



IQTISODIYOT & TARAQQIYOT

Ijtimoiy, iqtisodiy, texnologik, ilmiy, ommabop jurnal

No 1



2026

ISSN: 2992-8982

<https://yashil-iqtisodiyot-taraqqiyot.uz/>



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Elektron nashr. 2026-yil, yanvar.

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Muassis: "Ma'rifat-print-media" MChJ

Hamkorlarimiz: Toshkent davlat iqtisodiyot universiteti, O'zR Tabiat resurslari vazirligi, O'zR Bosh prokuraturasi huzuridagi IJQK departamenti.

Jurnalning ilmiyligi:

“Yashil” iqtisodiyot va taraqqiyot” jurnali

O'zbekiston Respublikasi Oliy ta'lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasi rayosatining 2023-yil 1-apreldagi 336/3-sonli qarori bilan ro'yxatdan o'tkazilgan.



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FUNDRAISING AS A STRATEGIC TOOL IN MUSEUM MANAGEMENT

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Abstract. Fundraising has become a key strategic tool in museum management amid declining public funding. The transition toward multi-channel financing has increased museums' reliance on private donations, corporate sponsorship, and project-based fundraising mechanisms. This study examines fundraising as a strategic component of museum management through a qualitative analysis of academic literature and international best practices. A stage-based fundraising model—planning, implementation, control, and analysis—is applied to systematize fundraising activities. The findings demonstrate that project-based fundraising is the most effective approach due to its transparency and strong alignment with donor motivations. The study emphasizes the importance of strategic integration and the use of digital tools in ensuring the financial sustainability of museums.

Key words: Fundraising; Museum Management; Project-Based Fundraising; Corporate Sponsorship; Digital Fundraising; Financial Sustainability.

Annotatsiya. Davlat tomonidan moliyalashtirish hajmining qisqarishi sharoitida fandraizing muzeylar boshqaruvida muhim strategik vositaga aylanmoqda. Ko'p kanalli moliyalashtirishga o'tish muzeylarning xususiy xayriyalar, korporativ homiylik va loyiha asosidagi fandraizing mexanizmlariga bog'liqligini kuchaytirdi. Mazkur tadqiqotda fandraizing muzey menejmentining strategik tarkibiy qismi sifatida ilmiy adabiyotlar va xalqaro amaliyotlar asosida sifat jihatidan tahlil qilinadi. Fandraizing faoliyatini tizimlashtirish maqsadida bosqichli model — rejalashtirish, amalga oshirish, nazorat va tahlil — qo'llanildi. Tadqiqot natijalari loyiha asosidagi fandraizing shaffofligi va donorlar motivatsiyasi bilan yuqori darajada mosligi sababli eng samarali yondashuv ekanini ko'rsatadi. Shuningdek, muzeylarning moliyaviy barqarorligini ta'minlashda strategik integratsiya va raqamli vositalarning ahamiyati asoslab beriladi.

Kalit so'zlar: Fandraizing; Muзей menejmenti; Loyiha asosidagi fandraizing; Korporativ homiylik; Raqamli fandraizing; Moliyaviy barqarorlik.

Аннотация. В условиях сокращения государственного финансирования фандрайзинг становится важным стратегическим инструментом управления музеями. Переход к многоканальной системе финансирования усилил зависимость музеев от частных пожертвований, корпоративного спонсорства и проектно-ориентированных форм фандрайзинга. В данном исследовании фандрайзинг рассматривается как стратегический элемент музейного менеджмента на основе качественного анализа научной литературы и международной практики. Для систематизации фандрайзинговой деятельности применяется поэтапная модель, включающая планирование, реализацию, контроль и анализ. Результаты исследования показывают, что проектный фандрайзинг является наиболее эффективным подходом благодаря его прозрачности и соответствию мотивации доноров. Особое внимание уделяется значению стратегической интеграции и использованию цифровых инструментов для обеспечения финансовой устойчивости музеев.

Ключевые слова: Фандрайзинг; Музейный менеджмент; Проектный фандрайзинг; Корпоративное спонсорство; Цифровой фандрайзинг; Финансовая устойчивость.

INTRODUCTION

Fundraising (from the English fundraising — fund meaning funds or resources and raising meaning lifting or increasing; in the USA abbreviated as FR) refers to the attraction and accumulation of funds from various sources for the implementation of projects and programs. Fundraising represents one of the complex technologies of modern management and managerial activity within a market economy. It can be defined as a form of managerial activity aimed at coordinating public demand and supply and may also be viewed as a system of non-profit marketing.



