

# Fundraising Guide

**FABRIKA**

FABRIKA - Co-developing tomorrow's skillscape

2023-2-HU01-KA210-VET-000182736

# Fundraising Guide

2026

Navigating  
the International  
Fundraising  
Landscape

# FABRIKA

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## ABBREVIATIONS

<b>ACPs</b>	Artists and Cultural Professionals
<b>arts education</b>	education across the Cultural and Creative Sectors, primarily referring to VET
<b>CCSs</b>	Cultural and Creative Sectors
<b>FABRIKA</b>	“FABRIKA – Co-developing tomorrow’s skillscape” project
<b>GCF</b>	Gabriel Caruana Foundation
<b>Guide</b>	FABRIKA Fundraising Guide
<b>KULTURLINK</b>	Kulturlink Foundation
<b>VET</b>	Vocational Education and Training

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Welcome to the FABRIKA Fundraising Guide.  
We are excited to share our work with you  
and hope you will find it insightful.

# OPENING WORDS FROM THE AUTHORS

## WHO WE ARE?

We are CCS professionals from Hungary and Malta, each with several years of experience in the CCSs (Cultural and Creative Sectors). Fundraising has been a core part of our work throughout our careers, and we have encountered various challenges during the fundraising process.

## HOW WE STARTED?

The FABRIKA Fundraising Guide is rooted in our own professional journeys as CCS practitioners from Hungary and Malta. We began with a shared need: to secure funding for cultural and creative projects that mattered to us and our communities. Like many others in the sector, we often had to figure things out on our own - navigating complex application processes, building donor relationships from scratch and adapting to shifting expectations.

Over the years, we found ourselves in a wide range of fundraising situations - some successful, others more challenging. Each experience taught us valuable lessons about what works, what doesn't and how to approach fundraising in a way that's both strategic and authentic.

Along the way, we met many experts, colleagues and mentors whose knowledge and encouragement helped shape our understanding. These encounters, combined with our own successes and failures, inspired us to create this guide - to share what we've learned, support others in the field, and contribute to developing skills and building a stronger culture of fundraising within the CCS.

## OUR MOTIVATION AND MISSION

Fundraising is not limited to writing strong applications. It also requires the ability to clearly present ideas, pitch projects to different audiences, communicate with confidence, and maintain sustainability by avoiding burnout and setting healthy boundaries. However, there is a clear lack of appropriate training that addresses fundraising in this holistic way.

Our motivation is to fill this gap by providing practical, accessible guidance that goes beyond theory.

Our mission is to equip individuals and organisations in CCS navigating international fundraising with both the technical skills and the personal tools needed to fundraise effectively, confidently and sustainably in an international context.

## OUR APPROACH

The FABRIKA Fundraising Guide is curated to provide expert advice, practical insights and proven strategies. It is hands-on and exercise-based, designed to help CCS professionals build practical fundraising skills in a structured and supportive way.

This Guide is intended as a learning and capacity-building resource and does not replace professional coaching, mentoring, or psychological support. If readers feel they require additional or specialized support, they are encouraged to seek professional assistance and consult local support services or helplines where appropriate.

# THE PROJECT

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# ABOUT THE PROJECT

The “FABRIKA - Co-developing tomorrow’s skillscape” project (31-08-2024 to 31-08-2026) under reference number 2023-2-HU01-KA210-VET-000182736, seeks to address critical skill deficiencies within the Cultural and Creative Sectors (CCS), adapt vocational education and training (VET) programs to better match evolving sector requirements, and strengthen the capacity of participating organisations to effectively tackle CCS challenges. The project aims to foster a more skilled, adaptable, and resilient CCS workforce, ensuring that VET programs are relevant and impactful while bolstering the capabilities of organisations operating in CCS.

FABRIKA aims to develop a digital platform and a fundraising guide, offering practical tools and guidance for fundraising and financial management in the CCS. Two transnational events serve as knowledge-sharing hubs, fostering international collaboration and best practices exchange. Simultaneously, a satellite event series in Malta and Hungary will engage local stakeholders, promoting community involvement and sharing project insights.

Key results include the organisation of two transnational events as knowledge-sharing hubs, the hosting of local events in Malta and Hungary to foster regional engagement, the creation of an accessible digital platform with practical fundraising tools, and the provision of expert guidance through comprehensive guides on international grant writing and management.

# PARTICIPATING ORGANISATIONS

## KULTURLINK

KULTURLINK was established in 2022 with the intention of dissemination of educational materials and non-formal training to CCS members. KULTURLINK has been co-founded by Fanni Solymer and Katalin Gordos, both working in the field of CCS in the past 10 years. Our mission is to provide opportunities for cultural engagement and education through a wide range of events. From performances to presentations, festivals to talks, and camps to conferences, we aim to nurture collaborative and inclusive cultural projects. KULTURLINK is already taking an active role in mentoring different learners to distribute skills and knowledge and takes part in implementing project focusing on the working condition of the cultural workers. As a newcomer organisation we strive to apply a critical yet solution-based approach during our activities to enhance solidarity and the power of knowledge exchange in CCS.

More at [www.kulturlink.hu](http://www.kulturlink.hu)

## THE GABRIEL CARUANA FOUNDATION

The Gabriel Caruana Foundation (GCF) is an independent, non-profit organisation established in 2016. The GCF is dedicated to promoting and preserving the artistic legacy of modern and contemporary art by raising awareness to promote quality art in Malta and beyond. The GCF focuses on researching and conserving The Mill, a historic Grade I listed building, implementing its artistic programme, promoting active citizenship through participatory practices, and archiving artistic objects and events related to The Mill.

GCF's activities are community-driven, addressing the needs expressed by the communities it serves. The GCF's diverse artistic and community engagement programme includes exhibitions, performances, workshops, seminars, and open mic events. The Foundation's SPRING Artistic Programme for Emerging Artists fosters holistic development of artists and a community approach. GCF collaborates actively with communities through initiatives like „Whereabouts Are You From?“ and engages youth in civic action. The Foundation welcomes individuals and groups of all ages as participants, collaborators, and volunteers, embracing diverse ideas and involvement. The GCF's commitment to promoting art and community engagement has been recognized through awards and support from Arts Council Malta and the President of Malta.

More at [www.gabrielcaruanafoundation.org](http://www.gabrielcaruanafoundation.org)

# TEAM

## KURLTURLINK



**Fanni SOLYMÁR** is an art manager and curator based in Budapest. She has experience in curating, organizing and managing numerous projects in the field of art. She is passionate about curating projects that raise questions and encourage dialogue on contemporary issues in society. In 2022 she co-founded Kulturlink, an NGO dedicated to the development of art and educational projects in the contemporary art and documentary film scene. Fanni currently works as the International Programme Manager of Torula Art Space. She holds a BA in Curatorial studies and Liberal Arts and an MA in Cultural Management, and has trained in Hungary and the Netherlands.

**Katalin GORDOS** is a French-English translator and interpreter by profession, however she found her true passion in cultural management with a focus on the Hungarian art scene, where she has been actively involved since 2016. Specialising in EU funding programs, particularly Erasmus+, Creative Europe and Horizon Europe, Katalin has gained a lot of different experiences in European-level cultural initiatives. Previously associated with HÉTFA Research Institute as a Lead Project Manager for the Creative Industries Lab, Katalin recently transitioned to a new role as a EU affairs consultant at a large enterprise.

# TEAM GCF



**Raffaella ZAMMIT** is a Founding Member and Executive Director of the Gabriel Caruana Foundation. She also serves as the Co-Creative Director and Programme Manager of the Gabriel Caruana Foundation. She holds a BA (Hons) Geography (Melit.), a MSc Countryside Conservation and Management (UWE) and a MA Social Practice Arts and Critical Education (Melit.). Raffaella's creative practice combines social practice art and socio-environmental contexts, using ceramics and other media to foster conversations and connections. She has been involved in ceramics since her early years, learning from her father, the late ceramic artist Gabriel Caruana. In her role at the Foundation since 2016, Raffaella is responsible for strategic development, artistic programming and project management. She has co-created projects such as Kreaturi, Nimxu Mixja, ħożż il-hsejjes, Whereabouts are you from?, SPRING 2022-2024, Fresh Fabrik, and SKOPRI. She has led various artistic projects involving communities and has received awards including Premju Għall-Arti and il-Premju tal-President Għall-Kreattivitàta.

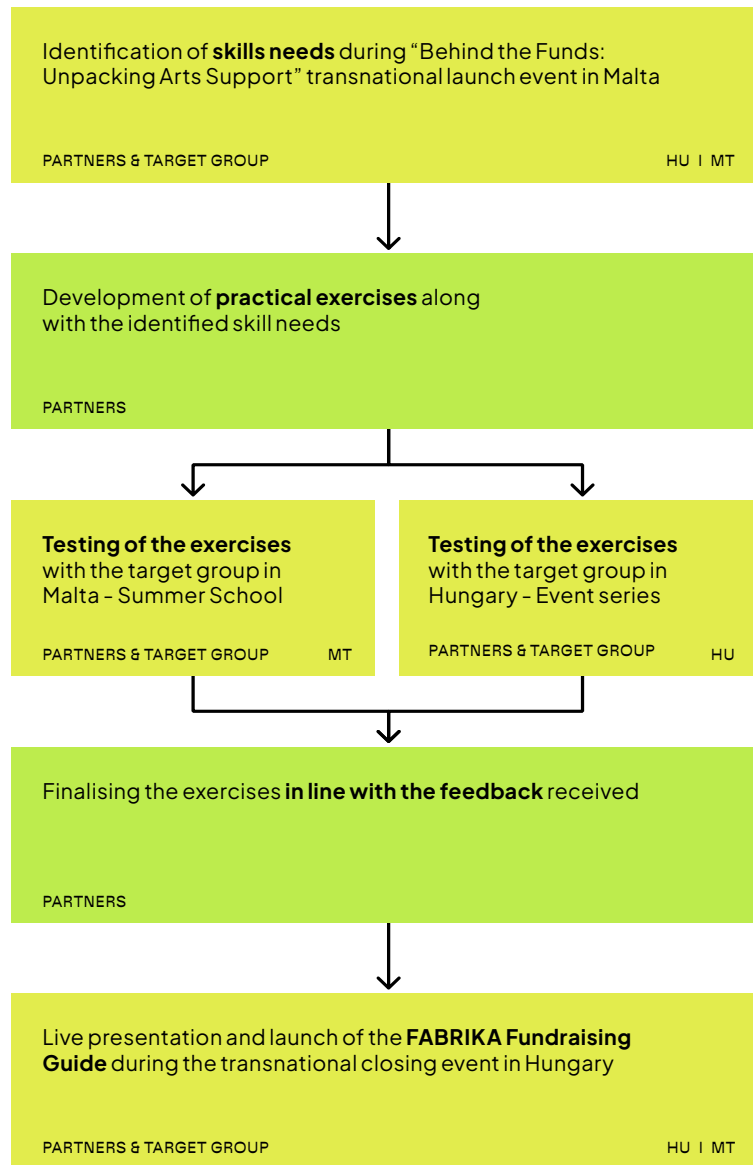
**Elyse TONNA** is an independent curator and architect with a decade-long commitment to the Maltese cultural and creative sectors. Her curatorial research centres on ecological thinking, the post-/Anthropocene, speculative futures and living heritage. She overlaps these with spatial awareness to facilitate the creation of site/context-specific and immersive experiences. Currently, she is the Co-Curator of I WILL FOLLOW THE SHIP, the Maltese Pavilion at the Venice Biennale in 2024. Tonna is also the Co-Creative Director and Curator of the Gabriel Caruana Foundation, a collaborator with Unfinished Art Space and a co-founder of no.site.studio. Her public art project, fuse, was shortlisted as one of the Top 75 Most Inspiring Projects of the New European Bauhaus. Tonna's international involvement includes fellowships with the Salzburg Global Forum and the Global Cultural Relations Platform.



