 37 European cultural managers in order to validate what emerged from the interviews.

Question #1 (Interview):

In your opinion, which are the hardest challenges about the economic sustainability of the Cultural Heritage organizations?

Creating the conditions that will foster a community

Mobilizing (people, audiences)

Building strong engagement with the public ("the community used to have a strong bond with its heritage, but it has been lost")

Social sustainability ("cultural enterprises have to demonstrate their importance in the life of citizens")

There is still little general awareness of the importance of the cultural heritage

Lack of awareness ("citizens love their heritage and are proud of it, but when we talk about the budget to care for and maintain it, they consider that it is not a priority")

Difficulty of self-financing or finding alternative funding that does not depend on public bodies ("we highly depend on how people get to know us, as well as on their interest to spend their money in visiting us")

Lack of public and private investment and financing resources ("one of the main drawbacks is the need for personal connections to attract investment")

Shift in philanthropy towards social causes

Dependence on public funds

Lack of relevance for younger generations

Financing

Funding

Lack of specialized personnel

Lack of professional staff (fundraising, communication, IT)

Inability to manage the organization's human resources autonomously (state museum)

Clusters:

Lack of awareness towards cultural heritage

> need to build a strong engagement with the public

Funding

> difficulty of self-financing or finding alternative funding that does not depend on public bodies
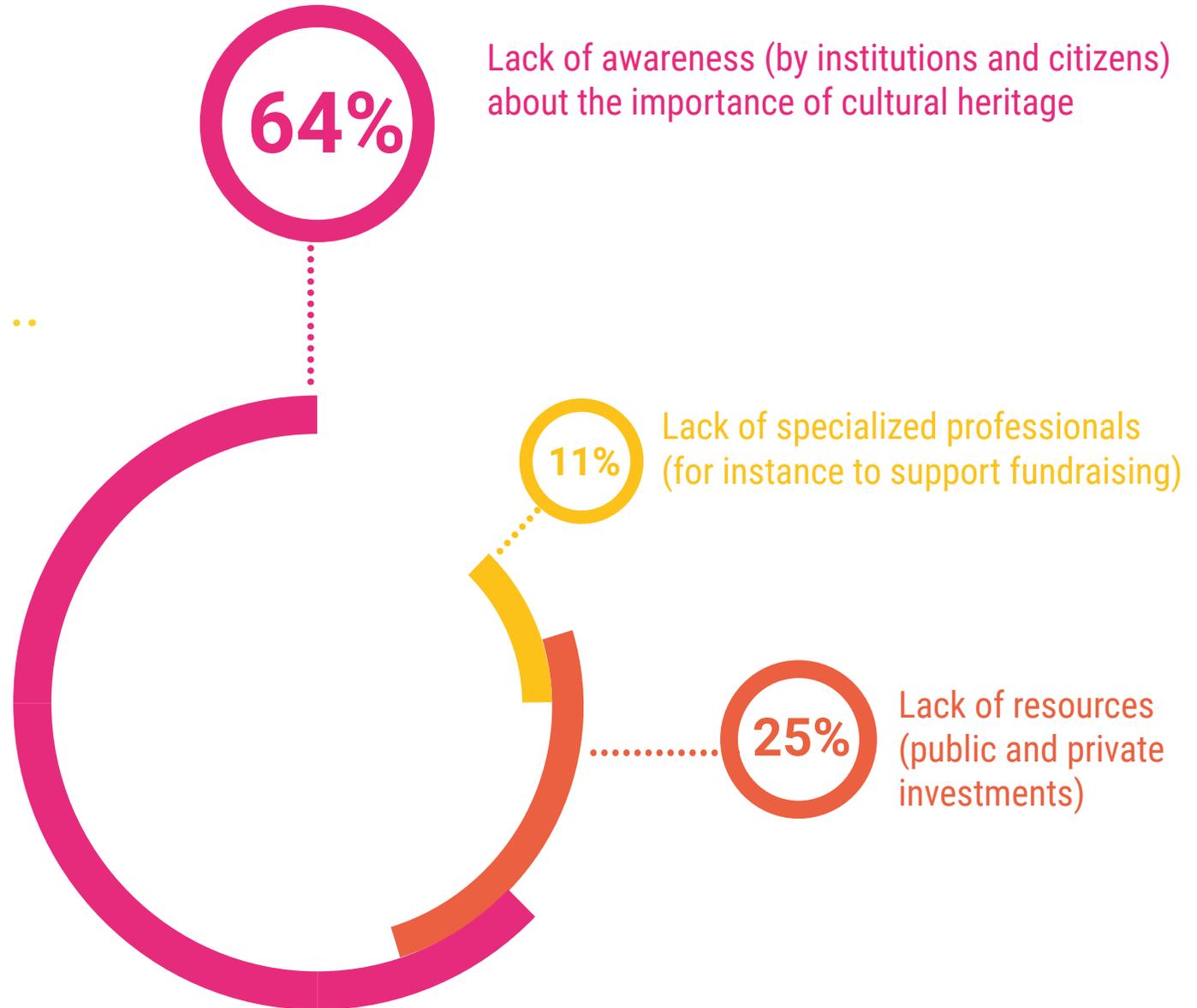
Lack of specialized personnel

