Collaboration and Fundraising:
Preservation of Photographic Materials
Version 1.0

Office of War Information. *Secretaries, housewives, waitresses*…Daytona, Beach, Florida, 1942

Collection FDR-PHOCO: FDR Library Public Domain Photographs, 1882-1962

http://research.archives.gov/description/1184

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UNIVERSE SERIES

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(1) Universe of photographic materials

The profound influence that photographic images have had on the formation of individuals, groups, industries and cultures over the last 180 years has been demonstrated. Our dependence on images to awe, delight, depict, document, entertain, evoke, fake, fool, persuade, reassure, and report on people and events is unquestioned. As Susan Sontag expressed, we depend on images to give substance, if not meaning, to the fleeting moments of our life. A world without photographic images is almost inconceivable.

As the significance of photographic collections to our shared cultural heritage has become apparent, the focus on their preservation has intensified. This focus, in turn, has revealed the vulnerabilities of the photographic universe. Growing interest in images is fueling prices as well as increasing their vulnerability to handling, exposure, theft, and intentional destruction. Important collections pass out of sight into private, corporate hands to be monetized.

Periodically, news items reveal significant collections, once in private hands, passing to university libraries, museums, and publicly accessible institutions. Whether adequately suited or not, institutions must nevertheless step up to take responsibility for the stewardship of the collections.

The total number of photographic collections is incalculable, although some systematic inventories have been attempted. For example, work on the 3rd edition of the *Index to American Photographic Collections* identified 600 collections and 67,000 photographers. Figures from *Heritage Health Index*, undertaken by Heritage Preservation in 2005, alone total 500 million photographic items in U.S. institutions holding American art; 41% of these items are in unknown condition. It is safe to assume that many collections worldwide are underexplored.

Part of the heritage of a surprising number of cultures, photograph collections are located in a broad spectrum of climatic zones from temperate, desert to extremely humid. As products of chemical and physical processes, photographic images are complex and relatively unstable. Recent surveys, however, have noted that many collections exist under subpar conditions. The survey results highlight the immediate need for the adoption of sustainable environmental controls and risk management regimes.

Between 1998 and 2002, general damage to cultural heritage sites along the Danube, Elbe and Vltava Rivers and specific losses suffered by Czech cultural institutions during the 2002 flood revealed the vulnerabilities as well as the unique riches held by many cultural institutions,

firms and private individuals. The impact of the 2004 tsunami—and many other subsequent regional disasters—have underscored the vulnerability of entire communities, institutions and collections located in areas at or near sea level. Whether due to better reporting or from causes related to climate change or both, the scale and costs of repeating natural disasters are triggering a sense of urgency.

The explosion of digital images poses yet another risk. The need to assess, curate and preserve complex but ephemeral born-digital objects demand new skills, knowledge and professional orientation. The preservation issues presented by new digital processes and related products may syphon away the attention, expertise and funding needed to preserve images created over the last 180 years by historical chemical processes.

In addition, the conservation profession may be limited in obtaining the investment and support needed to undertake the preservation of this important portion of our cultural heritage. A [2010 report of the International Institute for Conservation](#) listed some characteristics that hampered effective action by the profession. According to the report, the profession lacks influence due to its small size and its inability to engage, other stakeholders in decision-making.

On the other hand, [Iris Kapelouzou](#) at the Royal College of Art in London, has argued that conservation decisions are "inherently shared" because they are grounded in conceptual models of science and aspire to a universally shared ethic reflected in widely held Code of Ethics. She believes that values assumed by heritage entities transcend space and time, overlapping into a universalist front. Also, the harm or irreparable damage sustained by any one portion of the cultural heritage is felt by all, the losses telescoping through an interrelated world.

Apparent contradictions between these positions must be framed against the preservation needs of photographs as vulnerable cultural objects. The conviction of "inherently shared" values, assumptions and practices must be viewed in the context of the actual insularity of the conservation profession. Both must be approached openly and publicly by airing the discrepancies in the priorities imagined by knowledgeable professionals, responsible institutions and the interested public who must ultimately endorse and pay.

The expanse of the historical photographic universe is finite but huge, its boundaries as yet unknown. The present risks to its preservation, however, are pretty well understood. How to best address them is not always clear.

(2) Establishing institutional priorities

Two priority setting methods used in the business-world and applicable to preservation include the "assorted portfolio" and the "cumulative approach." With the assorted portfolio, a number of recommended projects of apparently similar value are carried out for a given period of time. With the cumulative approach, a variety of projects of unequal value but with a projected maximum benefit at the given end date are undertaken. To be effective, both these strategies require high-level discussion and consensus. These methods become workable policy through familiarity, but do not provide the metrics needed for comparison or accountability for large or continually expanding collections, especially when the physical nature or structure of the materials is complex.

During the 1990s, Jan Lyall and colleagues at the National Library of Australia and Robert Waller at the Canadian Museum of Nature independently developed general principles and quasi-quantitative rules for priority setting in preservation. Waller has since refined his models and applied them to a variety of collections with distinct characteristics http://cool.conservation-us.org/coolaic/jaic/articles/jaic44-03-007 indx.html Both models begin with an identification of risks or potential loss of value to collections and with assessment of the magnitude of each risk. By constructing

a matrix of severity against frequency from low to high, a preliminary chart for action emerges.

Although it is obvious that prevention of high risk/high frequency events would deserve priority action, most catastrophic events and losses do not occur at high frequencies, so the method requires careful consideration of several destructive characteristics separately and together and indices of frequency for each based on past experience. Destructive characteristics include indifferent custodial care and ineffective policies as well as catastrophic events such as earthquakes, war, fires or water damage. Next to consider are mitigating strategies that may be applied and their costs. No cost and low cost strategies provide a starting point.