**Martina CAMILLERI** is dedicated to championing community engagement and social change, currently serving as the Community Engagement Officer at the Gabriel Caruana Foundation. With a B.A. Honours in Fine Art and currently pursuing an M.A. in Social Practice Art and Critical Education, Martina's academic journey intersects with her passion for activating moments of reflection within civil society. An Artivisti alumni, she actively seeks out initiatives that promote social and environmental justice, collaborating with cultural, philanthropic, and environmental organisations to effect meaningful change. Martina's project, Sideline.studios, explores the multifaceted applications of art for fostering fruitful collaborations. Since 2021, Martina has been dedicated to understanding, implementing, and exchanging insights on community engagement in her role at the Gabriel Caruana Foundation. She has implemented initiatives with diverse groups, including resident communities, artists, and cultural practitioners, notably leading Layers of Being, a three-year project awarded the President's Fund for Creativity and supported by Arts Council Malta. Martina's work embodies a commitment to leveraging art as a catalyst for positive social transformation and collective action.

# METHODOLOGY

The background of the page is composed of several overlapping rectangular blocks in two colors: a bright yellow and a light lime green. The blocks are arranged in a non-uniform, layered pattern, creating a modern, geometric aesthetic. The word 'METHODOLOGY' is printed in a bold, black, sans-serif font at the top left of the page, partially overlapping the yellow and green blocks.



The FABRIKA Fundraising Guide was developed using a participatory, practice-informed, and context-responsive methodology, rooted in transnational collaboration between project partners and stakeholders from the Cultural and Creative Sectors (CCS) and the Vocational Education and Training (VET) fields.

The development process prioritised lived experience and practice-led insights gathered through a series of project activities, including the transnational launch event in Malta, local event series in Malta and Hungary, and the transnational closing event in Hungary. These collective moments of exchange allowed both the identification of key skill needs and the design of specific exercises to emerge organically, ensuring responsiveness to the concrete realities of the CCS and VET fields. This approach ensured that the Guide reflects a wide spectrum of voices and perspectives, rather than a single, prescriptive narrative.

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+ F I N A N C I A L  
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TRUST IS  
FOUNDATIONAL TO  
FUNDRAISING. REVENUE  
DIVERSIFICATION IS ESSENTIAL  
FOR SUSTAINABILITY. NETWORKING  
SHAPES ACCESS AND OPPORTUNITY.

# KEY FUNDRAISING SKILLS IN CULTURAL AND CREATIVE SECTORS: WHAT DID WE LEARN?

The skill needs identification was kickstarted during preparatory meetings of the project and along the two days of the “FABRIKA Transnational Launch Event” in Malta. The intention of this Launch Event, Behind the Funds: Unpacking Arts Support, was to open up a shared space for reflection, exchange, and capacity building across different funding realities in the CCSs. The Guide draws directly from this collaborative environment, aiming to map sector-specific challenges and translate them into practical tools for upskilling.

**The FABRIKA Guide was co-created with artists, funders, and VET learners in Malta and Hungary, using real-world insights to design exercises.**

Prior to the event, targeted preparatory meetings were held to understand the makeup of the participating cohort: who would benefit most from the time together and what lived experiences and knowledge they could contribute. This included creatives with experience in securing funds, those who had faced challenges applying, and representatives of funding bodies themselves. These discussions helped frame the event with a strong emphasis on openness and transparency - creating a space that avoided both over-glamorising and over-cynicising the funding landscape. Instead, a solution-oriented approach was adopted, centering honest discussions around „the good, the bad, the ugly, and the potential for change.” A local facilitator, Toni Attard (Culture Venture), with deep roots in Malta’s cultural scene and experience across various dimensions of the funding ecosystem, was consciously selected to guide the conversations and interactive sessions - maintaining a balanced, inclusive dynamic throughout.

Following conversations between KULTURLINK, the Gabriel Caruana Foundation and Toni Attard (Culture Venture), focused themes expanding on the wider context of funding were considered while incorporating transnational perspectives and practices. This included a cross-section of funding models - public, private, philanthropic, and grassroots - and interrogates the dynamics of patronage, gatekeeping, and access within each. Participants were invited not only to share their expertise but also to take part as peers, allowing for a horizontal exchange of insights between CCS practitioners and VET learners. Their interventions have been distilled into thematic areas within the Guide, making it a living resource that reflects the voices of those navigating and shaping the cultural funding landscape from the ground up.

The transnational launch event in Malta resulted in a series of key insights and the identification of the most urgent fundraising-related skill needs within the Cultural and Creative Sectors (CCS) and the Vocational Education and Training (VET) field, including the following:

**Fundraising depends on trust, revenue diversification, and networking. Artists need skills in relationship-building, financial strategy, and advocacy to succeed across public, private, and alternative funding.**

### **Trust is foundational to fundraising.**

- Multi-level trust relationships: effective fundraising depends on trust between artists, funders, institutions, and communities.
- Transparent and fair processes: trust in public funding institutions is undermined by political interference and lack of openness.
- Different models, different expectations: trust dynamics vary significantly across public funding, sponsorships, and donations - each requires tailored approaches and ethical awareness.
- Ethics matter: artists and funders alike face dilemmas regarding the source and transparency of funds, which influence trustworthiness and reputation.

### **Revenue diversification is essential for sustainability.**

- Over-reliance on grants is risky: many artists depend on a single funding source, which creates financial instability.
- Entrepreneurial mindset is lacking: the workshop identified a need for stronger business and strategic skills among artists.
- Balancing income and integrity: diversification should not compromise artistic values but align financial strategies with mission and identity.
- Mentorship is needed: long-term change requires coaching in budgeting, negotiation, and new business models to foster innovation and sustainability.

### **Networking shapes access and opportunity.**

- Networks are gatekeepers: in small communities, informal and formal networks often determine who gets access to opportunities.
- Barriers to participation: artists face difficulties due to lack of connections, discomfort with self-promotion, and invisible hierarchies.
- Reframing the value of the arts: artists need tools to advocate for contemporary practices, especially in environments where health and heritage dominate philanthropic agendas.
- From transactions to relationships: a cultural shift is needed - from one-way funding to long-term partnerships based on mutual benefit.

In line with the insights outlined above, the most urgent skill needs identified relate to both professional and personal capacity-building within the CCS and VET contexts. A large number of specific skills have been identified, these include strategic and long-term thinking, revenue diversification know-how, risk awareness and informed risk-taking, effective networking and relationship-building, pitching and communication skills, self-confidence, resilience, mental health awareness, burnout prevention among others.

# FROM SKILL NEEDS TO PRACTICAL EXERCISES:

## HOW DID WE DEVELOP THE EIGHT EXERCISES?

Building on the skill needs identified through the transnational launch event and preparatory activities, we worked closely with project partners to develop a set of eight practical exercises for the FABRIKA Fundraising Guide.

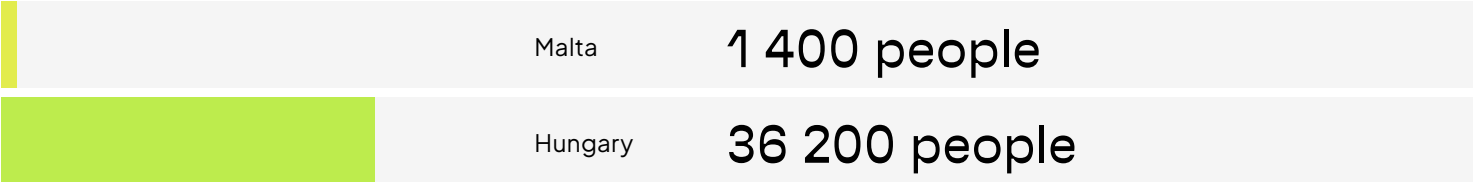
The process began with a structured gathering of the most urgent skill needs, followed by collaborative brainstorming sessions with partners to ensure that each exercise would directly respond to the realities of CCS practitioners and VET learners.

For each exercise, we clearly specified the skills addressed, the relevance to professional development, and the learning objectives. We also included detailed technical information to ensure practical implementation, covering aspects such as venue requirements, duration, recommended group size, and necessary materials and tools. Each exercise was accompanied by a step-by-step explanation, allowing any facilitator or learner to implement it effectively, regardless of prior experience.