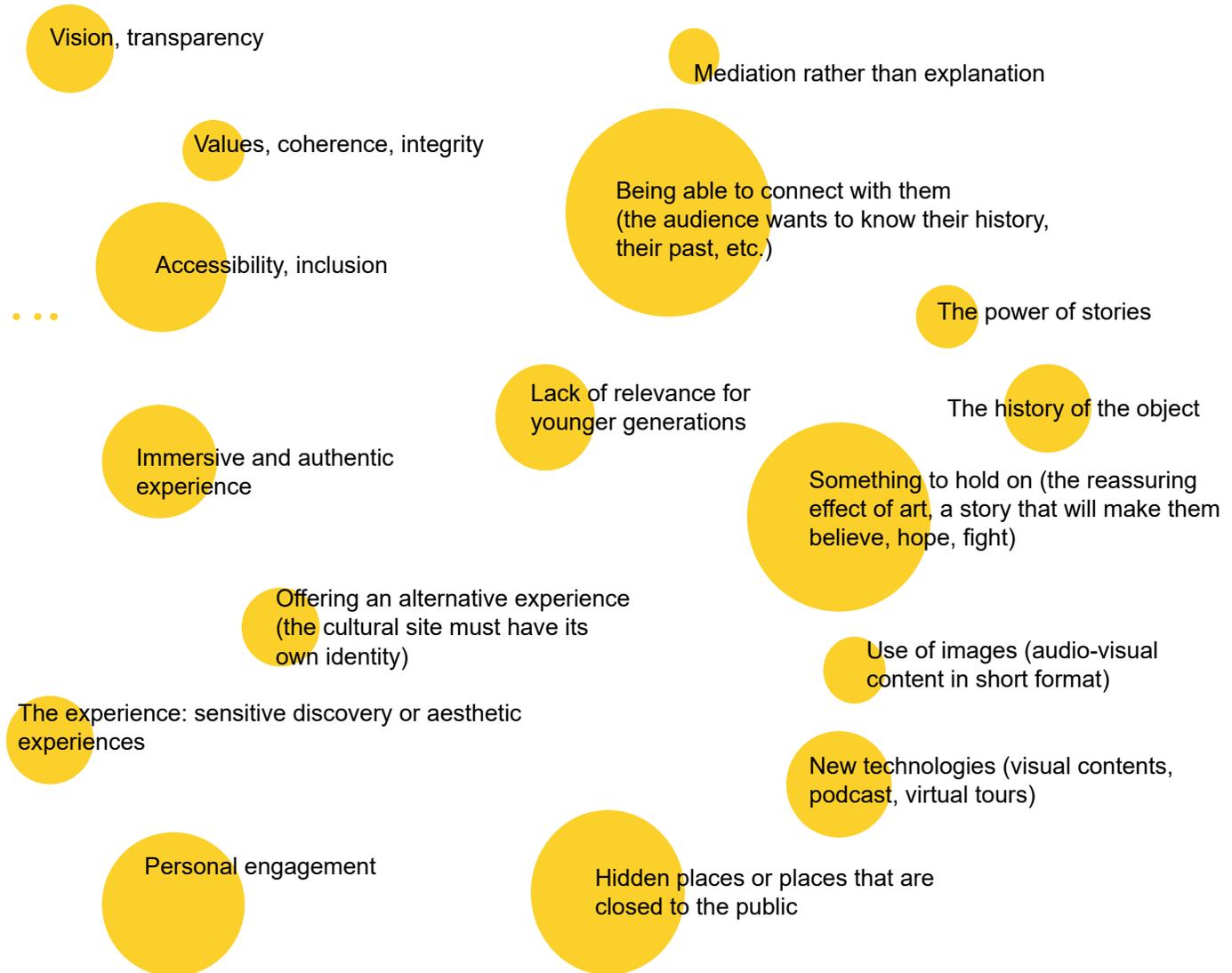> in the fields of fundraising and communication