Some severe-to-catastrophic events, like war and fire, often occur together, requiring coordinated and detailed mitigation policies and procedures. The proactive action of persons in charge is of paramount importance. The coordination of on-going large scale, disaster mitigation procedures under the auspices of UNESCO's International Council of Blue Shield Committees is worth noting. Their website lists laws, committee membership and international accords. In addition, UNESCO has commissioned several guidelines and standards for the storage, protection and

salvage of photographic materials. The Image Permanence Institute, International Federation of Library Associations, Northeast Document Conservation Center also have published disaster preparedness and photographic collection management guidelines.

Many visual collections have been damaged due to neglect or have perished in natural disasters. Institutional criteria for preservation and conservation priorities vary widely. Depending on their mission, institutions must differently emphasize preservation of institutional records; materials needed for researchers; items with important associations or dedications; exhibition needs; or uniqueness, rarity, unusual or distinctiveness representative of a type. These criteria change and require prioritizing exercises to be repeated cyclically.

To complicate matters, another concept—*significance*—has been making its way in conservation and preservation circles through the continuing efforts of the Collections Council of Australia. Whereas in environmental protection and other fields, *significance* functions as a metric of risk measured along the two axes of severity and range of impact, *significance* in cultural heritage is multi-valent, refering to the values and meanings

that items and collections have for people and communities. Determination of significance is a rationalized assessment framework for distributed but thematically related collections. For the framework to work, discussion and collaboration across disciplinary, institutional and national boundaries is required.

Significance helps unlock the potential of collections, creating opportunities for communities to access and enjoy collections, and to understand the history, cultures and environments the images illuminate. Institutional priorities can no longer be established in isolated vacuums. Open collaboration is needed.
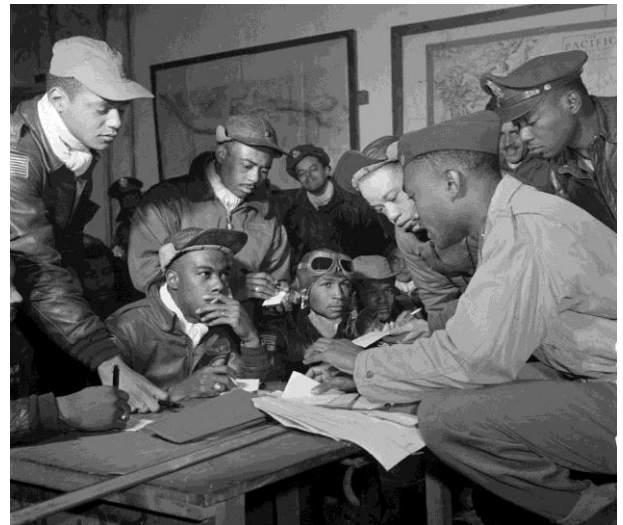
Tony Frisell. *Tuskegee Airmen at Ramitelli, Italy*, 1945
Library of Congress:LC-F9-02-4503-319-04
http://www.loc.gov/pictures/item/2007675064/

(3)   Over-arching priorities for the preservation of photographic collections

The overarching priority in the preservation of the photographic universe, then, must be the active engagement by conservation and preservation professionals, material scientists, librarians, administrators and scholars with other stewards and communities with interests in the photographic processes, images, equipment and related literature that are to be preserved. Preservation of photographic collections and conservation activities require thoughtful outreach and continuing engagement with multiple stakeholders in order to arrive at inclusive analytical contexts and meaningful objectives.

Broader, long-term goals have been articulated by scholars, practitioners and most recently exemplified by institutions such as the National Museum of Australia. The Museum has mounted a three-month exhibit and demonstration program about all aspects of the preservation and conservation of national icons in the care of the museum. The exhibits and demonstrations intend to raise trans-institutional awareness and engage the public at different stages in the selection, planning and restoration of symbol-laden objects.

At the international level, foundations have been funding research, collaboration, and training initiatives that specifically address historical photographic processes and strategies for long-term preservation of photographic collections. Notable initiatives of the last twelve years have been undertaken by the George Eastman House, Getty Conservation Institute, Image Permanence Institute, Northeast Document Conservation Center, Metropolitan Museum of Art and the Art Conservation Department of the University of Delaware in collaboration with international partners at the Arab Image Foundation, Atelier de Restauration et de Conservation de la Ville de Paris, Qatar Museums Authority, Royal Danish Academy of Fine Arts, Slovak National Library and Academy of Fine Arts.

These institutions convene and provide intensive, specialized training to mid-career photo conservators and cultural heritage professionals throughout the world. The aim is to expand the pool of trained professionals to identify, survey, catalog, store and when possible digitize and disseminate little-known collections worldwide. The initiatives stimulate interest and motivate new voices to share their discoveries through publications, conferences and exhibits. Their combined efforts to date have been inspiring and geographically far-reaching.

Besides expanding the global network of photograph specialists, the initiatives have yielded up-to-date reports, conference papers, articles, books, free online databases, identification tools and bibliographies. Exemplary results of collaborations include the [virtual chronology](#) of (mostly Anglo-American) photographic history designed by the Eastman House and the International Center for Photography; the [Graphics Atlas](#) developed by advanced researchers at the Image Permanence Institute; and publication, by the [Getty Institute](#) and the [Centre de recherches sur la conservation des documents graphiques](#) in Paris, of several volumes about the latest findings about photographic processes and the preservation of photographs.

Knowledge about the history of optical innovations, chemical and photomechanical processes; identification and dating of photographic materials; optimal storage and exhibiting conditions; provenance, connoisseurship, copyright; and the cultural and economic contexts in which photography developed is necessary in order to make informed and beneficial preservation and conservation decisions.