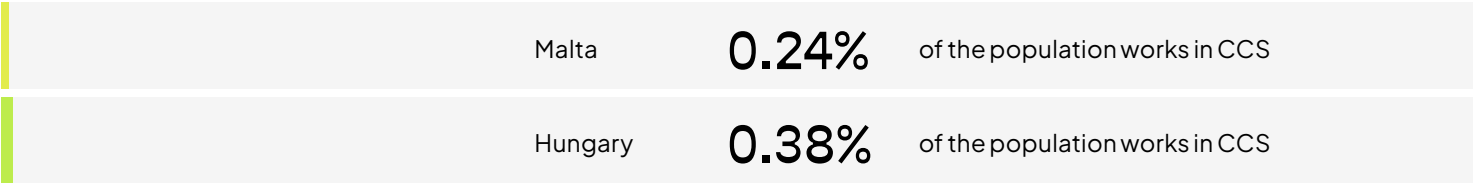
To validate and refine the exercises, we tested them during local events in both Hungary and Malta. Two event formats were piloted to assess engagement and feasibility: a four-day summer school in Malta (summer 2025), held over consecutive days, and a series of four one-day events in Hungary (autumn 2025), scheduled every two weeks. During these testing phases, exercises were delivered directly to the target group, observations and notes were collected, and subsequent partner discussions were held to brainstorm adjustments and fine-tune the content. This iterative process ensured that the eight exercises are both practical and adaptable, grounded in real-world experiences, and optimised for maximum learning impact across different contexts and delivery formats.

# COUNTRY PROFILES

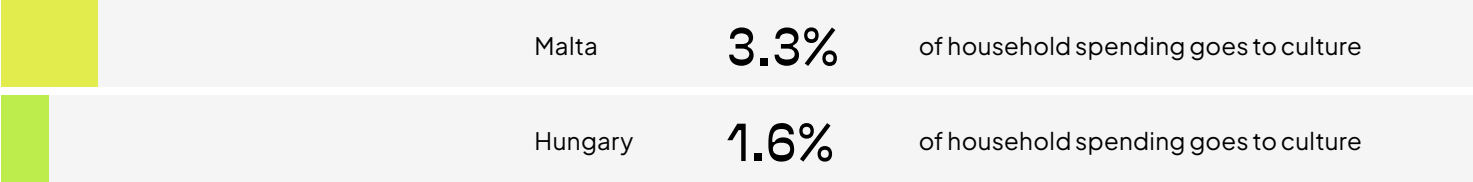
## Persons working in CCS



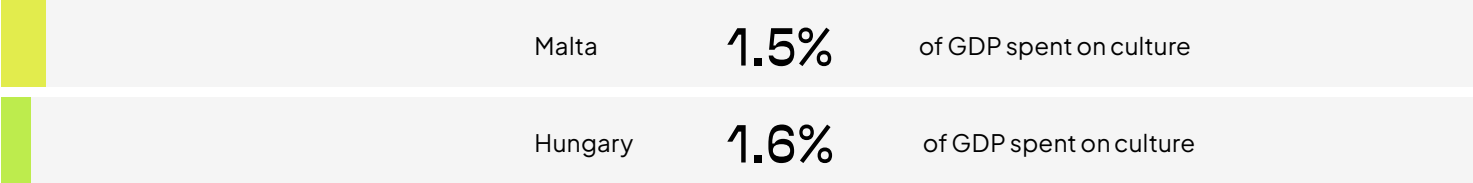
## % of population working in CCS



## Household spending on culture



## Government spending on culture



Source: Eurostat [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_cultural\\_employment](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment)

Source: Eurostat <https://ec.europa.eu/eurostat/web/culture/database>

Source: Eurostat [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_household\\_expenditure\\_on\\_culture](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_household_expenditure_on_culture)

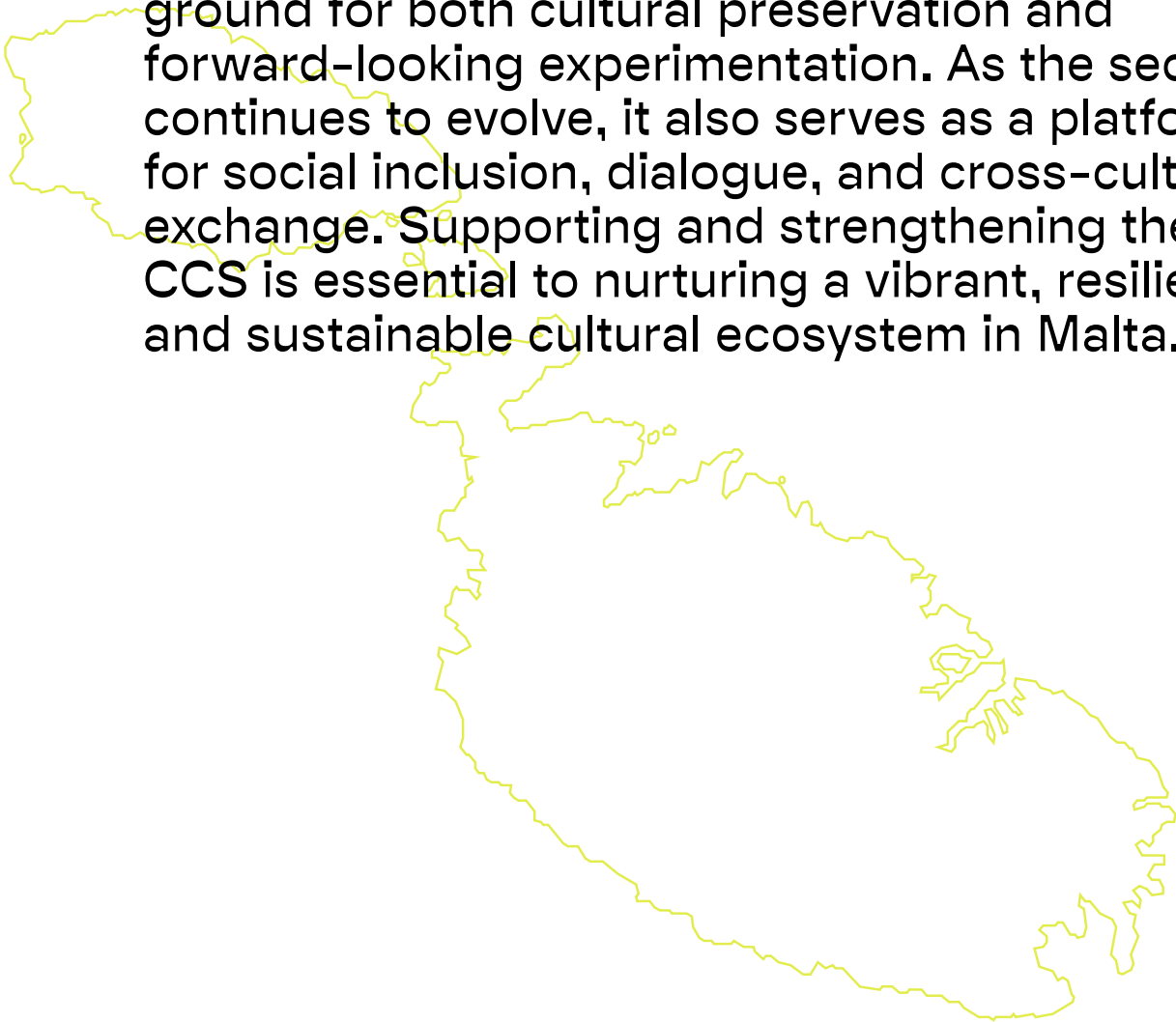
Source: Eurostat [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_household\\_expenditure\\_on\\_culture](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_household_expenditure_on_culture)

Source: Eurostat <https://ec.europa.eu/eurostat/web/culture/database>

Source: KSH <https://www.ksh.hu/culture>

## MALTA

The Cultural and Creative Sectors (CCS) in Malta plays a vital role in shaping the nation's identity, fostering innovation, and enriching community life. Beyond its intrinsic cultural value, the sector contributes significantly to the economy by generating employment, attracting tourism, and stimulating related industries. Malta's unique heritage, artistic traditions, and contemporary creative practices offer fertile ground for both cultural preservation and forward-looking experimentation. As the sector continues to evolve, it also serves as a platform for social inclusion, dialogue, and cross-cultural exchange. Supporting and strengthening the CCS is essential to nurturing a vibrant, resilient, and sustainable cultural ecosystem in Malta.



## National funding landscape

Malta's cultural funding landscape presents a complex picture. While public investment in culture has increased over the past decade, artists and cultural practitioners often face challenges in securing sustainable income. The small size of the country and limited private sponsorship opportunities contribute to a competitive environment where many artists struggle to make a living solely from their creative work. Efforts are ongoing to address these issues, including initiatives aimed at improving the status and working conditions of artists.

**Public funding:** Malta's public funding landscape for culture is supported through a combination of national agencies, public bodies, and sector-specific institutions. While Arts Council Malta (ACM) plays a central role in supporting artistic development, it operates within a wider ecosystem of cultural investment. Public funding is available through schemes that support project creation, professional development, international collaboration, and access to culture, targeting both individuals and organisations. These competitive schemes are designed to promote innovation, critical reflection, and cross-border engagement within the cultural and creative sectors. Beyond ACM, the Malta Film Commission administers incentives to attract and support audiovisual productions, strengthening both local talent and international industry ties. The National Book Council provides targeted support to the literary sector through the Malta Book Fund, which funds publishing, translation, and dissemination. Other public entities, including regional and local councils, may also commission or support cultural activity as part of broader social, educational or tourism-related programmes. Together, these mechanisms form a diverse public investment landscape aimed at enabling artistic production, sector resilience, and cultural participation.

**Private funding:** In Malta, private funding for the cultural and creative sectors is relatively limited compared to public support. While there are no formalized private grant schemes or structured funding programs, private entities contribute to the cultural landscape through sponsorships, partnerships, and philanthropic initiatives. Corporate sponsorships are often directed towards cultural events, exhibitions, and festivals. For instance, companies may sponsor art exhibitions or cultural festivals, providing financial support in exchange for brand visibility and community engagement opportunities. These collaborations are typically negotiated on a case-by-case basis and are influenced by the company's corporate social responsibility goals and marketing strategies. Additionally, foundations and trusts play a role in preserving and promoting Maltese cultural heritage. These organizations often rely on public funds, private donations and memberships to fund their activities, which include organizing exhibitions, publishing research, and maintaining historic sites.