The term fundraising was borrowed from the United States, where it has been used for many decades, primarily in the context of attracting financial resources for the so-called third sector. The U.S. third sector, which developed from the late-19th to the early-20th century and operates alongside the private and public sectors, brings together non-profit, non-governmental organizations whose primary objective is not profit generation but the resolution of various social issues overlooked by the private and public sectors.

The active development of fundraising in the second half of the 20th century is associated with the rapid expansion and growing importance of the third sector in the United States. During this period, the number of non-profit organizations and their employees increased significantly, and the contribution of the non-profit sector to national income grew accordingly. In the 1980-s, amid reductions in government funding under the Reagan administration, non-profit organizations faced a financial crisis, which served as a catalyst for the intensified development of fundraising. From that period onward, fundraising increasingly focused on diversifying funding sources and introducing new forms of resource mobilization, leading to the need for systematic planning and the emergence of structured fundraising campaigns.

Ambrose and Paine emphasize that museums raise funds for a wide range of purposes, including building programs, temporary exhibitions, special events, publications, fieldwork, and research programs. While fundraising needs vary among museums, institutions generally seek to secure funding for projects that cannot be financed from their regular revenue budgets. Financial resources may be obtained from public or private sources, including international bodies, central or local government agencies, charitable trusts or foundations, commercial companies, or individual patrons.

In recent years, museums have increasingly adopted hybrid and innovative fundraising models to strengthen their financial sustainability. For example, crowdfunding campaigns have been widely used to support specific initiatives such as artifact restoration and conservation, enabling museums to engage global audiences and build community support beyond traditional donor groups. Museums are also leveraging digital platforms and online giving tools to increase donation accessibility, while storytelling through social media and digital marketing helps foster stronger emotional connections with donors (WonderfulMuseums.com, 2024). Digital fundraising not only expands the donor base but also enables institutions to reach younger and more diverse audiences within a rapidly evolving philanthropic environment.

Moreover, diversified fundraising strategies now include themed events, patron programs, interactive online experiences, and innovative membership offers designed to generate recurring revenue and strengthen long-term donor relationships. Effective museum fundraising increasingly involves building endowments, cultivating sustained philanthropic partnerships, and creating meaningful donor engagement opportunities that align with institutional mission and demonstrated impact.

If a museum seeks funding for a special temporary exhibition, commercial sponsorship may represent an appropriate option. Conversely, if the institution plans to expand a building or develop new facilities, a government agency or charitable trust that supports capital projects is likely to be the most suitable funding source. In-kind contributions of equipment and services may also complement cash donations, while the secondment of skilled personnel can provide valuable expertise at reduced or no cost.

LITERATURE REVIEW

In the socio-cultural sphere, a multi-channel funding system exists, representing a contemporary approach to financing cultural institutions and projects. The essence of this system lies in the integration of financial flows, including public budgetary funds as well as resources from sponsors, patrons, and charitable donors. Non-profit organizations carry out diverse and multifaceted activities within the socio-cultural field, including coordinating actions to address various social issues and providing social, research, and educational support and assistance. With the transition to a market economy, museums gained the opportunity to access additional sources of funding. The use of charitable donations and sponsorship contributions makes it possible, at least partially, to compensate for shortfalls in financial resources alongside budgetary allocations.

The transition from a budget-based financing model to multi-channel funding is associated with the adoption of activities such as fundraising by cultural institutions. Fundraising is a set of activities aimed at attracting funds for the implementation of non-profit projects. Within cultural management, fundraising is regarded as a system of partnership between the commercial and non-profit sectors of the economy.

Biraglia and Gerrath note that museums and other cultural organizations worldwide have, over the last few years, been compelled to adopt proactive strategies to secure new sources of funding and to develop new ways of communicating with stakeholders in support of their mission-related activities. Given the differences among various funding sources, it is essential for cultural organizations to design strategies appropriate to obtaining resources from each source. In the present study, particular attention is paid to private funding derived from donations and corporate sponsorship.



Table 1 presents a four-stage model of fundraising in museums, as proposed by Tulchinsky and Shekova. The first stage, Planning, involves the development of a comprehensive fundraising program, the estimation of the institution's financial needs for the upcoming period, and the selection of the most appropriate fundraising types. The second stage, Implementation, focuses on selecting specific fundraising methods, assigning responsibilities among staff, and allocating resources for fundraising activities. The third stage, Control, includes monitoring fundraising progress, tracking results, and adjusting plans in response to emerging changes or unforeseen challenges. The final stage, Analysis, assesses the effectiveness of both planning and implementation processes and evaluates the overall outcomes of the fundraising campaign. Together, these stages form a systematic cycle that enables museums to manage fundraising strategically and improve performance over time.