Question #1 (Survey):

In your opinion, which of the following is the hardest challenge concerning the economic sustainability of Cultural Heritage organizations?

64% Lack of awareness (by institutions and citizens) about the importance of cultural heritage

11% Lack of specialized professionals (for instance to support fundraising)

25% Lack of resources (public and private investments)

Question #2 (Interview):

Based on your experience, what stimulates the audiences' interest the most, nowadays?

Vision, transparency

Mediation rather than explanation

Values, coherence, integrity

Being able to connect with them (the audience wants to know their history, their past, etc.)

Accessibility, inclusion

The power of stories

Lack of relevance for younger generations

The history of the object

Immersive and authentic experience

Something to hold on (the reassuring effect of art, a story that will make them believe, hope, fight)

Offering an alternative experience (the cultural site must have its own identity)

Use of images (audio-visual content in short format)

The experience: sensitive discovery or aesthetic experiences

New technologies (visual contents, podcast, virtual tours)

Personal engagement

Hidden places or places that are closed to the public

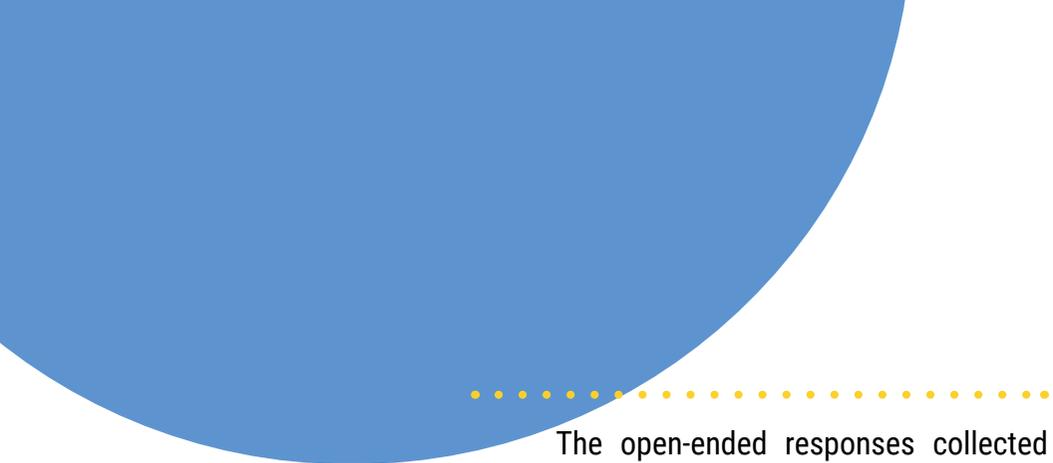# Clusters:

Experience > personal engagement

> **Vision and values of the cultural heritage organization**

New technologies <

The open-ended responses collected through the interviews confirm how important the emotional and narrative aspect are for the economic sustainability of cultural enterprises: even above the difficulty of finding funding, it is the need to engage the public, making them increasingly aware of the "importance of cultural heritage in the life of citizens", that is seen as the primary strategy for economic sustainability. Lack of awareness on the part of institutions and citizens was cited as the main cause of the difficulties in raising funds for cultural organizations by 64% of survey respondents.

