

REIMAGINING ARTS FUNDING: Livestream Transcript

28 January 2020

JUSTINE: Hello. Hi, everybody. I just wanted to get things started. We are ready. Where is the music coming from? Thanks, buddy. We can groove as well, that's fine. Before we begin, I would like to acknowledge and pay my respects and our respects to the traditional custodians of the land on which we are gathered, the Wurundjeri people of the Kulin Nation. This is stolen land, it's unceded territory. And we would like to offer our deepest respects and thanks to the Elders past, present and emerging, to the ancestors of this place and thank them for the life that we have here. So, here we are for Reimagining Arts Funding and I would like to introduce Tiara who is the creator of this whole damn thing. So come on up here.

(Applause)

TIARA: Hello everyone. Thank you. I'm Creatrix Tiara, the person's who's sent you all the incessant emails, possibly. (Laughter) Thanks for coming! Welcome to the first of hopefully many events, discussions about Reimagining Arts Funding - a discussion I've tried to have for literally a decade. For those who don't know my backstory, for most of my arts career in Australia I was on a bridging visa. Which meant, government grants as a general category was just not accessible to me by technicality. I'd also be like - I just need more options 'cause even now, I still rely on family money to get by, and actually that's how Pozible and I became a thing, 'cause I was like, oh my god I need money. Oh look! A thing like Kickstarter but Australian! I was like, cool, I can raise funds for a trip I'm doing to Melbourne and Sydney. [TO ALAN] Turns out I was like your first successful project...

ALAN (IN AUDIENCE): It was, yeah. The very first one. (Applause)

TIARA: And I didn't know that until recently. That's why when the opportunity came up - I saw the Department of the Arts being folded into another cabinet, I saw that a mile away. So when that happened I was like "Finally, I can have this meeting, people will listen to me (laughter) and not call me a neoliberal!" (Laughter) That has actually happened. So I was all "Hey Alan, wanna join me on this?" And he was like "Hell yeah, here's the venue". And now we have all these people, all of you, it's so exciting, I'm a little bit anxious. Thank you!

TIARA: So, some housekeeping. If you are here, the bathroom is all the way at the back. It is unisex, there's two cubicles there. There's food at the back, get up if you need to, I'm not gonna police your movements. Hello people from the livestream, I know it's kind of a janky setup, I apologise, I hope it's OK. If you're on Zoom especially, turn your microphone and camera off 'cause we can't see or hear you. But we do have a text chat, you can follow along, and Zeti who's behind the computer will check in with you every so often. Facebook Live, you can try, I'm not 100% sure if the chat is working very well, but hello. Hello people on the internet.

TIARA: There are a couple of other things. Firstly, we're not going to talk about government grants. (Laughter, Cheers) There is a time and place for that. It is not here. So just imagine a

piece of paper with the words "gov funding" on here - and fold it up into a paper airplane and throw the paper away. we're going to come up with a bunch of ideas. We're not going to worry if it is practical or realistic at this stage. This is really just getting whatever. So if you have experience with anything, if you tried something and it failed, if there is something you've heard of or something you wish existed, bring it up. As long as it's not anything bigoted, or murder. You know. Maybe draw the line there. Otherwise it is all gravy.

TIARA: And we have an after-event social, at Queen of Spades, from 9:30PM. If you want to come hang out you can. Those of you on the livestream, you can come afterwards, totally welcome. And we will have Justine to co-facilitate this with us. So yes, Justine! Come back. (Applause)

JUSTINE: Thank you very much, Tiara.

TIARA: Shoutouts to visual notes by Zahra Zainal. She'll be drawing what is happening as we're talking. Livestream people will be sent the actual copies of the pictures so don't worry about missing out. Also apologies for the slight strobing, we tried to minimize it but I've told you, the livestream setup is a bit of a headache. The important thing is the audio. Anyway, Justine!

JUSTINE: Thank you, Tiara. As you can see, the screen is set up and I am in front of it so you are going to miss little bits but I will also duck down regularly. And then I will stand back up again so the people can see my face. Hello.

JUSTINE: Cool. So, basically exactly what Tiara just said, we're not here to talk about government funding. Again, it is something we can talk about at other times. This is not one of those times. What we are going to do today in discussions is focus on resonances. So don't tear down ideas, we're looking to build up ideas. So if you think that something might not work, that's fine, keep it to yourself. (Laughs) We can discuss that again, you know, maybe at the social event or at other times, but right now what we want to do is resonance, build up ideas. Also be prepared for less answers than questions. Because we're not here to find answers and resolutions either. What we are doing here is literally reimagining. We are just using our imaginations and our presence with each other to send out little tendrils of possibility into the world and make those things happen.

JUSTINE: So, the first thing that we're going to do is we're gonna spend a couple of minutes quietly imagining. What I would like you to do is take a couple of deep breaths, just to kind of like... we're here. And be here, wherever you are - hello on the livestream! - and if you would like to, if you're comfortable to, close your eyes, you don't have to obviously.