Table 1. Stages of Fundraising in Museums¹

Fundraising Stage	Stage Components
1. Planning	Development of a substantive fundraising program. Determination of cultural institution expenditures for the upcoming period. Selection of fundraising types.
2. Implementation	Selection of fundraising methods. Assignment of responsibility for fundraising activities. Allocation of funds for fundraising implementation.
3. Control	Monitoring the fundraising implementation process. Adjustment of plans considering occurring changes.
4. Analysis	Assessment of the effectiveness of the planning stage. Analysis of the effectiveness of the implementation stage. Evaluation of the effectiveness of final results.

One of the tools proposed for building and maintaining funding in non-profit organizations is the Balanced Scorecard, introduced by Kaplan. This instrument enables organizations to identify the most efficient ways to achieve mission-driven goals and to determine optimal methods for raising funds. In the context of non-profit financing, the application of this tool involves making strategy explicit, selecting appropriate performance measures, defining and refining systems and procedures to monitor goal achievement, and engaging staff in strategy implementation. This approach aligns with the broader view that performance measurement systems enhance strategic coherence within non-profit organizations.

Robinson, Irmak, and Jayachandran emphasize that sustainable financing of non-profit organizations can be achieved through cause-related marketing, which involves partnerships between for-profit companies and non-profit organizations for mutual benefit, thereby encouraging corporate social responsibility. The resulting inflow of resources enables service adaptation and expansion, allowing organizations to serve a broader population, and positions cause-related marketing as a positive influence and an effective instrument for social change.

Tulchinsky and Shekova argue that fundraising campaigns have clearly defined objectives, on the basis of which two main types of fundraising can be distinguished:

Project-based fundraising. When fundraising objectives are limited to obtaining specific funds for project implementation, this approach is defined as project-based fundraising. It represents the most convenient form of fundraising for both cultural organizations and funding parties. This is due to clearly defined objectives for fund utilization, the potential to attract significant financial resources at relatively low fundraising costs, and the possibility of obtaining commercial benefits from project financing.

Operational fundraising. When attracted funds are directed toward covering current expenses, such fundraising is classified as operational fundraising. This form is considered the least effective, as funds lack a specific targeted purpose and are accumulated within the organization's operational budget. Such resources are typically used to cover payroll, utility payments, and material expenses, which reduces donor interest. Operational fundraising is most frequently employed by cultural organizations experiencing critical financial difficulties, which, due to their public significance, may attract funds from the state or private individuals to settle outstanding obligations.

T. V. Abankina similarly suggests that each fundraising campaign has clearly defined objectives, on the basis of which two main types of fundraising are distinguished: project-based and operational. Project-based fundraising aims to attract funds for the implementation of projects and programs and represents the most convenient form of resource mobilization for both organizers and donors. This is explained by clearly articulated

1 Тульчинский Г. Л., Шекова Е. Л. Менеджмент в сфере культуры: Учебное пособие. 4е изд., испр. и доп. — СПб.: Издательство «Лань»; «Издательство ПЛАНЕТА МУЗЫКИ», 2009. — С. 279.



objectives for fund utilization, the capacity to attract substantial financial resources at low fundraising costs, and the opportunity to obtain specific benefits through participation in socially significant initiatives.

Operational fundraising, by contrast, involves attracting funds to cover the current expenses of organizations engaged in activities that cannot be conducted on a commercial basis. It is considered a less effective form of fundraising because the resources received lack a targeted purpose and are accumulated within the organization's operational budget. These funds are generally used to pay salaries and cover utility and material expenses, which diminishes donor motivation.

Fundraising is inherently linked to the search for financial resources for non-commercial projects that cannot be implemented on a commercial basis. It is typically associated with the mobilization of working capital for the execution of projects and programs rather than the creation of fixed assets, and it primarily supports socially significant initiatives within the non-profit sector. Participants in such projects do not receive profit but gain various social, economic, political, communicative, and other benefits.

The causal foundation of fundraising can be summarized as follows:

- The needs and interests requiring financial resources that exceed the earning capacity of non-profit cultural and art organizations through their core activities necessitate the attraction of external funding sources.
- The opportunity for profit-oriented companies and affluent individuals to demonstrate social responsibility, emphasize their social significance, and the willingness of municipal and state authorities to finance projects addressing social challenges collectively form the motivational basis for resource redistribution and investment in non-profit initiatives.