Similarly, even above the technical tools - first and foremost the new technologies -, according to cultural managers it is emotionality (experiences and stories) to win the interest of the public, a direction confirmed by survey respondents, 65% of whom choose personal engagement as the key to accessing the public.
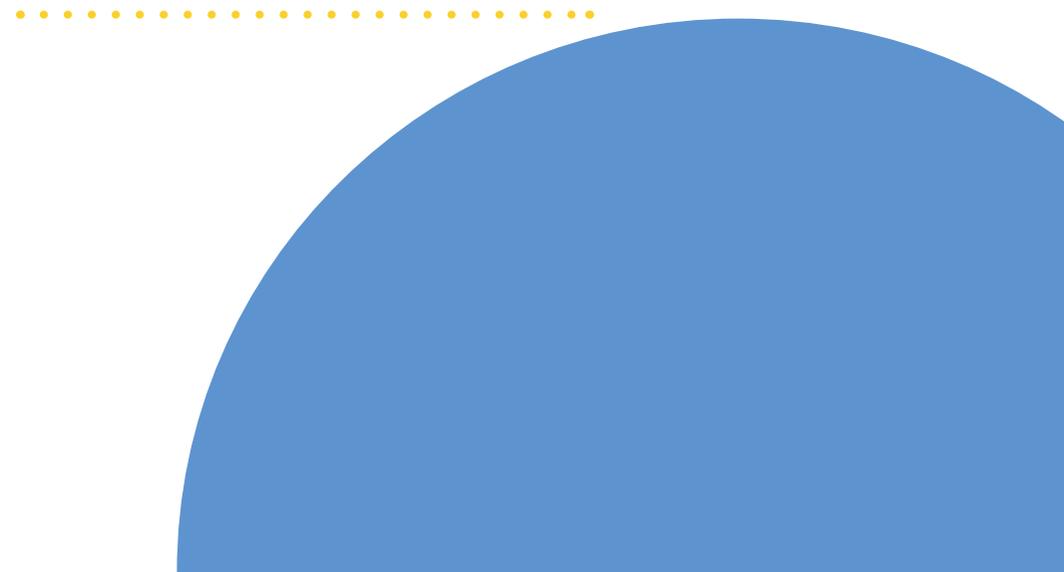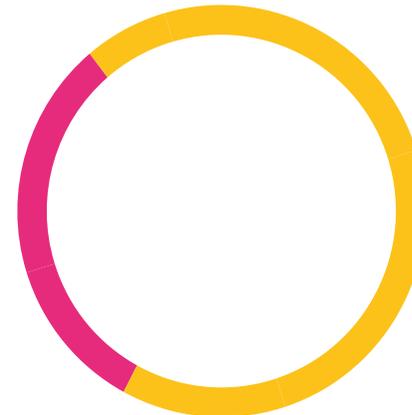
Question #3 (Interview+ Survey):

Have you ever undertaken fundraising initiatives?