In addition, preservation and conservation professionals must also on a day-to-day basis be alert to the maintainance of optimal or stable environments for their collections; plan, manage and document conservation treatments prior to digitization or exhibition; create and disseminate high-resolution digital reproductions, facsimiles and preservation surrogates, while also keeping watch over a myriad of institutional vulnerabilities. Expertise and practice in laboratory instrumentation, standards and methods of non-invasive data gathering as well as a wide-spectrum of research and documentation skills coupled with the ability to publish findings are needed if the photographic heritage is to be understood and effectively communicated.

Communication with all stakeholders that ultimately support the preservation of the photographic universe is critical. Since few individuals have the time or resources to develop the full spectrum of competencies, the means and methods of broadening knowledge and sharing experience become key.

(4) Means and methods of broadening knowledge and sharing experience

Photographers, photo historians, scientists, and connoisseurs have found many paths to the specialized field of photograph conservation and preservation. Traditionally, photograph conservators were apprentice-trained in the studio and laboratory, at best under the wing of one of the few photograph conservators available to provide the training. Until specialized training was started at the University of Delaware in 1976, in the United States, most photograph conservators were recruited from the ranks of paper conservators. In many institutions, they still are as there are too few photo conservators. Most institutions with mixed collections have no conservator dedicated to photographic collections. So where to start?

A solid foundation in the principles, methods, values and ethics of the field is essential for professionals in any specialization or aspect of cultural heritage. The [Career Center webpages of the American Institute for Conservation](#) describe possible routes for becoming a conservation professional in the United States and lists various institutions providing appropriate training. [As was pointed out many years ago (p.19)](#), conservators also must be able "to understand, communicate and interact with persons having a broad range of interests, concerns and abilities."

Conservators must be able to understand and relate to the concerns of administrators, curators, scholars, scientists, vendors and the general public.

More recently, Nora Kennedy identified a longer list of skills and knowledge expected of photograph conservators and tried, by surveying fifty conservators, to establish training priorities in 13 skill areas. The survey listed the following skill and knowledge areas: photographic chemistry; historic and contemporary photo processes; history of photography; connoisseurship; scientific principles involved in research and testing; conservation treatment; collection-wide preventive care; ethics; conservation history; awareness of other conservation specialties; critical appraisal of applicable literature; instrumentation and analysis; and duplication processes. For details of the survey results and analysis, see Norris and Gutierrez 2012, pp. 88-97.

Comparison of this list with analogous ones for other conservation sub-specializations suggest that the preparation, training and post-graduate work for each must diverge early if pre-professional training is to be completed within a reasonable period. In almost all cases, education and training of conservators is carried out within the context of a graduate university program,
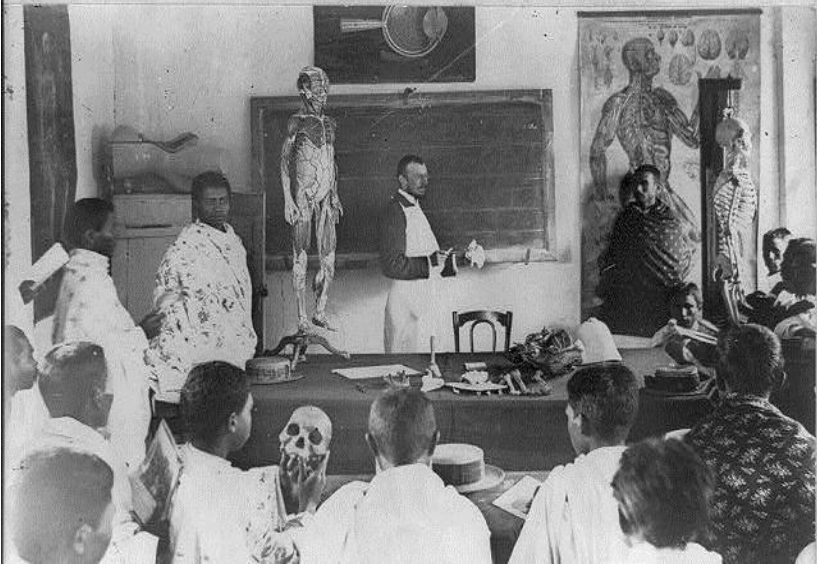
Anonymous. *Anatomy Class in Sudanese College*, before 1923

Library of Congres: LC-USZ62-40645 Frank And Frances Carpenter Collection

http://www.loc.gov/pictures/item/2001705551/

at the Master's level, and requires an undergraduate degree in the sciences or in cognate fields. Additional training can be obtained later through internships, post-graduate fellowships, seminars, hands-on workshops, collaborative research and publication, and reading. Commitment to life-long professional development remains a hallmark of conservation as in most other fields.

➢ Education and preparation

The following schools in North America offer conservation programs with specialization in photography:

o Buffalo SUNY
http://artconservation.buffalostate.edu/
o Escuela Nacional de Conservacion, Restauracion y Museografia
http://www.inah.gob.mx/index.php/escuela-nacional-de-conservacion-restauracion-y-museografia-encrym
o New York University Institute of Fine Arts
http://www.nyu.edu/gsas/dept/fineart/conservation/index.htm
o Queen's University Art History and Art Conservation
http://www.queensu.ca/art/artconservation/courses.html
o Ryerson University/George Eastman House MA Photography Preservation
http://education.eastmanhouse.org/PPCM/
o Winterthur / University of Delaware Program in Art Conservation http://www.winterthur.org/?p=466

In Europe, advanced education in the field of conservation and restoration, including doctoral-level programs, is coordinated by over forty full members and twenty-eight partners in the European Network for Conservation - Restoration Education (ENCORE).

The Smithsonian Institute and Conservation Online (CoOL) provide online links to many universities, institutes, training centers and other organizations involved in the teaching and training of conservators.