Thus, public demand and supply create a necessary niche for the emergence of fundraising relationships, defined as the investment of funds in non-profit initiatives and projects. The project-based approach is increasingly becoming the dominant format for implementing creative ideas and conducting cultural and artistic activities. Fundraising is therefore carried out "for a project," with the project format proving to be the most appropriate model for contemporary fundraising strategies and donor interests.

Foreign fundraising methodologies emphasize that the identification of potential donors primarily involves the collection, processing, and classification of information. Advances in information technology have significantly enhanced donor search efficiency and facilitated the global development of fundraising systems. The most powerful informational resources for fundraising are concentrated on the Internet, where nearly every foundation maintains a website containing comprehensive documentation, guidelines, and information on cooperation opportunities and funding mechanisms.

RESEARCH METHODOLOGY

This study employs a qualitative research design aimed at examining fundraising as a managerial tool for museums, with particular emphasis on project-based fundraising and private funding sources. The methodological approach is grounded in an interdisciplinary framework that integrates cultural management, non-profit marketing, and strategic management theories.

The research is based on a descriptive and analytical approach, which allows for a comprehensive examination of fundraising practices in museums and cultural institutions. The study focuses on identifying key fundraising stages, methods, and instruments used by museums to attract financial resources beyond budgetary funding.

A comparative analysis of theoretical models and practical approaches to fundraising is applied in order to identify common patterns, advantages, and limitations of different fundraising strategies within the museum sector.

The research is based on secondary data analysis, including:

- academic publications and peer-reviewed journal articles on fundraising, non-profit management, and cultural economics;
- methodological guidelines and textbooks on cultural management and museum studies;
- analytical reports and case studies describing fundraising practices in museums and non-profit organizations.

Special attention is given to international studies and best practices in museum fundraising, particularly those related to corporate sponsorship, charitable donations, and cause-related marketing.

The analysis is structured using a stage-based fundraising model that includes planning, implementation, control, and evaluation stages. This model enables the systematization of fundraising activities and the assessment of their effectiveness at different phases.

Within the methodological framework, fundraising activities are classified into:

- project-based fundraising, aimed at attracting funds for specific exhibitions, programs, or infrastructure projects;



- operational fundraising, focused on covering current operational expenses. This classification allows for an evaluation of the relative effectiveness of different fundraising approaches and their impact on donor motivation and institutional sustainability.

The collected data are analyzed using:

- content analysis of academic and professional literature to identify key concepts and trends in museum fundraising;
- systematization and classification of fundraising methods and funding sources;
- logical and structural analysis to identify cause-and-effect relationships between fundraising strategies and organizational outcomes.

ANALYSIS AND RESULTS

The findings of this study confirm that fundraising has become a core managerial function for museums operating under conditions of reduced public funding and increasing competition for financial resources. Both Russian and international research indicate that the transition from a predominantly budget-based financing model to a multi-channel funding system has significantly altered the strategic priorities of cultural institutions. In this context, fundraising is no longer perceived as a supplementary activity but rather as a fundamental mechanism for ensuring institutional sustainability and long-term development.

The analysis supports the argument that museum fundraising must be integrated into a broader strategic and market-oriented management framework. N. Kotler, P. Kotler, and W. Kotler emphasize that effective fundraising is inseparable from mission definition, audience development, and stakeholder communication. From this perspective, fundraising functions not only as a source of financial support but also as a strategic process that reinforces institutional identity and contributes to public value creation. This approach is consistent with Anheier's view that non-profit organizations achieve financial sustainability primarily through the alignment of mission-driven activities with diversified funding structures.

The stage-based fundraising model identified in this study—planning, implementation, control, and analysis—reflects general strategic management principles applicable to non-profit organizations. Its structure corresponds with the Balanced Scorecard framework proposed by Kaplan, which enables museums to evaluate fundraising effectiveness using both financial and non-financial indicators. Moxham further confirms the relevance of multidimensional performance measurement systems within the cultural sector, particularly for assessing outcomes such as stakeholder trust, reputational capital, and mission fulfillment.

Museums that integrate fundraising into their strategic planning processes are better positioned to diversify funding sources and reduce dependence on government subsidies. This finding aligns with international research demonstrating that proactive fundraising strategies enhance organizational resilience, especially during periods of economic instability.

A central issue addressed in the literature concerns the distinction between project-based and operational fundraising. The findings confirm the dominant role of project-based fundraising in museum practice. Clearly defined project objectives, timelines, and expected outcomes enhance transparency and donor confidence, thereby strengthening motivation to contribute. Young similarly argues that project-based funding reduces informational asymmetries between donors and non-profit organizations, making accountability and impact assessment more feasible.