**Alternative funding:** Alternative funding avenues, particularly crowdfunding, are gradually gaining traction within Malta's cultural and creative sectors. While still emerging, these platforms offer artists and cultural practitioners additional means to finance their projects beyond traditional public funding. A notable example is ZAAR, Malta's primary donation- and reward-based crowdfunding platform. Established to promote entrepreneurship and support local initiatives, ZAAR has facilitated various cultural projects, including documentaries, art exhibitions, and community events. The platform provides campaigners with tailored support in marketing, public relations, and technical assistance, enhancing the visibility and success rate of fundraising efforts. Despite the potential of crowdfunding, Malta currently lacks formal match-funding schemes or structured governmental programmes specifically designed to support or incentivize such alternative financing methods. This absence underscores the need for developing comprehensive strategies to integrate alternative funding into the broader cultural financing ecosystem.

## National to international fundraising

Moving from national to international fundraising can offer new opportunities, but it also requires additional capacity, skills, and resources. This SWOT analysis assesses the relevance and viability of international fundraising in the national context.

### Strengths of going international

- **English fluency and international project experience** make Maltese practitioners well-equipped to apply for and manage global grants, residencies, and sponsorships.
- **Malta's unique Mediterranean identity and strong storytelling potential** resonate with international funders seeking diverse cultural narratives and regional representation.
- **A culture of adaptability and multidisciplinary practice** allows artists and organisations to align their work with a wide range of international funding criteria and partnership models.

### Weaknesses

- **Limited support infrastructure for international fundraising, including limited co-financing** schemes, legal guidance, and mentoring for navigating global opportunities.
- **Small domestic market and organisational scale** can reduce competitiveness when applying for large-scale international grants or negotiating with major sponsors.
- **Inconsistent long-term fundraising strategies** within the sector often result in fragmented or reactive approaches to international opportunities rather than sustained

## Opportunities

- **Access to international philanthropic foundations, cultural institutes, and mobility schemes** that fund artistic production, exchange, and community-driven work beyond the EU framework.
- **Partnerships with international brands or CSR-focused sponsors** interested in associating with culturally rich, heritage-oriented or socially engaged initiatives in the Mediterranean region.
- **Participation in global cultural networks and platforms** offers visibility, skill development, and potential access to project-based or co-commissioning funds.

## Threats

- **High competition for international funding** may disadvantage smaller Maltese organisations or individuals with limited administrative capacity or global recognition.
- **Dependence on external funding sources** risks shifting focus away from local relevance, potentially aligning projects too closely with international funders' agendas.
- **Lack of national policy incentives or coordinated support** for international fundraising efforts may result in fragmented engagement and missed long-term opportunities.

## HUNGARY

The Cultural and Creative Sectors (CCS) hold significant importance in Hungary, offering a rich and diverse range of cultural activities, though these are largely concentrated in the capital, Budapest. The CCS plays an essential role in economic development, innovation and tourism. Despite frequent recognition of the strategic value of the CCS, Hungary lacks a comprehensive policy framework or coherent legislative strategy to support the sector. In November 2020, a „Creative Industries Strategy 2020-2030” was introduced and endorsed by the Ministry for Innovation and Technology. However, the strategy has not been made publicly accessible, and no further developments or implementation measures have been reported since its publication.<sup>1</sup>



<sup>1</sup> Source: Culturalpolicies.net, <https://www.culturalpolicies.net/database/search-by-country/country-profile/category/?id=18&gl=3>

## National funding landscape

Hungary's cultural funding landscape is challenging, with public funding dominating but often limited for mid-career and senior artists. Lack of transparency and political bias in funding decisions make it harder for independent artists to succeed. Private and alternative funding remain minimal, though crowdfunding and community initiatives are slowly growing. EU funding, especially from Creative Europe and Erasmus+, is becoming increasingly important in supporting the sector. Overall, many artists leave the cultural sector due to financial instability and the difficulty of sustaining a long-term career.

**Public funding:** In Hungary, public funding remains the primary source of support for the Cultural and Creative Sectors (CCS), outweighing private or alternative funding mechanisms. The National Cultural Fund (NKA) continues to serve as the central instrument for project-based financing. While this system offers significant opportunities for emerging artists, mid-career and senior professionals often encounter limited access to continued funding, creating a „ceiling effect” that hinders long-term career sustainability. Moreover, the lack of transparency in funding decisions, combined with perceived political bias, poses significant challenges for the independent cultural scene. These structural issues contribute to an environment in which many artists are compelled to exit the sector due to financial insecurity.

**Private funding:** In Hungary, private funding for culture is largely limited to household spending on cultural goods and events, while individual donations, patronage, and crowdfunding remain minimal. Citizens can allocate 1% of their income tax to non-profit organisations, but this has limited impact on the cultural sector. Larger private contributions are rare. Corporate sponsorship is dominated by state-owned companies, often lacking transparency and showing political bias.

**Alternative funding:** Alternative funding methods, such as crowdfunding, are gradually gaining ground in Hungary, especially as public funding decreases and private funding remains limited. There are some success stories, including cultural fundraising events (Duda Éva Gálaest) and effective crowdfunding campaigns (Under500 Festival), which show growing community support. Innovative programs like the SÍN Arts Centre's RÉŠ program are also helping to diversify funding sources for the cultural sector. However, despite this positive development, alternative funding still makes up only a small part of Hungary's overall cultural financing.

## National to international fundraising

Moving from national to international fundraising can offer new opportunities, but it also requires additional capacity, skills, and resources. This SWOT analysis assesses the relevance and viability of international fundraising in the national context.

### Strengths of going international

- **Greater independence**, as international grants are less influenced by political bias compared to domestic funding in Hungary.
- **Longer-term support**, with international grants often lasting 1 to 4 years, providing more sustainable funding compared to short-term national grants.
- **Increased mobility opportunities**, allowing Hungarian artists to showcase their work abroad and build global networks.

### Weaknesses

- **Lack of fundraising skills** reduce competitiveness against better-resourced international applicants.
- **Political influence and lack of transparency in national cultural funding** create uncertainty that can undermine confidence from international partners and sponsors.
- **Limited English proficiency outside urban cultural centers** restricts wider sector engagement with international opportunities.

## Opportunities

- **Enhanced visibility** for Hungarian artists on the international stage.
- **A stronger platform to raise awareness** about challenges in Hungary's national cultural funding system.
- **Valuable knowledge exchange** with international peers, which can help improve skills and practices within the local cultural sector.

## Threats

- **Lack of matching funds and complementary support** needed to secure larger international grants.
- **Political and economic instability** in Hungary could impact the reliability and continuity of international partnerships and co-funding commitments.



# **GUIDE TO MASTER FUNDRAISING SKILLS**

**HELPING**

**ARTISTS**

**MOVE FROM**

**THINKING**

**TO DOING**

The FABRIKA Fundraising Guide is designed as a practice-based learning guide. Unlike traditional manuals or theoretical handbooks, it offers a structured learning pathway with 8 guided exercises, reflecting how fundraising competencies emerge in real professional contexts. Rather than treating fundraising as a single technical competence, the Guide approaches it as a gradual process that combines self-awareness, strategic thinking, communication, relationship-building, and long-term sustainability. The sequence of exercises is therefore designed to support learners as they move from reflection and orientation towards action and sustained professional practice.

# STAGES

The Guide is structured as an eight-stage learning journey, with each stage containing practical exercises. While the stages are ideally followed in sequence, the guide is flexible: learners can adapt exercises or focus on stages most relevant to their practice, without losing the coherence of the overall pathway.

## 1. Grounding the self: values, confidence, and sustainability

The journey begins by grounding participants in their artistic identity, values, and motivations. Learners reflect on their relationship to money, funding, and recognition, which often shapes attitudes toward fundraising. Without confidence, self-trust, and sustainable habits, fundraising easily becomes overwhelming, performative, or extractive. This stage builds the emotional and psychological foundations needed for all later skills.

**Learning outcome:**

Build inner stability, self-awareness, and emotional readiness before engaging with fundraising.

**Recommended exercises:**

p. 39 Courage and Confidence in Making Your Art Work

p. 43 Sustainable Practices - Burnout Radar & Boundary Ritual

## 2. Strategic orientation: from intuition to direction

Building on this personal grounding, participants explore the wider fundraising landscape. This stage helps learners clarify mission, vision, and expectations, situating fundraising within a broader professional context and highlighting power dynamics, ethics, and access issues. Fundraising is not just about finding money, it is about choosing which opportunities to pursue. Strategic clarity prevents overcommitment and supports more intentional fundraising decisions.

**Learning outcome:**

Help learners understand where they are going and why, before deciding how to fund it.

**Recommended exercise:**

p. 49 A Strategy That Works for You - Vision to Action: A Strategic Snapshot

### 3. Understanding the system: how funders think

The next stage links artistic practice to longer-term professional and financial strategies. Once learners know their own direction, they can better understand external expectations. This avoids reactive fundraising and builds confidence in navigating power dynamics.

**Learning outcome:**

Build literacy around donor logic and funding ecosystems.

**Recommended exercise:**

p. 53 Bridge the Gap - Matching Donor Priorities  
with Your Artistic Needs

### 4. Translation into language: from art to proposal

The next stage focuses on application writing skills. Understanding donor motivations comes before writing for them. This sequence ensures applications are strategic rather than generic.

**Learning outcome:**

Turn artistic vision into clear, funder-facing communication.

**Recommended exercise:**

p. 57 From Concept to Proposal: Building Narratives that Resonate with Donors

### 5. Structuring reality: planning and feasibility

Strong ideas fail without credible implementation plans. This stage focuses on practical skills such as time management and project planning.

**Learning outcome:**

Demonstrate professionalism, realism, and delivery capacity.

**Recommended exercise:**

p. 63 Time Management and Project Planning - Map Your Vision: Gantt Chart



WEDNESDAY 22 JANUARY 1

- Part 1
- 9.00 - 9.30 Registration
- 9.30 - 9.35 Introduction to Fab project
- 9.35 - 9:45 Introduction from Venture & Housekeeping
- 9.45 - 10.15 Kickstarter Activ
- Theme 1: Grants and Spons
- 10.15 - 11:30 Case Studies a
- Joseph Lia, Arts Council Malta
- Tanya Sammut Bonnici, Mell
- ella Zammit, Gabriel Caruena

## 6. Voice and presence: pitching and live communication

Pitching works best when vision, narrative, and structure are already clear. This stage focuses on important communication skills.

**Learning outcome:**

Prepare learners for real-time fundraising interactions.