➢ Sample Internships and pre-program sites

o Amon Carter Museum of American Art
http://www.cartermuseum.org/
o George Eastman House International Museum of Photography and Film
http://blog.eastmanhouse.org/
o Harry Ransom Humanities Research Center
http://www.hrc.utexas.edu/conservation/
o Library of Congress Advanced Photograph Conservation Internship
http://www.loc.gov/preservation/outreach/intern/int_photo.html
o Smithsonian Museum Conservation Institute
http://www.si.edu/mci/english/professional_development/index.html
o Weissman Preservation Center of Harvard University Library
http://preserve.harvard.edu/wpc.html

➢ Online sources about ongoing research and publications

Additional readings about different views on possible directions and current issues photo in conservation are available online.

o Image Permanence Institute https://www.imagepermanenceinstitute.org/about/preservation-history
o For some of the results of the research carried on as part of the Andrew Mellon Advanced Residency Program in Photograph Conservation between 1999 and 2009 at the George Eastman House browse through mostly technical articles collected in the database http://notesonphotographs.org/
o The Spring 2002 Newsletter (17.1) of the Getty Conservation Institute presented several perspectives on the conservation of photographs
o http://www.getty.edu/conservation/publications_resources/newsletters/17_1/index.html

Works such as *The Encyclopedia of Printing, Photographic and Photomechanical Processes*, *Encyclopedia of 19th Century Photography* and *Encyclopedia of 20th Century Photography* provide reasonable approaches to the study of photographic heritage by using methods, techniques techniques, movements, scientific principles, standards, manufacturers as well as countries and individuals as entry points to this vast universe.

Potential sources for continuing education and professional development

o Atelier de Restauration et de Conservation des Photographies de la Ville de Paris http://www.paris.fr/loisirs/Portal.lut?page_id=7833&document_type_id=4&document_id=29674&portlet_id=18051&multileveldocument_sheet_id=9816
o Canadian Conservation Institute http://www.cci-icc.gc.ca/pd-dp/index-eng.aspx
o Developing National and International Conservation Education and Skills Strategies http://www.icon.org.uk/images/icon%20educationskillsfinallr.pdf
o Image Permanence Institute Workshops and Webinars http://ipisustainability.org/?page_id=334
o Other photo conservation centers
o http://www.paris.fr/loisirs/Portal.lut?page_id=7833&document_type_id=4&document_id=29674&portlet_id=18051&multileveldocument_sheet_id=9815

Anonymous. Fantan Pastimes, before 1923

LC-USZ62-80213L:Library of Congress Frank and Frances Carpenter

Collection

http://www.loc.gov/pictures/item/2001705605/

(5) Securing financial support for photograph conservation and preservation projects

With more institutions, academic units and cultural heritage organizations seeking funding from the same sources, it is essential that project proposals embrace multiple priorities. To succeed, proposals must integrate policy issues and societal concerns already identified by representative international organizations and by the funders themselves. These cross-cutting "transversal themes" include cultural diversity; intercultural dialogue and international co-operation; ethics; and cultural access and participation among others. For a more complete listing of cross-cutting cultural priorities, refer to http://www.culturalpolicies.net/web/themes.php.

The objectives and goals—desired outcomes and impacts—guiding photograph conservation and preservation projects must keep these larger priorities in mind.

Given the continued cycle of austerity and uncertainty, it is no mystery that funding for preservation, or humanities in general, is scant. Non-profit organizations are themselves under pressure to generate revenue in order to maintain their giving programs. Corporate foundations tie their giving to business objectives. In the U.S., economic and tax uncertainties keep philanthropy and corporate giving in a state of flux.

Academic research awards have notably shifted in favor of health, medical technologies and some of the sciences, with growing emphasis on innovation and technology transfer. Administrators in higher education, like corporate managers, are demanding more "accountability" and immediate quantifiable results in research and in the classroom. Unprecedented trust in the economy of online teaching and the effectiveness of larger classes are continually paired with reliance on digital access and exchange as economizing factors.

Despite these trends, some funding is being set aside by the European Union and national governments, albeit in combined pots sought by greater numbers of researchers and research facilities. Inasmuch as they align with some of the above listed priorities, preservation projects may be successful in getting a fair share. Effective collaboration with complementary experts, therefore, is essential; funders almost always seek it and reward it.

Trends and patterns of research awards do change, so it is advisable to keep up to date. Some simple ways to keep up with the most current news and trends in philanthropy include use of: 1) feeds from philanthropic news blogs; 2) automated emails from organizations of interest; and 3) listings of newly available grants

➢ Fundraising strategies and tactics

Grant requests and proposals for scientific research about and conservation of photographic works must sometimes compete with requests for the same resources that fund medical, health, development and other technical research.

"Worthier" research proposals are often accompanied by several pounds of evidence of previously completed or ongoing research of the same sort. The weighty appendices give funders some reassurance that grant monies will not be ill-spent. These proposals, however, are often dull to read; they do not challenge proposal reviewers with new visions and possibilities.

[Fire up your proposal review team](). Present your perspective of urgent conservation issues; demonstrate how your approach fits the mission of the funder and reponds to social imperatives. Current imperatives include social inclusion; exchanges and partnerships; creation of new knowledge; and the generation of principles that can inform public policy.

Mix and match strategies to distinguish your entry.

Include photography conservation in the science and technology categories. Consider submitting your project funding proposal to UK's Preservation of Industrial and Scientific Material (PRISM) fund. These awards cover the costs of "acquisition and conservation of items or collections which are important in the history and development of science, technology, industry, and related fields." http://www.artscouncil.org.uk/funding/apply-for-funding/prism/

Seize the present. Ask yourself, how can your work expand knowledge AND extend the influence of the funder internationally, nationally? New funding opportunities of this sort may be found through [Emerging Themes]() noted by the Arts and Humanities Research Council http://www.ahrc.ac.uk/Funding-Opportunities/Pages/Funding-Opportunities.aspx

Think long-term. What will be the effects of your work 10,000 years from now? http://longnow.org/

Leverage the potential of social engagement. What are your practice communities of interest? Who is already engaged in the type of research and practices you want to learn about? The Getty Institute's collaboration with [alternative process photography]() researchers, practitioners and artists http://www.getty.edu/conservation/publications_resources/newsletters/27_1/collaborative.html has yielded mutual assistance, substantive results, and opened up new modes of investigation.