JUSTINE: And imagine. Get into daydreaming mode. Imagine a world... Imagine a world, this world, where everything is resourced. The art projects, the artists, have the resources they need to flourish. So, what does this world feel like? Use your whole sensing body.

JUSTINE: If you are walking down the street, what are you seeing? What are you hearing? What is happening around you? What can you smell, even? There are exhibitions, yeah, but what else is happening? What other places is art emerging? What are the discussions that you are having? With your friends, with your peers. What does it feel like when artists are fully supported and resourced? In many, many different places. So we're going to take a minute now just to quietly think about that, and imagine it, and sense it. As if it's already here.

JUSTINE: What sounds are happening around you?

JUSTINE: So regularly doing a daydreaming exercise like this will help us. When I say imagine, I mean imagining, you can get sci-fi with this, that's fine. This is not just now. You can also be imagining 10 or 15 or 20 or 100 years in the future. What does it feel like to have an artistic community that is creating freely, with resources and support and mutual flourishing? OK, you can close your eyes again now if you like.

JUSTINE: Now I will give you a couple of minutes if you'd like to write a couple of things down, if you imagined anything that was particularly vivid. Any senses or anything that came up, that you felt. Would anyone like to say anything about what they just felt, or heard or smelled?

AUDIENCE: It was very interesting. That's a great exercise, thank you. It was interesting when you talked about a flourishing creative community, because in my imagining suddenly it was a really integrated community, it wasn't the silos. And the feeling was that every building had an arts engagement space in it and the general community was really vibrant. With conversations and questions and activities, it was dynamic because the arts were generating a meeting place where people come and share and develop. So it wasn't artists going off and doing something over *there*, but it was integrated into urban design, into urban planning, into community engagement on all levels. It felt really relaxed and happy and stress free.

JUSTINE: The microphone probably will not have picked that all up, but just to reiterate: you are speaking of a world where art is integrated into every layer of the world around us, yes, and the feeling was relaxed and stress-free. What a beautiful dream, thank you! (Laugh) That's great. Does anyone else want to say anything about their imaginings were? Yes?

AUDIENCE: It was... For me there was space and time to explore, express, extend, engage...lots of E words...there was space for that. And people were relaxed to the point that they were able to engage in the space in the way that they wanted to.

JUSTINE: That's beautiful, again that feeling of relaxed-ness, able to engage with things they choose.

AUDIENCE: I was feeling, I was imagining that the public, the world, people who are not artists, engage with the arts in a way that was fundamental to their practice. My best friend is a plumber, so he's there, like, "What art is working for plumbers?", and to make new ground

in that field. Those types of things where... I'm an artist, I just wanna do work, put in the work, so... That was kind of my feeling about art, like every field – a bit like what you were saying - every field, every office has an arts sector to help bring creative thinking out.

JUSTINE: Yeah, beautiful. Arts integrated into every office, every building, every structure, every field. That's wonderful.

AUDIENCE: Maybe on the flip side (?) as well. Building on this, it is that not necessarily that the arts would be confined to people who define themselves as artists. Perhaps in a number of instances (?) you like to take a day off a week or a year off to see what you can do with arts. What is something that is beyond your day-to-day work, you'd like to explore either the creative aspect of the work, or something else (?).

JUSTINE: So again, there is this sort of freedom, freedom to explore creative ideas or urges or dreams without the structure or the necessity of the day-to-day job. Or letting that job inform the work that you do, and that being a kind of reciprocal flow rather than being something that gets shoved to the side or doesn't happen at all. People, everyday people creating, that's really beautiful. Everyday people, that's such a weird thing to say.

AUDIENCE: The term starving artist disappears from our vocabulary. (Laughter and cheers)

JUSTINE: YES. Starving artist is gone, what does it even mean, who cares, that's wonderful. Yes, beautiful, yeah, lovely.

TIARA: Did anyone in the text chat say anything?

ZETI: They say it's quite impossible to hear people in the audience...

JUSTINE: Yeah, we'll need to do the mike. Maybe... yeah, we've got someone who would like to speak over there. If you want to come closer we will get the mike to you. Come up here. Have a seat up here if you like. We can do it this way.

TIARA: The mic only goes so far!

RANI: The image that I had was... I had this image of walking through a bamboo forest for some reason. And spirit and country are happy.

JUSTINE: Oh!

RANI: Because art is not a commodity anymore, it is in service of spirit and country. Therefore it is no longer dominated by white people in positions of power. (Loud cheer and applause)

JUSTINE: Thank you Rani. That's wonderful, yes. Let's invite people who would like to speak, if you would like to stand up here and be seen, you can. If you would like to stand to the side, you don't have to be on there.

HANNAH: I was imagining a world where part-time paid work is normalised and is sustainable for people as something to live on so they don't have always to be thinking about the profitability of art and they can pursue it.

JUSTINE: That's beautiful, again, great.

TIARA: Any other thoughts...

JUSTINE: Yes, thank you.

TIARA: So many dreams!

JUSTINE: I love this, this is great, this is a great way to start. If you want to be seen you can-

NAJIB: I don't mind being seen. I'm wearing yellow! My friend Rani mentioned before... When I closed my eyes, I imagined an arts world that was less white. That's what I imagined. And it was great. (Cheers, applause) I didn't want to open my eyes!