**Recommended exercise:**

p. 67 Confidence Skills - Pitch Perfect

## 7. Relationships and continuity: networking as care

Networking is most effective when learners already know who they are, what they want, and how to communicate it clearly. This stage showcases networking skills.

**Learning outcome:**

Shift fundraising from transactions to long-term relationships.

**Recommended exercise:**

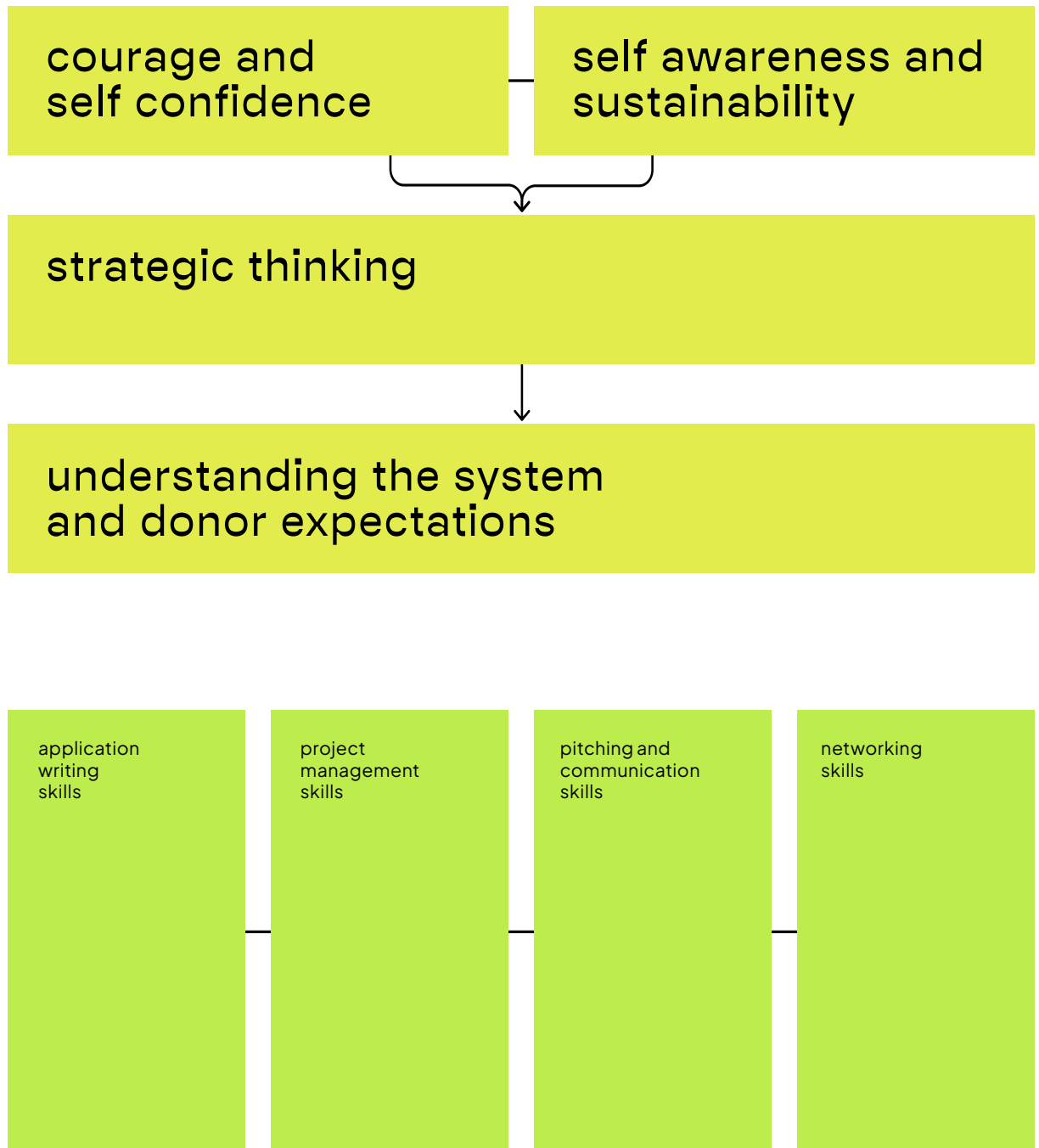
p. 71 Networking - Rehearsing Connection:  
From Ice-Break to Follow-Up

## 8. Long term growth: practice and integration of skills

The purpose of this final stage is to consolidate the core skills developed throughout the previous stages and embed them into a sustainable professional practice in the long-run. Fundraising is not a one-time activity, but a continuous process of learning, reflection and adaptation. To achieve lasting competence, learners are encouraged to revisit the exercises repeatedly, practicing and refining the skills until they become fully integrated into their professional practice.

# SKILLSCAPE

The core skills in the eight stages can be grouped into three interconnected layers, reflecting a progression from inner, foundational capacities to outward-facing, practical skills.



## Foundational personal capacities

At the top, we grouped:

- Courage and self-confidence
- Self-awareness and sustainability

These are internal, personal skills. They form the emotional and mental foundation needed to succeed in fundraising. Without confidence, self-knowledge, and the ability to sustain oneself, it is difficult to apply more technical or strategic skills over time.

**Recommended exercise:**

p. 39 Courage and Confidence in Making Your Art Work

p. 43 Sustainable Practices - Burnout Radar & Boundary Ritual

## Strategic and system-level understanding

At the center, we placed:

- Strategic thinking
- Understanding the system and donor expectations

This group acts as the bridge between personal capacities and practical execution. These skills help CCS learners and professionals translate self-awareness and confidence into purposeful action, understand how funding systems work and align ideas and values with external expectations.

**Recommended exercises:**

p. 49 A Strategy That Works for You - Vision to Action: A Strategic Snapshot

p. 53 Bridge the Gap - Matching Donor Priorities with Your Artistic Needs

## Operational and external-facing skills

At the bottom, we grouped:

- Application writing skills
- Project management skills
- Pitching and communication skills
- Networking skills

These are practical, learnable skills. They are grouped together because they rely on strategic and system understanding, are often applied sequentially (from writing and managing projects to pitching and networking), and are outward-facing and interaction-heavy.

**Recommended exercises:**

p. 57 From Concept to Proposal: Building Narratives that Resonate with Donors

p. 63 Time Management and Project Planning - Map Your Vision: Gantt Chart

p. 67 Confidence Skills - Pitch Perfect

p. 71 Networking - Rehearsing Connection: From Ice-Break to Follow-Up

This layered grouping illustrates a clear progression from internal → strategic → practical skills and emphasizes the dependencies among them: operational skills are most effective when grounded in self-awareness and strategic understanding. Stage 8 encourages learners to integrate all skills into a coherent, sustainable fundraising practice, making their professional growth continuous and long-term.

# **PRACTICAL EXERCISES TO MASTER FUNDRAISING SKILLS**

**This section presents eight practical exercises that address key skills and challenges in fundraising for the cultural and creative sector.**

## **INDIVIDUAL OR GROUP WORK**

**Some exercises are designed for pairs or group settings, while others can be completed individually. Even when an activity is intended for group work, individuals can still go through the exercise on their own by reflecting on the prompts and following the guidance provided.**

## **WITH OR WITHOUT FACILITATOR**

**Several exercises benefit from the presence of a facilitator. This role can be taken on by a person selected from within the group or by a professional with experience in fundraising or related fields. Facilitators help guide discussions, ensure a safe and constructive environment, and support participants in getting the most out of the exercises.**

## **SEQUENCE AND FLEXIBILITY**

**The exercises are ideally followed in sequence (see “Stages” chapter for the recommended sequence), as they build on one another. However, the guide is flexible: users may adapt the order or focus on the stages most relevant to their needs, without losing the overall coherence of the learning pathway.**

# Risk-taking



# 1#

## COURAGE AND CONFIDENCE IN MAKING YOUR ART WORK - PRESENTING UNCERTAINTY WITH CONFIDENCE

### Skill

Willingness to take creative risks by experimenting with new methods, formats, or challenging topics. Confidence in presenting unfinished, unconventional, or bold work despite uncertainty. Resilience in navigating unfamiliar feedback and funding environments.

### Objective






To support participants in identifying and articulating the risks embedded in their creative work. To build the confidence to speak about bold or unresolved aspects of their practice. To explore the role of experimentation and risk in developing a compelling artistic voice

### Relevance

Funders and international partners are often drawn to original, courageous work, but they also need to understand why the risk matters. This exercise helps learners articulate the creative risks they're taking and frame these risks as intentional and valuable, strengthening how they present their work to new audiences and funding bodies.

**Creativity is risk. Every act of creation involves stepping into the unknown. There is no guarantee how your work will be received or if it will succeed at all! Tolerance for uncertainty becomes one of the most important skills a creative can build.**

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	Presenting Uncertainty with Confidence
	<b>Duration</b>	60 minutes
	<b>Recommended group size</b>	10 participants
	<b>Venue</b>	Workshop space
	<b>Materials, tools</b>	<ul style="list-style-type: none"><li>• Printed prompts</li><li>• Notebooks</li><li>• Timer</li><li>• Optional projector or screen for visuals</li></ul>

## 1 Creativity as risk (5 minutes)

The facilitator introduces the idea that risk taking is central to artistic growth and international visibility:

**Prompt:**

Risk-taking means different things to different people.  
What does risk feel like to you?

If you had to choose an image, symbol, or metaphor to represent risk-taking in your creative practice, what would it be? What does it say about how you experience risk?

## 2 Inner reflections – What are the risks we’re not taking? (15 minutes)

Reflect on a creative risk that you would like to take but haven’t taken. Think about a character/voice that is keeping you from taking the creative risk. What is the character/voice trying to do – Is it protecting you, or holding you back? Try to label this character/voice (e.g., “The Perfectionist,” “The Critic”).

**Somatic reflection:**

Bring attention to breath, body, and sensation. Ask:

Where do you feel risk in your body?

Where do you feel your creativity?

This helps reconnect the body with risk-taking, beyond just the mind.

## 3 Written reflection: What’s the risk I’m taking? (5 mins)

Participants reflect on a recent or current project and answer:

- What is the biggest creative risk I’m taking in this work?
- Why did I choose to take that risk? What is the deeper purpose?



#### 4 Share your risk (10 mins)

In pairs or small groups, participants briefly describe their project (2–3 minutes each), focusing on the risk they're taking and what's at stake artistically, personally or politically.