Create your own collective and develop a track record of collaboration and results http://collective.denverartmuseum.org/

Discuss the social impact of your project. With the support of the [Arab Image Foundation](#), during 2008 Jonah Schulhofer-Wohl, a doctoral student at Yale University, collected photographs taken by participants on all sides of the Lebanese Civil War that dragged on from 1975 to 1990. The collaboration between the institute, the researcher and private individuals amassed a critical collection of images that individuals, once enemy comabatants, preserved of their experiences fighting each other. Schulhofer-Wohl integrated the analysis of those images into his dissertation on the impact of external subsidies on the character of Civil War. All collection and preservation efforts may not be as dramatic as this, but do articulate the impact your project will have on others, not just academics. Use the references about 'story telling' (pp. 8-11) in the publication like this one below: http://www.hlf.org.uk/HowToApply/furtherresources/Documents/Evaluating_your_HLF_project.pdf

Understand and articulate project outcomes. The Institute of Museums and Library Services list the steps and queries that will help you distill the essence of what your project will attain http://www.shapingoutcomes.org/course/index.htm and similar guides from AHRC http://www.ahrc.ac.uk/FundedResearch/impact/Pages/digitalculturalheritage.aspx

Use the current language and narratives of heritage science. Analytical interest is growing in the language that proposers use and funders like to hear http://www.heritagescience.ac.uk/resources/publications/NHSSFinal

Emphasize collaboration among institutions or countries such as was done by the Collaboration of European Confederation of Conservator-Restorers' Organisations (ECCO) and The European Network for Conservation-Restoration Education (ENCoRE) http://www.ecco-eu.org/projects/ecco-encore-2.html to promote linkages among public and private institutions Committed to conservation and the conservation practitioner organizations. A project with deep collaborative roots in Latin American and many capable stewards–such as Hernan Rodriguez, Grant romer, Angel Fuentes, y Celia Martinez among others–brought the [photographic patrimony](#) of Chile under the direction of DIBAM's [Centro Nacional de Conservacion y Restauracion](#).

See how similar collaboration across disciplines is encouraged in calls such as those shown for Call for Proposals for Comparative Research Networks http://www.codesria.org/spip.php?article1545&lang=en Other attention grabbing items on grant proposals include thoughtful ways of leveraging existing resources in cost-sharing formulas and creative descriptions of follow-up activities.

An important facet of fundraising for Islamic cultural heritage preservation is related to the nature of zakat funding. Zakat is a blessing or gift bestowed by Muslims for Muslims. Zakat funding is to be used for the support of Muslim students

and scholars in their studies, research, travel, and conference attendance; inversely, the funds are not to be used for these or similar activities by non-Muslims. Unrestricted funds may be used for both or either Muslim and non-Muslim. When in doubt about grant award terms, verify before preparing the application or allocating project funds.

Do not shy away from new fundraising tactics such as:
o "Crowdfunding"
o Changemakers http://www.changemakers.com/main
o Kickstarter http://www.kickstarter.com/pages/NDSA
o We Fund http://wefund.com/
o We Did This http://www.peoplefund.it/arts/
o Sponsume http://www.sponsume.com/
o "Text to donate or pledge"
o Mobile Giving Foundation http://mobilegiving.org/
o Mobile Giving in Europe http://www.givingineurope.org/site/index.cfm?tid=1&mid=1&homep=1&bid=1&sid=1&lg=2
o " Social networking"
o Use academia.edu, facebook, Google + and similar sites to make your project known http://nonprofitorgs.wordpress.com/
o "Celebrity Giving"
o Explore to what causes celebrities contribute http://www.looktothestars.org/category/5-education

o "Storytelling"
o Mount your images on Storyplanet https://www.storyplanet.com/index
o E-notifications subscriptions via email or RSS feeds about proposal calls or funding availability CORDIS http://cordis.europa.eu/search/index.cfm
o Browse For Impact literature http://www.forimpact.org/pov-2
o Look at the Showcase of Fundraising Innovation and Inspiration http://www.sofii.org/

Traditional fundraising and grant seeking
o Be clear about your project goals and objectives and how they fit the priorities of your institution http://www.bl.uk/blpac/pdf/funding.pdf
o Be competitive http://eca.state.gov/files/bureau/making-your-grant-proposal-competitive.pdf
o Look for matching grants http://www.heritagepreservation.org/programs/sos/sosfundraising.htm
o Lay out evaluation steps for your project. Some useful project evaluation resources include http://www.imls.gov/applicants/webography.aspx http://www.hlf.org.uk/HowToApply/furtherresources/Documents/Evaluating_your_HLF_project.pdf
o If you are a small institution look for collaboration opportunities in regional, state or national programs set up for your needs such as are offered by Lyrasis or NY state's Museumwise

o   Look for internal opportunities offered by your institution or through a parent organization such as the pan-institutional consortia and networks offered by the Smithsonian's [Consortium for Understanding the American Experience](#) or Mexico's [Sistema Nacional de Fototecas](#)

o   Leverage personal and professional contacts. Join U.S. AIC Specialty Group: [Photographic Materials](#); [Australian Institute for the Conservation of Cultural Materials](#); IIC [Regional Groups](#); ICCROM's [Collaboration Database](#); [Image Permanence Institute](#); [Getty Conservation Institute](#).