39% No
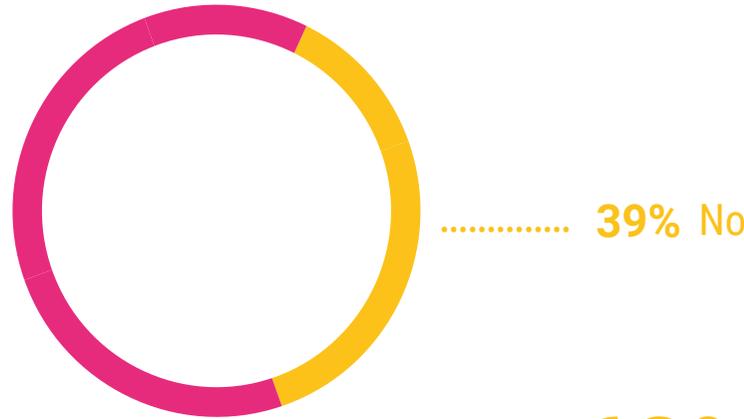
61% Yes

63% No

Question #4 (Interview+ Survey):

Have you ever worked together with a fundraiser?

37% Yes

Question #5 (Interview):

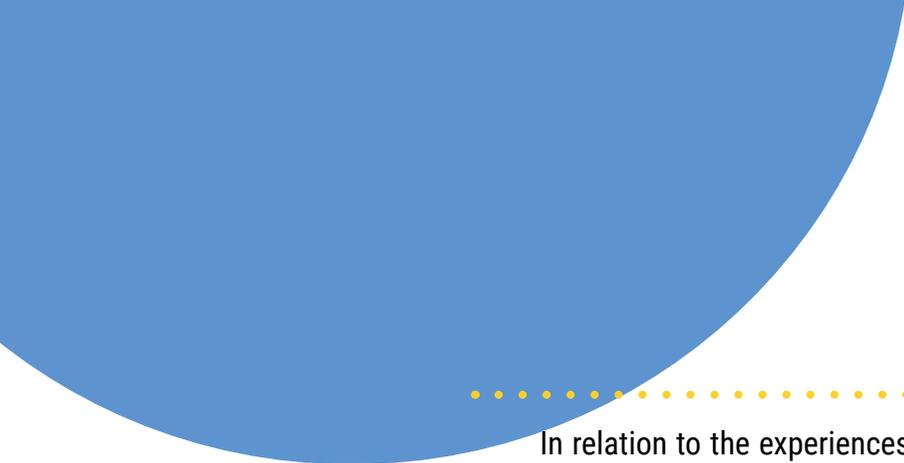If the answer to question 4 was Yes: what added value has it brought to your organization?

Clusters:

Funding **>** personal engagement

Strategic partnerships **<**

#5a (Survey):

If the answer to question 4 was Yes: what added value has it brought to your organization?

56%

He/she managed to access funds that we would otherwise not get

He/she managed to establish strategic partnerships / identify the right donors

44%
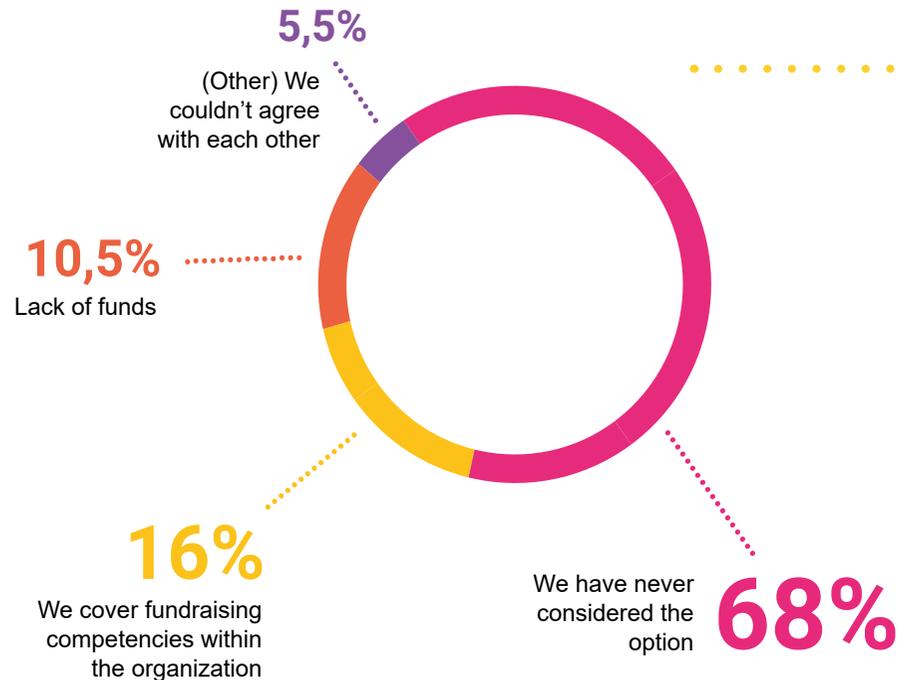
#5b (Survey):