#### 5 Peer support (5 mins)

Listeners respond with focused prompts:

- What makes this risk important or relevant?
- What made the presentation feel authentic?
- 

#### 6 Reframe the risk (5 mins)

Each participant rewrites their risk as a strength in one sentence, for example: "By experimenting with [x], I'm opening up new ways of exploring [y]..." This becomes the foundation of a confident, funder-facing narrative.

#### 7 60-second risk pitch (5 to 10 mins)

Participants take 1 minute to pitch their project to the group, focusing on the creative risk and why it matters. Encourage them to speak to an imagined international panel or funder.

#### 8 Final reflection (5 mins)

Group discussion or individual journaling:

- How do I usually speak about risk in my work?
- How can I reframe risk as a source of strength or innovation when presenting my practice?



WEDNESDAY JANUARY / DAY 1

Part 1

Theme 1: Grants and...

if possible?

Model Invoice

## 2#

# SUSTAINABLE PRACTICES - BURNOUT RADAR & BOUNDARY RITUAL

### Skill

Developing awareness of the signs and causes of burnout in creative work. Building habits that support long-term wellbeing and artistic sustainability. Building habits that protect creative energy and mental health over time.

### Objective






To support participants in identifying early signs of burnout in themselves and their peers. To explore personal and professional habits that promote balance and resilience. To develop a practical, preventative approach to burnout through reflection and peer learning.

### Relevance

Sustainable creative practices require more than funding or opportunity—they depend on personal wellbeing and energy management. By learning to pre-empt burnout, emerging practitioners can build careers that are not only ambitious and outward-looking but also balanced and enduring.

**Burnout happens when you are constantly doing but no longer being, when energy flows outward, but nothing returns to nourish you. Burnout is not laziness or a lack of discipline. It is the body saying: I need rest, safety, and reconnection.**

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	Burnout Radar & Boundary Ritual
	<b>Duration</b>	65 minutes
	<b>Recommended group size</b>	10 participants
	<b>Venue</b>	Calm, comfortable space with enough room for personal writing, sharing in pairs, and optional group discussion.
	<b>Materials, tools</b>	<ul style="list-style-type: none"> <li>• Two large circular ribbons or fabric hoops (one red, one green) placed on the floor</li> <li>• Post-it notes or small papers + pens</li> <li>• Flipchart or whiteboard</li> <li>• Envelopes or small fabric pouches (1 per participant)</li> <li>• Worksheet printouts (optional)</li> <li>• Calm background music (optional)</li> <li>• A clear open space for movement</li> <li>• Timer or clock</li> </ul>

## 1 Introduction to burnout in creative work (5 mins)

Facilitator opens with a short talk: what burnout is, what causes it in creative/cultural contexts (for example overcommitment, financial precarity, emotional labour) and why recognising early signs is critical to long-term practice.

**Prompt to group:**

“What does burnout look like for you? What does thriving look like?”

## 2 Self-check: Burnout Barometer (10 mins)

Facilitator reads out statements or project phases (e.g., “Right before a deadline,” “After rejection,” “In moments of success”) and invites participants to move around the space to indicate how these make them feel—tired, excited, foggy, focused, etc.

Each participant then picks a spot to pause and write down:

- 1–2 words that describe their physical or emotional response to each stage
- A note on how they usually respond to stress

This becomes a “burnout pattern map” they’ll keep and place in their pouch.

## 3 Energy Mapping: Performative Sorting (10 mins)

Using two sides of the room:

Left = Drain Zone

Right = Boost Zone

Participants walk around, pick a side, and speak or silently act out 1 drain and 1 boost (e.g., slumping shoulders for email overload, bouncing for time in nature). They then write their chosen “drain” and “boost” on colored slips of paper. These are placed in their personal pouches.

**Alternative:** They physically step onto the paper and say “I let go of...” for drains and “I keep...” for boosts.

#### 4 Small group reflection (10 mins)

Groups of 2–3 share: 1 drain + 1 boost

- What they could shift in the next month
- What support or boundary might help

**Optional visual prompt:**

“Draw your energy ecosystem—where are the leaks, and where’s the flow?”

#### 5 Build a personal pre-burnout plan (5 mins)

Participants write a short action plan that includes:

- 1 warning sign they will pay closer attention to
- 1 practice or boundary they commit to reinforcing
- 1 peer or contact they can check in with regularly

This is folded and added to their pouch.

#### 6 Burnout Radar (5 min)

Each participant writes 3–5 personal signs that they’re nearing burnout (e.g., “avoiding studio,” “feeling resentful,” “can’t sleep”) and 1 gentle intervention they’ll try (like “say no to 1 task,” “take a 10-minute walk”). These are placed into their pouch as their personal Radar Reminder.

#### 7 Boundary & Energy Ritual (10 mins)

**Visual + Embodied Activity:**

Red ribbon circle = “Boundaries I will protect”

Green ribbon circle = “Skills and supports that protect my energy”

Participants write one statement for each:

e.g., “I will not say yes to unpaid gigs unless aligned with my values” (red)

e.g., “Weekly quiet time in nature” (green)

They place these into the corresponding circle.

Afterward, everyone gathers around, silently observing the collective space.

Facilitator gathers the red and green slips, takes note of these and distributes them back to individuals (or a random skill from the green circle to surprise/encourage).



## 8 Embodied no! (5 min)

Let's practice a clear, embodied 'no' — for yourself, for your work, for your well-being. Stand tall, feel your spine. Let your arms gently come out in front of you.

Now say no. Not as aggression, but as self-respect.

"No, not today." "No, I need more space." "No, that doesn't work for me."

## 9 Closing Share or Silent Commitment (5 mins)

Participants can either:

Verbally share "One boundary I will honour this month"

Or write a private note: "What do I need, to protect my creative energy?" and place it in their pouch.

Optional group affirmation:

"Sustainability is not selfish—it's creative preservation."





# 3#

## A STRATEGY THAT WORKS FOR YOU - VISION TO ACTION: A STRATEGIC SNAPSHOT

### Skill

Strategic thinking & direction, revenue diversification (grants, partnerships, commissions, earned income) aligned with your business model and financial plan, know-how to set realistic artistic and financial goals based on capacity, context, and wellbeing.

### Objective

To support early-career artists and creatives in clarifying their long-term vision and mission, and understanding how international fundraising aligns with their broader goals. To introduce strategies for diversifying income in the cultural sector, with an emphasis on sustainability and values-based decision-making. To encourage grounded reflection on ambition, success, and capacity—through tools like SWOT analysis and goal mapping—resulting in a realistic, personalised roadmap for sustainable creative growth.






### Relevance

Strategic thinking is essential for long-term sustainability in creative and cultural work. By defining a clear mission and vision, exploring diverse revenue streams, and managing expectations realistically, early-career creatives can build more focused, resilient, and values-driven careers. This exercise strengthens strategic clarity and self-awareness—foundational skills for international fundraising—helping participants avoid overcommitment, cultivate aligned partnerships, and position their work for sustainable global growth.



**Sustainable growth starts with strategy. Defining mission and values helps creatives pursue funding opportunities without compromising integrity or focus.**

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	Vision to Action: A Strategic Snapshot
	<b>Duration</b>	45 minutes
	<b>Recommended group size</b>	10 participants
	<b>Venue</b>	Workshop space with tables and chairs
	<b>Materials, tools</b>	<ul style="list-style-type: none"> <li>• A3 sheets or flipchart paper</li> <li>• Markers</li> <li>• Sticky notes or index cards</li> <li>• Printed reflection prompts</li> </ul>

## 1 Introduction to Strategic Thinking (10 mins)

The facilitator gives a short overview of strategic thinking in the arts.

### Core concepts:

Vision – the “why” behind your practice

Mission – the “how” and the “what” you do to reach your vision

Revenue & resources – how to sustain your journey

Expectations vs long term sustainability – setting boundaries and defining success in your own terms (refer to other exercises)

Flexibility is key, your vision evolves with your practice.

### Reflection:

- What drives your vision?
- What values, personal experiences, or needs (personal or external) shape the direction of your work?

## 2 Define Your Vision and Mission (10 mins)

Participants write:

- A short vision statement (end goal):  
What do you want to achieve? What is your aspiration?  
Ex: I want to become an acclaimed international artist.
- A one-sentence mission: How will I move towards this vision?  
Ex. I will participate in international biennales, exhibitions, residencies etc.

## 3 Identify Strategic Goals and SMART Objectives (15 mins)

To achieve this mission, participants list 2–3 specific goals that will help them move toward their vision.

Example:

I will look for open calls

I will seek internationalisation scheme support from various sources

I will seek to international gallery representation

These goals may be staggered into a medium to long-term plan (such as 3 to 5 years), accompanied by SMART objectives (Specific, Measurable, Achievable, Relevant/Realistic, and Time-bound objectives)

Example:

- Goal: I will look for open calls
- Specific: Open calls for international exhibitions, residencies, biennales
- Measurable: Apply for 5 open calls
- Achievable: Commit 3 months for residencies, 6 months for developing body of work, dedicate financial resources.
- Relevant/Realistic: Exhibition open call resonates with my practice
- Time-bound: Exhibition opens in 1 year, and I am available to deliver the work within the specified deadline.

4

#### Revenue Brainstorm (5 mins)

For one of the goals, participants brainstorm different revenue generation/income sources or types of support (e.g. commissions, workshops, selling work, public programmes, partnerships).

5

#### Reflect on Expectations (10 mins)

Through journaling or group discussion, participants respond to:

- What does success mean to me?
- What is within my control?
- What expectations do I need to let go of?



# 4# BRIDGE THE GAP - MATCHING DONOR PRIORITIES WITH YOUR ARTISTIC NEEDS

## Skill

**Decoding donor motivations:** Learn to interpret what donors truly value - whether it's social impact, audience engagement, innovation, or visibility.

**Strategic alignment:** Develop skills to frame your artistic vision in ways that directly respond to funders' both stated and unstated objectives.


**Making the arts relevant:** Practice articulating why your work matters in a broader social, political, or economic context.

## Objective

To develop the ability to map and articulate connections between personal goals and donor priorities. To enhance strategic communication and value proposition framing for fundraising proposals and pitches.






## Relevance

To succeed in international fundraising, artists must demonstrate how their artistic ideas intersect with funder interests. The goal is to improve competitiveness on the global stage.