B. Avanzo. [*Strategy Meeting*, ca. 1875]

LC-USZ62-43049:Library of Congress

http://www.loc.gov/pictures/item/2001705716/

o   Check projects at the Ministry of Culture of the Russian Federation and the National Centre of Photography "[ROSPHOTO](#);" the Middle East Photograph Preservation Initiative "[MEPPI](#);" image database, based at Yale, of victims of the Cambodian Genocide by Khmer Rouge.[Sepia International and the Alkazi Collection of Photography](#). Watch [Artists & Alchemists](#)...

o   Make institutional contacts, discuss your ideas with foundations and program staff [Art History, Conservation and Museums of the Andrew W. Mellon Foundation](#); [British Council Arts; Global Network Connections](#); [Getty Foundation](#) and [Getty Conservation Institute project teams and partners](#); [Kress Foundation trustees and staff](#); [Open Society Foundations](#)

(6) Resources for global fundraising

General Resources

- Arab Encyclopedia of Philanthropy
  http://www.arabfoundationsforum.org/en/publications/about
  Free online database provides access to Arabic translation in pdf format of selected grant writing and program evaluation "how-to" documents prepared by respected philanthropic support organizations in Europe and North America. Links to original English-language documents are also provided.

- Asian Philanthropy Advisory Network http://asianphilanthropy.org/
  Website provides observations, publications and reports issued by an elite group of executives and philanthropists who assist donors in developing effective giving strategies to countries in Central, East, South, Southeast Asia and Oceania, where social and political circumstances are rapidly changing.

- COS Humanities and Social Sciences Funding News
  http://fundingopps.cos.com/hfnews/index.shtml
  Subscription-based ProQuest database and funding news. Built-in search tool allows queries to be preset specifically for humanities and social sciences. Other tools include feeds and email notifications about international funding opportunities for individuals and institutions. A new version, renamed Proquest COS Pivot, has been recently implemented. 30-day free trial-version available at http://pivot.cos.com/

- CORDIS http://cordis.europa.eu/home_en.html
  Free European Union gateway to FP7 sponsored-research, news, partners and current publications, including practical guide to funding. Good way to follow grant proposal calls, trends and jargon.

- Chronicle of Philanthropy http://philanthropy.com/section/Causes/238/
  Free and premium articles from online version of bimonthly, seasonal publication about news and trends reported by and about philanthropic institutions and donors, mostly in U.S. Online version provides access to interactive, graphically displayed data as well as links to philanthropy-related advice blogs.

- CrowdCulture http://www.crowdculture.eu/en
  Partially funded by the City of Stockholm, this Swedish web-based fundraising platform for art and culture projects provides creative types with an alternative to traditional grant seeking that requires long and laborious processes. For approx. 150 to 250 krona or 17 to 29 euros, a project proposer may seek funding for a specific project for a period of four to six months.

- European Foundation Center
  http://www.efc.be/programmes_services/resources/Pages/default.aspx
  Website links to lists of funding bodies and guides about grant writing and fund seeking. Provides access to data published in the Center's, *Facts and Figures* about EU foundation assets and funding patterns

- Foundation Center Online Directory http://foundationcenter.org/
  The Foundation Center's website offers a variety of resources on international funding, including an abbreviated but free searchable database of potential funders, **Links to Nonprofit Resources**, and *Philanthropy News Digest* for the latest news from the philanthropic sector.

- Good Practice Funding http://www.goodpracticefunding.govt.nz/
  New Zealand-based website helps government funders and non-profit organizations work together by spelling out the ethics, principles and protocols of using public funds to maximize benefits to communities.

General Resources (cont'd)

- Edge Funders Alliance http://www.edgefunders.org/
  A new alliance formed from merger of Funders Network on Transforming the Global Economy and Grantmakers without Borders Organization. Seeks to support progressive international efforts towards social justice and grassroot movement collaboration by providing free advice, alternative sources of information, and increased opportunities for communication among donors.

- Higher Education Funding in Arab Region
  http://www.bibalex.org/he_funding/Home/index.aspx
  Free, searchable database sponsored by the Bibliotheca Alexandrina as a one-stop directory to provide access to information about foundations and institutions of higher learning throughout the Arab world

- Imagine Canada http://library.imaginecanada.ca/resource_guides/fundraising/finding_funds
  Creative thought-provoking free library of how-to resources for designing funding proposals; developing appropriate business models for non-profits; writing case statements; and friendraising.

- LabforCulture http://www.labforculture.org/en/funding/contents/tips
  Crayon-colored web-based platform for news about the most effervescent European arts and culture scenes. Reports on controversies, trnds, ideas and new projects.

- Latin American Donor Index http://www.lacdonors.org/ladid_search
  Database includes contact information, total annual grant disbursements, and areas of support for over 500 international donor corporations and nonprofit organizations that fund projects in Latin America.

- L of C Foundation Grants for Preservation in Libraries, Archives, and Museums
  http://www.loc.gov/preservation/about/foundtn-grants.pdf
  Free publication of the Library of Congress in collaboration with the Foundation Center, whose data has been sifted to distill details of grantors, funding areas, and total sums granted to libraries, archives, and museums. Identifies largest donor organizations.

- Philantropia International Fundraising Resource Guide
  http://www.philantropia.org/International_Fundraising.pdf
  Comprehensive annotated bibliography prepared by Su Moon in 2009 listing of useful contact information, websites, articles, periodicals and books related to fundraising across international borders.

- UK GuideStar http://www.guidestar.org.uk/
  Free searchable database with details about location, mission, practices and activities of charitable instituions in the UK. Information about partner sites in Belgium, India and Israel may also be access through the UK Guide Star website.

- UK Arts and Humanities Research Council Research Funding Guide
  http://www.ahrc.ac.uk/SiteCollectionDocuments/Research-Funding-Guide.pdf
  Step-by-step 119-page grant writing guide prepared by the AHRC includes glossary as well as sample language and link to useful forms.