If the answer to question 4 was No: why?

5,5%

(Other) We couldn't agree with each other

10,5%

Lack of funds

16%

We cover fundraising competencies within the organization

We have never considered the option

68%

In relation to the experiences of cultural organizations in the field of fundraising, it is significant to highlight how the percentage of "yes" responses is reversed when we move from having had experience of fundraising to having worked with a fundraiser. While 61% of respondents have undertaken fundraising initiatives - mostly crowdfunding, membership and sponsorship - 63% have never worked with a fundraiser. The most recurrent reason cited in the open interviews - and confirmed by the closed answers of the survey - is that they have never considered the possibility, further proof of the importance of undertaking initiatives like this project to spread the culture of fundraising, offering a frame of reference for the skills that distinguish the fundraiser for cultural heritage organizations.

As the answers to question #5 highlight, the added value represented by a professional fundraiser is not only the ability to access funds that the organization would not have otherwise procured, but also the ability to identify the right stakeholders and establish strategic relationships with them, as stated by 44% of survey respondents.
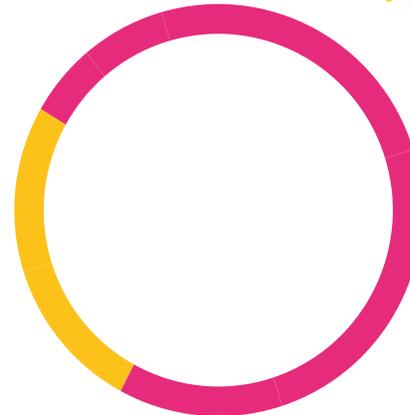
Question #6 (Interview+ Survey):

Have you ever undertaken initiatives aimed at audience engagement?

31% No
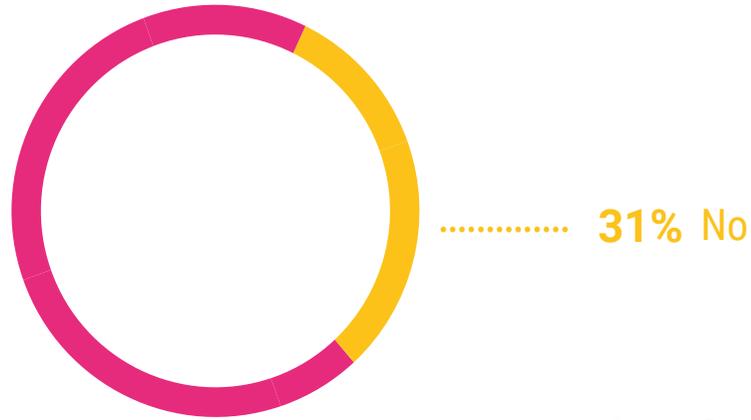
69%
Yes

67%
Yes

33% No

Question #7 (Interview+ Survey):

Have you ever collaborated with a storyteller?

Question #8 (Interview):

If so, what added value has it brought to your organization?