**Funders support what they understand. Translating artistic ideas into shared values and impact is a core skill for international fundraising.**

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	Bridge the Gap: Matching Donor Priorities with Your Artistic Needs
	<b>Duration</b>	60 min
	<b>Recommended group size</b>	2–3 groups, one group is max 6 people
	<b>Venue</b>	Workshop room or training space with open area for presentations
	<b>Materials, tools</b>	<ul style="list-style-type: none"><li>• Two sets of printed cards: Set A: Own Needs (10–15 cards with artist-defined project goals) Set B: Donor Needs (10–15 cards with funder priorities)</li><li>• Flipchart</li><li>• Paper</li><li>• Markers</li><li>• Sticky notes</li></ul>

## Facilitator preparation

- 1 The facilitator prepares two sets of cards:**
  - **Own Needs examples:**
    - “Explore identity through dance,”
    - “Host a cross-border residency,”
    - “Produce a community theatre piece,”
    - “Create a digital installation on climate grief,” etc.
  - **Donor Needs examples:**
    - “Promote youth employment through the arts,”
    - “Increase access for marginalized groups,”
    - “Support innovation in digital culture,”
    - “Foster regional development through cultural tourism,” etc.
- 2 The facilitator shuffles each set and keep them separate.**
- 3 The facilitator prepares flipchart templates with sections for:**
  - Own Need (selected card)
  - Donor Need (selected card)
  - Bridging Concept: 3 Key Arguments/Justifications for Funders

### 1 Setting the frame (10 min)

The facilitator introduces the importance of connecting artistic mission with donor values.

#### **Warm-up:**

The facilitator asks participants to share a time when they had to “adapt” an idea to get support or attention.

2

## Card draw and matching (10 min)

Each group draws:

- 1 card from Set A (Own Need)
- 1 card from Set B (Donor Need)

Each group chooses 2 cards - 1 own need (Set A) and 1 donor need (Set B).

The challenge is to build a compelling, funder-aligned project idea that stays true to the artistic need while fulfilling the donor need.

3

## Bridging the gap (25 min)

Each group creates a project concept that bridges the selected needs.

On a flipchart paper using sticky notes, they answer:

- What is our bridging idea or “hook”?
- What are 3 reasons this would appeal to the donor?  
(e.g., social impact, visibility, innovation, audience reach)

The aim is not to compromise, but to connect.

If there is no alignment, take a step-back to reflect on realigning needs.

### **Optional visual aid:**

groups can sketch a “bridge” diagram showing how the two sides meet in the middle.

4

## Group presentations (10 min)

Each group presents:

- The bridging concept
- Their 3 key arguments

Keep presentations short (2–3 minutes per group).

The aim is to identify your own patterns and learn new approaches.

5

## Peer Feedback and wrap-up (5 min)

Facilitator and peers give feedback.

### **Suggested feedback prompts:**

- Does the bridging concept feel natural or forced?
- Are the arguments likely to resonate with a donor?
- Did the group maintain the core artistic intention?

Facilitator closes with takeaways e.g. fundraising is not about changing your vision, but connecting it strategically.



# 5#

## FROM CONCEPT TO PROPOSAL: BUILDING NARRATIVES THAT RESONATE WITH DONORS

### Skill

Translating artistic ideas into donor-friendly language: Developing the ability to translate artistic and conceptual ideas into clear, concise, and donor-aligned language that matches the tone and expectations of application processes. Communicating core ideas effectively: Strengthening your ability to identify and highlighting the essence of your project, focusing on relevance, impact, and feasibility. Aligning your vision with donor objectives: Learn how to position your project within the broader context of funder priorities, ensuring alignment between your artistic mission and the objectives of the donor.

### Objective






To support artists in aligning their creative proposals with donor objectives while preserving the originality and artistic value of their work. To enhance strategic thinking skills for the development of donor-friendly narratives in funding applications.

### Relevance

In the context of international fundraising, artists must be able to communicate their creative vision in a way that resonates with diverse funding bodies. This requires translating complex or abstract artistic ideas into clear, donor-friendly narratives that align with the funding body's expectations. Developing these skills is important for being able to position artistic projects competitively in a global funding landscape.

**You don't need to change your art — you need to explain it clearly. Simple, donor-friendly language helps funders understand and support your work.**

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	From Concept to Proposal: Building Narratives that Resonate with Donors
	<b>Duration</b>	45 min
	<b>Recommended group size</b>	2–3 groups, one group is max 6 people
	<b>Venue</b>	Workshop room or training space with open area for presentations
	<b>Materials, tools</b>	<ul style="list-style-type: none"><li>• Flipchart paper</li><li>• Markers</li><li>• Sticky notes</li></ul>

## Facilitator preparation

Before the workshop, the facilitator selects 1 „own need“ (representing an artist’s or cultural project’s goal) and 3 „donor needs“ (representing typical priorities or funding criteria from donors). These will form the basis of the group exercise.

Example:

- Own need: „I want to create an international exhibition that brings together artists from different countries.“
- Donor need 1: „More artworks are needed in Europe that support green transition goals.“
- Donor need 2: „Art should be used as a pedagogical tool in European schools.“
- Donor need 3: „More cooperation is needed between Eastern European countries and Souther European countries.“

The facilitator prepares one flipchart paper per group in advance, each with five key funding application questions that participants will answer during the exercise.

- **WHY:**  
What is the motivation or purpose of the project?
- **WHAT IS THE GOAL:**  
What change or impact does the project aim to achieve?
- **WHO WOULD YOU LIKE TO WORK WITH:**  
Key partners or collaborators.
- **WHO IS YOUR TARGET GROUP:**  
Who will benefit from or engage with the project?
- **WHAT ARE THE PROJECT ACTIVITIES:**  
What concrete actions will be taken? (e.g. workshop, conference, residency etc.)

1

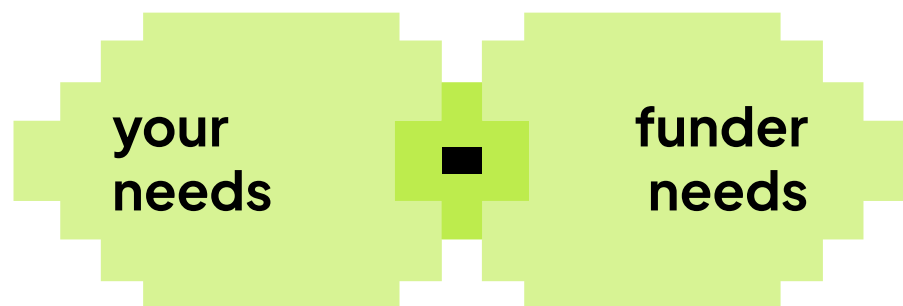
## Group setup and instructions (5 min)

Participants are divided into small groups. Each group receives one flipchart paper with the five application questions. Each group selects a spokesperson who will present their project idea to the rest of the participants at the end of the session.

2

## Donor need selection (10 min)

All groups work with the same „Own need” (predefined by the facilitator) to ensure comparability. Each group selects one „Donor need” from the three options provided.



3

## Project narrative development (20 min)

Each group collaboratively develops a project concept that bridges the selected donor priority with the artistic goal.

Using sticky notes, participants answer the five funding questions, focusing on clarity, feasibility, and alignment.

WHY: What is the motivation or purpose of the project?

WHAT IS THE GOAL: What change or impact does the project aim to achieve?

WHO WOULD YOU LIKE TO WORK WITH: Key partners or collaborators.

WHO IS YOUR TARGET GROUP: Who will benefit from or engage with the project?

WHAT ARE THE PROJECT ACTIVITIES: What concrete actions will be taken? (e.g. workshop, conference, residency etc.)

4

## Group presentation and peer feedback

Each group's spokesperson presents their project concept to the full group. Participants are invited to provide constructive feedback, focusing on how well the project maintains the core artistic vision while responding to donor priorities.



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# 6#

## TIME MANAGEMENT AND PROJECT PLANNING - MAP YOUR VISION: GANTT CHART

### Skill

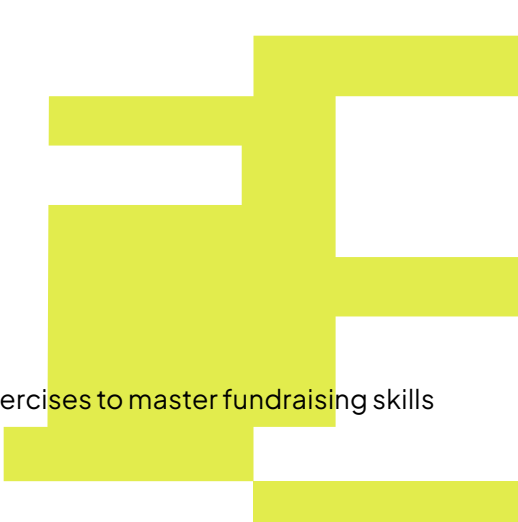
Developing project building skills: Understanding the logic and sequencing of project activities over time. Transforming ideas to action plans: Translating creative project ideas into concrete, time-bound action plans. Applying gantt chart: Learning how to build and visualize a gantt chart to clearly communicate time-lines and deliverables to donors or partners.

### Objective

To help artists learn how to structure and phase their project activities effectively. To improve artists' ability to demonstrate feasibility and professionalism in funding proposals.

### Relevance

Donors and cultural funders often require clear and feasible project timelines to assess whether a project is manageable and impactful. Using Gantt charts helps artists present their plans in a format that funders understand and trust, increasing the likelihood of securing support in international calls.



**Visual timelines, like Gantt charts,  
help funders understand your  
project and trust its delivery.**

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	Map Your Vision: Drafting a Gantt Chart for Your Artistic Project
	<b>Duration</b>	60 mins
	<b>Recommended group size</b>	up to 20 individuals
	<b>Venue</b>	Workshop room or training space with open area for presentations
	<b>Materials, tools</b>	<ul style="list-style-type: none"><li>• Pre-printed Gantt chart templates</li><li>• Markers or pens</li><li>• Sticky notes</li></ul>

## Facilitator preparation

Facilitator prepares and distributes one printed Gantt chart template per participant.

### 1 Introduction to Gantt Charts (10 min)

Facilitator introduces:

- What a Gantt chart is and why it matters in project planning.
- How artistic work can be broken down into manageable activities with clear timing.
- Key elements of a Gantt chart: tasks, durations, sequences, and milestones.