- World Initiatives for Grantmaker Support http://www.wingsweb.org/
  Self-described as a project of the U.S.-based Council on Foundations, the World Initiatives for Grantmaker Support is a network of more than 40 grantmaker organizations devoted to strengthening philanthropy around the globe. Website provides links to downloadable documents, videos and other training and self-directed learning tools.

(7) List of potential funders
- Aga Khan Development Network http://www.akdn.org/agencies.asp
- Alexander von Humboldt Foundation http://www.humboldt-foundation.de/web/about-us.html
- Alwaleed Bin Talal Foundation Global http://www.kingdom.com.sa/en/CorpCocialRes_KF.asp
- America - Middle East Educational and Training Services http://www.amideast.org/
- American Academy in Rome http://www.aarome.org/apply
- American Express Initiatives http://about.americanexpress.com/csr/initiatives.aspx
- Amon G. Carter Foundation http://www.agcf.org/what-we-support.html
- Andrew W. Mellon Foundation http://www.mellon.org/grant_programs/programs
- Anna Lindh Foundation http://www.euromedalex.org/
- Arab Fund Fellowship Program http://www.arabfund.org/Default.aspx?pageId=453
- Arab Fund for Arts and Culture http://www.arabculturefund.org/grants/opencalls.php
- Arcadia Fund http://www.arcadiafund.org.uk/grants/endangered-culture
- Art Fund http://www.artfund.org/
- Arts and Humanities Research Council http://www.ahrc.ac.uk/Pages/Home.aspx
- Asia Foundation http://www.asiafoundation.org/about/grant-guidelines.php
- Australian Government Dept. of Sustainability… http://www.environment.gov.au/heritage/programs/index.html
- Australian Institute for the Conservation of Cultural Materials Funding Reseource List http://www.aiccm.org.au/index.php?option=com_content&view=article&id=33&Itemid=32
- AXA-Art Insurance http://www.axa-art-usa.com/partnerships.html
- Barakat Trust http://www.barakat.org/
- Bay and Paul Foundations http://www.bayandpaulfoundations.org/areas.html
- British Academy http://www.britac.ac.uk/funding/guide/srg.cfm
- Cambridge Center for Research in the Arts, SocSci and Humanities http://www.crassh.cam.ac.uk/page/4/fellowships-.htm
- Canada Foundation for Innovation http://www.innovation.ca/en/OurFunds
- Canadian Conservation Institute http://www.cci-icc.gc.ca/pd-dp/interns-stages/index-eng.aspx
- Canadian Heritage http://tinyurl.com/cer5gsn
- Canadian Heritage Information Network http://www.pro.rcip-chin.gc.ca/financement-funding/index-eng.jsp
- Carnegie Corporation Libraries in Africa http://carnegie.org/programs/higher-education-and-libraries-in-africa/
- Carter Center http://www.cartercenter.org/peace/americas/information.html
- Casa Arabe http://en.casaarabe.es/noticias-arabes/multimedia_browser/exhibition-sand-gardens?i=0&tipo=image
- CEC Artslink http://www.cecartslink.org/grants/usa.html
- Council on Library and Information Resources http://www.clir.org/
- Europa: European Commission grants http://ec.europa.eu/contracts_grants/grants_en.htm; http://europa.eu/policies-activities/funding-grants/index_en.htm
- European Cultural Foundation http://www.culturalfoundation.eu/
- European Science Foundation http://www.esf.org/home.html
- EU European Commission on Culture and International Cooperation http://ec.europa.eu/culture/our-programmes-and-actions/doc411_en.htm
- Booth Ferris Foundation http://www.foundationcenter.org/grantmaker/boothferris/contact.html
- Fidelity Foundation http://www.fidelityfoundation.org/guidelines/index.html
- Ford Foundation http://www.fordfoundation.org/grants
- Fundacao Calouste Gulbenkian   http://www.gulbenkian.pt/section65artId418langId2.html
- Foundation of the American Institute for Conservation of Historic and Artistic Works http://www.conservation-us.org/index.cfm?fuseaction=Page.viewPage&pageId=490&parentID=471
- Friends of the National Libraries http://www.friendsofnationallibraries.org.uk/
- Fulbright Canada http://www.fulbright.ca/programs.html
- Fundacion Mapfre http://www.mapfre.com/fundacion/es/becasypremios/cultura/premios/ayuda-archivos-historicos.shtml
- Fundacion Tres Culturas http://www.tresculturas.org/index.asp

List of potential funders (cont'd)