The growing importance of private funding—particularly corporate sponsorship and individual donations—represents a defining feature of contemporary museum fundraising. Museums increasingly establish partnerships with commercial organizations to support temporary exhibitions, educational programs, and special events. According to Ambrose and Paine, the success of such collaborations largely depends on the degree of compatibility between the museum's mission and the sponsor's corporate image.

Research conducted by Cornwell, Weeks, and Roy demonstrates that sponsorship effectiveness is strongly influenced by perceived congruence between the sponsor's brand and the sponsored organization's values. In this regard, museums' cultural legitimacy and public trust constitute valuable symbolic assets that enhance their attractiveness as sponsorship partners. These findings highlight the importance of carefully selecting corporate partners whose values align with the museum's social and cultural objectives.

Cause-related marketing further reinforces this partnership-based fundraising model. Robinson, Irmak, and Jayachandran emphasize that the choice of cause plays a critical role in shaping consumer attitudes and corporate outcomes. Museums, as credible and socially significant institutions, provide an effective platform for cause-related initiatives, supporting Bódi's conclusion that such collaborations can enhance both financial inflows and social impact in non-governmental organizations.

Overall, the findings demonstrate that fundraising in museums is most effective when it is project-oriented, strategically embedded, and supported by modern management and digital tools. Integrating fundraising



activities into institutional strategy, combined with the application of performance measurement frameworks such as the Balanced Scorecard, enables museums to achieve financial sustainability while preserving their cultural and social mission.

These results reinforce the understanding of fundraising as a form of non-commercial investment in social and cultural values. Donors are motivated not by direct financial returns but by symbolic, reputational, and societal benefits. Consequently, fundraising should be regarded as a partnership-based process grounded in shared interests among museums, private-sector actors, and society.

CONCLUSION AND SUGGESTIONS

This study demonstrates that fundraising has become a key strategic function for museums, particularly under conditions of reduced public funding and increased competition for financial resources. The transition from budget-based financing to a multi-channel funding model has compelled museums to develop new strategies for attracting support from private donors, corporate sponsors, and other non-governmental sources. Consequently, fundraising is no longer a supplementary activity but an essential component of museum management that supports institutional sustainability and mission fulfillment.

The research confirms that effective fundraising must be integrated into broader strategic management processes, including mission definition, audience development, and stakeholder communication. The stage-based fundraising model—planning, implementation, control, and analysis—provides a structured framework for managing fundraising activities and enhancing performance. This model aligns with strategic performance systems such as the Balanced Scorecard, enabling museums to assess both financial and non-financial outcomes.

Project-based fundraising is identified as the most effective approach in museum practice, as it ensures clear objectives, measurable results, and a high degree of transparency, thereby increasing donor confidence. Operational fundraising is comparatively less effective due to the absence of clearly defined targets, although it remains necessary for institutions facing critical financial challenges. Private funding, particularly corporate sponsorship and individual donations, plays a central role in contemporary museum financing. Partnerships with businesses and cause-related marketing initiatives generate mutual benefits and strengthen museums' capacity to deliver cultural and educational programs.

Digital technologies also play a crucial role in modern fundraising by expanding donor access, improving communication channels, and supporting long-term engagement. Overall, fundraising in museums should be understood as a strategic, partnership-based process that combines mission-driven objectives with diversified funding strategies. Museums that adopt systematic planning, modern management tools, and digital engagement mechanisms are better positioned to achieve financial stability while preserving their cultural mission.

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IQTISODIYOT & TARAQQIYOT

Ijtimoiy, iqtisodiy, texnologik, ilmiy, ommabop jurnal

Ingliz tili muharriri: Feruz Hakimov

Musahhih: Zokir ALIBEKOV

Sahifalovchi va dizayner: Oloviddin Sobir o'g'li

2026. № 1

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"Yashil" iqtisodiyot va taraqqiyot" jurnali 03.11.2022-yildan O'zbekiston Respublikasi Prezidenti Adminstratsiyasi huzuridagi Axborot va ommaviy kommunikatsiyalar agentligi tomonidan №566955 reyestr raqami tartibi bo'yicha ro'yxatdan o'tkazilgan.

Litsenziya raqami: №046523. PNFL: 30407832680027

Manzilimiz: Toshkent shahar, Mirzo Ulug'bek tumani
Kumushkon ko'chasi, 26-uy.



Jurnal sayti: <https://yashil-iqtisodiyot-taraqqiyot.uz>