More effective transmission of the organization's philosophy and work

Is fundamental to describe the mission of the institution

An alternative way to promote the museum

Properly communicate with the audience, transmitting them the passion and values of the heritage organization

A shift of meaning (from the disciplinary one to the world of stories)

It encourages the participation of both organization's members and social media followers

Attracting and engaging a new audience ("not all professionals working in a cultural organization may be the appropriate people to develop a performative or storytelling mood aimed to engage the audience and involve them in the experience")

People love listening to stories ("a good storyteller can transform a regular museum visit into a lifetime experience")

Lack of relevance for younger generations

Leaving the visitor an emotion that help them share their experience when they leave

A new version (of the organization's content), more adapted to our time

Clusters:

Effective transmission of the organization's values   <

>   **Engagement of new audiences**

Alternative content   <

7% (Other) Both

64%
He/she managed to effectively transmit values and philosophy of my organization

29%
He/she managed to reach new audience/s
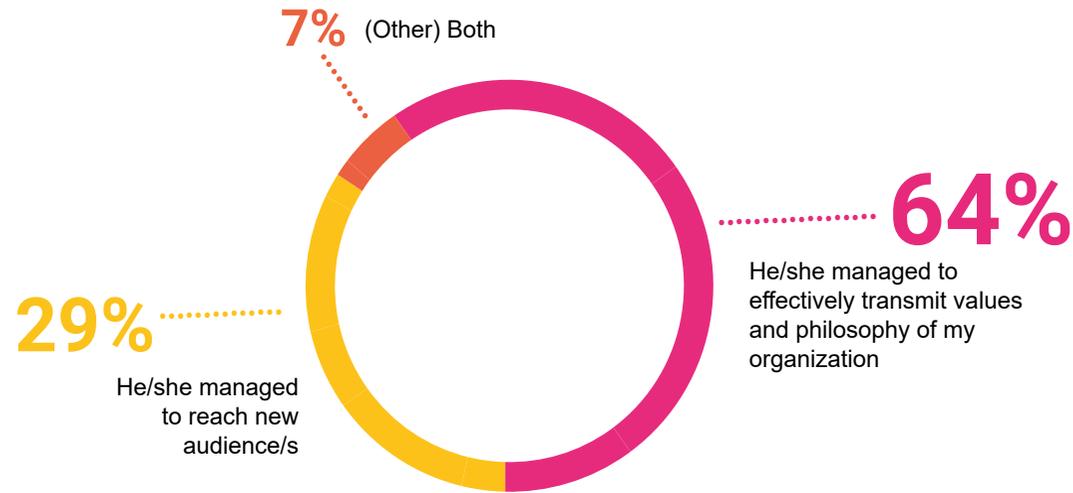
#8a (Survey):

If the answer to question 8 was Yes: what added value has it brought to your organization?

#8b (Survey):

If the answer to question 8 was No: why?

Lack of funds **9%**

17%
We cover storytelling competencies within the organization

We have never considered the option **74%**

Moving from fundraising to storytelling, the proportion of initiatives undertaken in the area of storytelling and of collaboration with storytellers is much more balanced. The majority of respondents (69%) undertook audience engagement initiatives, mainly by organizing events and by making use of digital channels (websites and social networks) to inform the public about their activities and to engage them through interactive actions (e.g. contests). More or less the same percentage (67%) has collaborated with professional storytellers, recognizing above all their ability to convey to the audience their own philosophy and values.

Bearing in mind that audience awareness has been indicated as the main strategy for the economic sustainability of cultural heritage organizations (Question #1), the connection between storytelling and economic growth of organizations is self-evident, and therefore so is the connection between fundraising skills and storytelling skills, of which this project proposes a unified reference framework.

Question #9 (Interview):

What skills do you think a fundraiser should possess to enhance a Cultural Heritage organization?