- Gerda Henkel Foundation http://www.gerda-henkel-stiftung.de/home.php?nav_id=15&language=en
- Getty Foundation http://www.getty.edu/foundation/funding/
- J. Paul Getty Trust (internships & fellowships) http://www.getty.edu/about/opportunities/
- Gladys Kriebel Delmas Foundation http://www.delmas.org/programs/index.html
- Graham Foundation http://www.grahamfoundation.org/grant_programs/
- Heritage Lottery Fund http://www.hlf.org.uk/Pages/Home.aspx
- Humanities in the European Research Area http://www.heranet.info/
- IBM University Research & Collaboration http://www.ibm.com/developerworks/university/research/index.html
- Institute of Museum and Library Services http://www.imls.gov/applicants/available_grants.aspx
- International Institute for Conservation of Historic and Artistic Works http://www.iiconservation.org/about/awards-grants
- Iran Heritage Foundation http://www.iranheritage.org/grants/default.htm
- Isaac Newton Trust http://www.newtontrust.cam.ac.uk/
- Islamic Development Bank http://www.isdb.org/irj/portal/anonymous?NavigationTarget=navurl://4af56c7f8e33ae3bdeb62cc164638e52
- John Templeton Foundation http://www.templeton.org/what-we-fund/our-philosophy-grantmaking
- Kennan Institute, Wilson Center http://www.wilsoncenter.org/grant-opportunities-and-internships-0
- Samuel H. Kress Foundation http://www.kressfoundation.org/
- LabforCulture http://www.labforculture.org/en/funding
- Leon Levy Foundation http://leonlevyfoundation.org/category/programs/arts-humanities/the-leon-levy-foundation-archives-and-catalogues-program/
- Henry Luce Foundation http://www.hluce.org/lucefundinaa.aspx
- Museum of New Zealand Cultural Funding Guide http://www.tepapa.govt.nz/NationalServices/Resources/FundingPlanningManagement/Pages/Fundingandsponsorship.aspx
- Nathan Cummings Foundation http://www.nathancummings.org/grant-programs/arts-culture-program
- New Zealand Dept. of Internal Affairs http://www.communitymatters.govt.nz/Funding-and-grants
- New Zealand Ministry for Culture & Heritage http://www.mch.govt.nz/funding-nz-culture/search-funding
- Open Society Institute http://www.opensocietyfoundations.org/grants
- PARSA Community Foundation http://www.parsacf.org/Page/14
- Prince Claus Fund http://www.princeclausfund.org/en/programmes/grants-collaborations
- Qatar Foundation http://www.qf.org.qa/
- Royal Netherlands Academy of Arts and Sciences http://www.knaw.nl/Pages/DEF/27/194.bGFuZz1FTkc.html
- Royal Photographic Society http://www.rps.org/bursaries
- Royal Scientific Society of Jordan http://www.rss.jo/node/100
- Sackler Foundations (under construction) http://www.arthurmsacklerfdn.org/
- Saudi Aramco http://www.saudiaramco.com/en/home.html#top and
- Saudi Commission for Tourism & Antiquities http://www.scta.gov.sa/en/Antiquities-Museums/CulturalDimension/Pages/NationalCampaigntoEnhancetheCulturalDimension.aspx
- Sepia http://www.sepia.org/index.html
- SHOT Hindle Fellowship http://www.historyoftechnology.org/awards/hindle.html
- Social Science Research Center http://www.ssrc.org/programs/
- Social Sciences and Humanities Research Council of Canada http://www.sshrc-crsh.gc.ca
- SONY Corporation of America http://www.sony.com/SCA/philanthropy/guidelines.shtml
- Thesaurus Islamicus Foundation http://www.islamic-art.org/foundation/foundation.asp
- Tru Vue Optium® Conservation Grant Program http://www.tru-vue.com/museums/Grants/
- U.K. Department for Culture, Media and Sport http://www.culture.gov.uk/what_we_do/arts/8405.aspx
- Visegrad Fund Grants http://visegradfund.org/grants/
- Andy Warhol Foundation for the Visual Arts http://www.warholfoundation.org/grant/overview.html
- Wellcome Trust http://www.wellcome.ac.uk/Funding/Medical-history-and-humanities/What-we-fund/index.htm

- ➢ Portal to U. S. Government Grants http://www.grants.gov/search/category.do

- o U.S. Dept. of Education Funding http://www.ed.gov/fund/landing.jhtml
- o U.S. Dept of State Bureau of Educational and Cultural Affairs includes U.S. Ambassadors Fund for Cultural Preservation http://eca.state.gov/cultural-heritage-center
- o U.S. National Parks Service Center for Preservation Technology and Training http://ncptt.nps.gov/grants/
  Show-me-the-Money http://www.nps.gov/history/hps/hpg/downloads/Show-Me-the-Money-Oct2011.pdf

- o U.S. Funding Opportunities related to the Preservation and Conservation of Audiovisual Materials:

  - ➢ View all IMLS grants at the following website: http://www.imls.gov/applicants/name.shtm

    - • National Leadership Grants
    Support projects that have the potential to elevate museum and library practice and to preserve culture, heritage and knowledge while enhancing learning. Includes Preservation/Digitization Grants, NLG Building Digital Resources Grants, NLG Research and Demonstration Grants, and Library/Museum Collaborations.
    http://www.imls.gov/applicants/grants/nationalLeadership.shtm
    - • Museums for America
    Designed to be flexible. Supports a wide variety of projects, including those for digital collections.
    http://www.imls.gov/applicants/grants/forAmerica.shtm
    - • Save America's Treasures
    Provides grants to assist in the preservation and conservation of the nation's most significant and endangered cultural treasures.
    http://www.imls.gov/about/treasures.shtm
    - • WebWise Conferences
    Held annually in Washington D.C, this conference is for libraries and museums in the digital age. It includes presentations on National Leadership Grant Projects, including audio projects. Admission is free.
    http://www.imls.gov/news/events.shtm

  - ➢ View all NEH grants at the following website: http://www.neh.gov/grants/grants.html

    - • Preservation Assistance Grants
    Help institutions improve their ability to preserve and care for their collections through conservation assessments, purchase of preservation supplies, purchase of environmental monitoring equipment, and attendance at preservation training programs.
    http://www.neh.gov/grants/guidelines/pag.html
    http://www.neh.gov/grants/preservation/preservation-and-access-research-and-development
    - • Humanities Collections and Reference Resources
    Supports projects that combine or include cataloging moving image collections, reformatting, digitizing collections, preserving or improving access to born-digital resources, as well as many other activities.
    http://www.neh.gov/grants/guidelines/HCRR.html
    - • Challenge Grants
    Intended to help institutions secure long-term improvements and support for humanities programs. Grants may be used to establish or enhance endowments that support ongoing program activities or for one-time capital expenditures that bring long-term benefits to the institution.
    http://www.neh.gov/grants/guidelines/challenge.html

  - ➢ View all NEA grants at the following website: http://arts.endow.gov/grants/index.html

    - • Visual Arts at National Endowment for the Arts
    Offers a number of grants in the category of Visual Arts, including research, documentation, exhibition and conservation of photographic works.

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