Facilitator shows a sample Gantt chart and explain its layout.

### 2 Select or define a project (5 min)

Each participant brings their own artistic project idea.  
The project should have a clear goal and timeline of 3 to 12 months.

### 3 Identify project phases and tasks (10 min)

Individually, participants break their project into phases (e.g., Research, Creation, Production, Dissemination, Evaluation). Under each phase, they list key tasks (e.g., “Confirm venue,” “Create visual materials,” “Launch social media campaign”).

Facilitators encourages participants to keep tasks realistic and clearly defined.

#### 4 Build your Gantt chart (25 min)

Using the template, participants write their tasks. They use bars, lines, or color to indicate the start and end time of each task across months. They mark any key deadlines or milestones (e.g., “Opening event,” “Report submission”).

**Tips from facilitator:**

- Consider overlapping tasks (e.g., “Promotion” and “Rehearsals” might happen in parallel).
- Include buffers for unexpected delays.

#### 5 Peer sharing and feedback (5–10 min)

Participants post their Gantt charts on a wall. Each person briefly explains their chart to the peers and the facilitator.

**Suggested feedback prompts:**

- Is the project timeline realistic?
- Are all key activities included?
- Are there too many tasks scheduled at the same time?
- Is the structure clear to an external viewer?

#### 6 Wrap-up and reflections (5 min)

Facilitator summarizes key learning points:

- A Gantt chart is a powerful visual tool to communicate feasibility and planning.
- Clear, phased activities build donor confidence in your ability to deliver.
- Artists who can combine vision with structure are more successful in fundraising contexts.

The facilitator encourages participants to digitize their charts after the workshop using Excel, Google Sheets, or free online Gantt tools.



# 7#

## CONFIDENCE SKILLS - PITCH PERFECT

### **Skill**

Pitching with clarity and confidence: Learn how to deliver a compelling and concise verbal presentation of your project idea to funders or partners. Adapting your message to the audience: Develop the ability to tailor your artistic pitch to align with donor interests while keeping your core vision intact. Effective storytelling and structure: Gain experience in structuring your pitch to capture attention, communicate value, and inspire interest.

### **Objective**

To help artists practice verbalizing their project ideas in a persuasive and professional manner. To improve clarity, confidence, and structure when speaking about creative projects in front of funders or panels. To simulate real-life pitching scenarios and build readiness for interviews, networking events and presentations.

### **Relevance**

Pitching is an essential soft skill in international fundraising, especially during live presentations, networking events, or interviews with funding bodies. A strong pitch can increase the chances of engagement, partnership, or funding, even before a full proposal is submitted.

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	Pitch Perfect: Sell Your Artistic Vision under 3 Minutes
	<b>Duration</b>	60 min
	<b>Recommended group size</b>	Up to 20 individuals
	<b>Venue</b>	Workshop room or training space with open area for presentations
	<b>Materials, tools</b>	<ul style="list-style-type: none"><li>• Timer</li><li>• Printed pitch framework handout</li><li>• Flipchart or whiteboard</li></ul>

## Facilitator preparation

Prepare and print a pitch framework handout (see below) with 5 guiding points.

- 1 The Big Idea**  
What is your project about, in one sentence?
- 2 The Artistic Core**  
What makes it original or valuable from an artistic point of view?
- 3 The Impact**  
What change or benefit does it aim to create (social, environmental, educational, etc.)?
- 4 The Fit with Funders**  
Why does it align with a donor's goals or current priorities?
- 5 The Call to Action**  
What do you need? (e.g., funding, partners, platform)

Each participant/group should structure their pitch around these 5 elements.

Optionally, the facilitator can prepare example pitches to demonstrate both good and weak techniques.



1

## Introduction and warm-up (10 min)

Facilitator explains the purpose of the pitch and introduces the pitch framework.

### Quick warm-up:

Each participant introduces a project idea in one sentence (30 seconds max).

2

## Solo pitch drafting (10 min)

Each participant prepares a 3-minute pitch using the pitch framework.

3

## Pitch practice rounds (35 min) with feedback and reflection

Participants voluntarily (nobody will be pressured to do so) take turns delivering their 3-minute pitch to the group.

+/- 10 participants from the workshop should volunteer to pitch.

The facilitator times each pitch and may stop the speaker at 3 minutes.

After each pitch, participants and the facilitator give feedback:

- Was the idea clear and engaging?
- Did it connect with a potential donor's goals?
- Was the artistic value communicated?
- Did the speaker come across as confident and credible?

4

## Final reflections and tips (5 min)

Share final thoughts, highlight common strengths and areas for improvement.

### Optional add-ons

- Live feedback cards: Participants can write feedback anonymously on index cards.



# 8# NETWORKING - REHEARSING CONNECTION: FROM ICE-BREAK TO FOLLOW-UP

## **Skill**

This session focuses on the performative and relational aspects of networking in creative and cultural work: practising embodied small talk skills that open conversations naturally, respectfully, and with presence. Understanding how to create meaningful and reciprocal connections—not just accumulate contacts. Building trust through attentive listening, authentic follow-ups, and consistent engagement.






## **Objective**

Participants will explore networking as an interactive, improvisational skill rather than a transactional task: increase confidence in initiating conversations through presence-based networking practice. Develop tools to build rapport and sustain connection over time. Learn how to follow up in ways that are memorable, purposeful and human.

## **Relevance**

International fundraising thrives on genuine, long-term relationships. For creative practitioners, especially those navigating residencies, cross-border collaborations or unfamiliar cultural spaces, networking becomes a form of strategic storytelling and relational care. This skill enables participants to connect with others authentically, leaving lasting impressions that can evolve into future partnerships, support, or funding.

# STEP-BY-STEP DESCRIPTION

	<b>Title of the exercise</b>	Rehearsing Connection: From Ice-Break to Follow-Up
	<b>Duration</b>	45 minutes
	<b>Recommended group size</b>	10 participants
	<b>Venue</b>	Workshop space
	<b>Materials, tools</b>	<ul style="list-style-type: none"><li>• Ice-breaker prompt cards (printed or projected)</li><li>• Pens</li><li>• Optional: light background music, chairs in a circle, name tags</li></ul>





1

## Setting the stage (5 mins)

The facilitator introduces the idea that networking isn't just for formal settings — it happens at openings, workshops, residencies, and online. Small talk is a doorway to deeper connection and trust.

**Prompt:**

- „We think of networking as a stiff handshake. But what if it's more like improvisation—listening, responding, building something together?”
- Introduce the metaphor: networking as rehearsal for relationships. Invite participants to embody openness—relax shoulders, take a grounding breath, soften facial expressions.

2

## Warm-up: ‚finding common ground‘. (5 mins)

Standing up.....5 minutes of work on basic aspects for body language and voice control (breathing, posture, etc). These are at the base of confident communication.

Participants are asked to move freely around the space. The facilitator asks the participants to stop and pair up. Each pair has 2 minutes to find three unexpected things in common (shared tools, random likes, similar dreams).  
Emphasis: curiosity, listening, brief encounter.

Repeat with one new partner.

3

## Ice-breaker card rounds (10 mins)

Participants rotate through 3–4 short conversations (2 mins each), guided by printed conversation cues such as:

- “What’s something you’re excited about lately?”
- “What’s something you’re trying to figure out right now?”
- “What does a good collaboration feel like to you?”

Each round is performed with a fresh partner.  
Encourage confident presence: eye contact, open body language, voice modulation.

4

## Debrief Discussion: What Sparked Connection? (5 mins)

Regroup and reflect:

- What kinds of questions or moments made you want to keep talking?
- What made the interaction feel authentic?
- When did you feel most seen or curious?
- What body language or tone felt inviting?

5

## Scene Change: Building Trust Over Time (5 mins)

The facilitator introduces the difference between collecting contacts vs. building relationships.

Present three trust-building “scripts” participants can adapt:

- Listening Line: “I remember you mentioned X—how’s that going?”
- Consistency Cue: “I saw this and thought of you...”
- Presence Practice: “Let’s reconnect after that event / deadline.”

### **Optional:**

Act out mini skits demonstrating these techniques with volunteers.

### **The aim is to:**

- Listen actively and following up on shared topics
- Remember details and reconnecting with purpose
- Show up consistently (events, messages, collaborations)

6

## Follow-up simulation (10 mins)

Participants write a short follow-up message (email, DM or WhatsApp style) to someone they connected with during the session. Encourage a tone that’s friendly, specific, and includes a reason to reconnect (e.g. shared interest, next step, article to share).

Participants pick one person they connected with during the exercise. They now write a short follow-up message (email, DM, voice note style) using their voice.

Encourage a tone that is:

- Friendly and specific
- Referencing a shared moment or idea

### **Offering something:**

an article, idea, or future contact

### **Optional extension:**

Volunteers “read” their messages aloud with performance coaching from the facilitator.

7

## Final Reflection: Your Networking Presence (5 mins)

Two-part close:

Circle prompt (verbal or written):

- “What makes you feel seen or remembered in professional spaces/exchange?”
- “What boundary or rhythm helps you protect your energy when networking?”



# CLOSING



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We thank to all the authors and colleagues who contributed to the Guide. We are especially grateful to the workshop facilitators who brought the exercises in this Guide to life during our events. We also thank the participants of our events. Additionally, we are grateful for everyone who we met on this journey.

# DISCLAIMER

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# CLOSING WORDS FROM THE AUTHORS

We hope this guide supports you in your fundraising journey, just as our experiences - and the people who guided us - have supported us. Fundraising in the CCSs can be challenging, but it can also be empowering when you approach it with curiosity and creativity.

This guide does not aim to provide universal answers. Instead, it offers frameworks, exercises, and perspectives designed to strengthen your capacity to navigate complex funding environments, build meaningful partnerships, and make informed decisions aligned with your artistic values. We believe that fundraising is not only about securing resources, but about positioning your work clearly, confidently, and responsibly within broader cultural ecosystems.

Thank you for joining us on this journey. We wish you success, resilience and inspiration as you navigate your own path.

# IMPRESS

## PROJECT DATAS

### Project name

FABRIKA - Co-developing tomorrow's skillscape

### Project dates

31.08.2024–31.08.2026

### Project reference number

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### Erasmus+ programme

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