Organizational and project management skills

Project management

To know in depth the Cultural Organization to raise money for, understanding its needs, aims, goals

Strategic vision (shared with the management board)

Organization

Negotiating and communication skills

To know the general and financial goals and objectives of the organization

Interpersonal skills

Financial management

Sense the phrase or the act that will mobilize the audience

Familiar and aligned with the mission of the organization

Cultural management background

Team player

Business (and marketing) background

Experience in cultural field ("a cultural asset is not the same as a market good: we have little room to radically change our product")

Involvement (of the stakeholders)

Network of contacts

Tenacity, constancy and ambition

Coping with stakeholders, easily identifying like-minded entities or organizations

Address book

Inspire passion about the mission and values of the institution

Passion

Clusters:

Project management (organization and finance) <

> **Communication skills**

Knowledge of cultural organization's mission and goals <

Question #10 (Interview):

What skills do you think a storyteller should possess to enhance a Cultural Heritage organization?

Excellent communicator ("promote the vision of the cultural organization, inspire, encourage the participation, strengthen the sense of belonging of a community")

Empathy (ability to identify the visitors' emotional needs)

The ability to communicate the importance of cultural heritage, when making it visible at the same time

Knowledge of social media

Be a good communicator, empathetic and emotional

Copywriting

Make ideas accessible, fun and interesting

Marketing knowledge

Ability to communicate with – and work with – other departments

Communication tools ("he/she needs to be able to reach many different audiences, knowing how to create knowledge, stories and information for all these audiences")

Familiar and aligned with the mission of the organization

Social skills that allow them to tailor their performance to the different types of visitors

Social awareness (empathy towards the needs of citizens)

They should be highly familiar with the material and backgrounds of the organization

Passion

Ability to connect with an ever-expending audience, especially a young audience

Clusters:

Communication skills and tools <

> **Empathy (ability to understand different audiences' needs)**

Knowledge of cultural organization's mission and goals <

The expectations of cultural managers about the roles of fundraisers and storytellers expressly dedicated to the field of cultural heritage were used to validate and integrate the first hypothesis of the framework, drawn up on the basis of the literature on the subject (available in Appendix 2), and of the hypotheses that emerged from the first meetings between the project partners. In particular, the responses of the managers highlighted the importance, for both figures, of communication skills and of the knowledge of cultural organization's mission and goals, skills that were built into the framework in the area of soft skills, shared by both areas.

List of interviewed cultural organizations:

Arte en Ruinas (online site, Spain)

Belgian Crystal Museum (crystal art museum, Belgium)

DIAZOMA Association (promotion of ancient theatres, Greece)

Fondazione Ente Ville Vesuviane (foundation dedicated to the conservation and valorization of the Vesuvian Villas, Italy)

Gallerie Estensi (national art museum, Italy)

Herakleidon Museum (Science and Technology museum, Greece)

JORVIK Viking Centre (museum, UK)

La leyenda de la Magdalena de Pasarón de la Vera (cultural heritage project, Spain)

Les Visites de mon Voisin (alternative guided tours, Belgium)

MAVA (museum of glass art, Spain)

Musei Reali (complex that comprehends several collections, Italy)

Museum of Cycladic Art (promotion of the Aegean Civilization of the past, Greece)

Pinacoteca di Brera (state museum, Italy)

Spanish National Research Council – Djehuty Project (archaeological excavation in Egypt, Spain)

APPENDIX

2

LITERATURE

T. Bonini, "Le Storie Non Funzionano Più, Come Stiamo Arrivando Alla Fine Dello Storytelling." CheFare, 13 Nov. 2020

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K. Klein, Fundrasing for social change, Wiley, 2016

D. Taylor, The healing power of stories. Creating Yourself Through the Stories of Your Life, Doubleday, New York 1996

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https://www.europanostra.org/wp-content/uploads/2018/02/Learning-Kit-Fundraising-for-Heritage-CSOs.pdf

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https://digitalengagementframework.com/digenfra3/wp-content/uploads/2016/02/Digital_engagement_in_culture_heritage_and_the_arts.pdf

Leadership
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https://jobs.sightsavers.org/wp-content/uploads/2018/11/Digital-Fundraising-Manager-Job-Description.pdf

SYNOPSIS
Storytelling and Fundraising for Cultural Heritage professionals

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