JUSTINE: (Laughs) Daydream and you don't want to open your eyes! Yes?

SARAH: This is literally all I do, daydream about abolishing the concept of money in general. ALWAYS. Doing it with Justine as well and a new feeling came and I felt safe. There were just far fewer people desperate for whatever reason, and... fewer people who (Inaudible).

JUSTINE: Thank you, Sarah, a feeling of safety as well. I feel like that would also align with less white people and the feeling of safety, the feeling of community, the feeling of seeing what you need to see out there, in here.

STACEY: Semi-sci-fi maybe. I was thinking in a more practical way, accessibility, not necessarily accessibility in terms of wheelchair access, although ABSOLUTELY, you know, mobility accessibility too. But going as far as having an app that you can search, so anyone can do it and go and "Hey, what's on NOW? And where is it close to me?", with a connected web of galleries, artists, individuals - like, they don't have to be full-time artists, they could be the plumber guy being like "Hey, I'm working in my workshop, come check it out. I'm here from this time to this time, if you happen to check-in on the app and be nearby, come along". Interwoven with the 3D overlay - we are heading towards that where we've got a digital service in front of us, that we are looking at the world through this digital overlay. We can go "Hey, where can I go?" And if you have mobility needs, "Where can I get, how can I get to this place, to where this thing is on now?"

JUSTINE: Awesome. All of this is beautiful. Yes, would you like to come up? No? Okay, I'll reiterate what you said if you like.

DAVID: What I dream of is where commissioning artwork is seen as a normal thing.

JUSTINE: Okay, I'm gonna repeat that: Commissioning artwork is seen as a normal thing. Yes. Anything else, do you have other things to add?

DAVID: That's good.

JUSTINE: That is very good.

TIARA: You got two from the chat?

ZETI: Yes. Jessica is saying that - Jessica saw less pressure on mental health professionals and doctors who are trying to keep artists healthy and together. (Laughs)

JUSTINE: That's beautiful. Another one?

ZETI: From Amandine: The scope got dazzling for me because suddenly unique designer products and small-scale crafts become something everyone can have. How different would things look like if everyone could dress and decorate with unique things?

JUSTINE: Yes, and that was part of my little dream as well. I was like... I could hear a hell of a lot of really beautiful sounds and weird sounds happening as well. But then also everyone, the things that they were wearing and the way that they were living through the world was really colourful, different, very expressive. That's beautiful.

JUSTINE: I think also... something is mental health professionals not having as much pressure in general because this is something that is very very relevant, especially at this point in time, is that... Loss, trauma, pain, grief, one of the best ways to process this and heal is through art. We know this, this is very very valuable. If there was more art happening we would have lots more of these avenues to actually express and process and understand what we are going through. Anyone else that wanted to say anything at this point? Tiara?

TIARA: One thing that came to mind is if you have an idea for a project, you never have to answer the question, "How are you going to make money out of this?"

SARAH: You don't have to write a budget!

JUSTINE: That's beautiful. You don't have to justify it to anyone. No justifications required, that's beautiful. Alright, yes, please?

AUDIENCE: I was imagining a very cheerful world and a world that is not scared.

JUSTINE: Great, a cheerful world, and a world that is not scared. Yeah, those feelings. That's good as well.

JUSTINE: So I am getting shivers from these feelings that people are coming up with from this imagining, and that's beautiful. So what we are going to do now is we're going to split off and do some group discussions. We will split into groups of maybe five, four, or maybe six

people, it doesn't actually matter how many people, but we're going to split off into those groups. You are welcome to go over to- there's a couple of tables, there is one in the middle, there's one over there and there's also couches. And then we've got the couches and everything here. And what we're going to do in these groups is we're going to gather together and pretty much just going to spitball all of the different ideas we have for funding the arts that are not government funding. So just a big conversation about that and taking some notes if you would like to on the things you come up with in your groups. And we will come back together in about 10 minutes, in about 5-10 minutes, and we will come up and put some of this up on the board and discuss that as well.

JUSTINE: Are we feeling up for that? Feeling good? I will trust you to split into your own groups and I guess the live stream will be kind of boring for a few minutes.

TIARA: Livestream people, you get to chat amongst yourselves, to get to know each other. And also just applaud. Livestream people who might not know, we have a thing Orlay.ai/RAF, check in and you can see who's also in the room. We'll be back.

---BREAK---

JUSTINE: (52:36) OK, friends. Let's bring it back in. Return. There are some beautiful, vigorous conversations happening. It seems like there is also really good discussion on the livestream and on the Facebook chat, which is awesome. We've got a lot of really good stuff happening. People not wanting to stop the conversations. That is excellent. That is ideal.

JUSTINE: Alright. So... what we're going to do now, is as we will all sort of come back and settle back in, we're going to invite maybe a representative or a couple of representatives from each group to come up and speak to a few of the things that they came up with. And then we will map some of that up here. And show what sort of things happened.

TIARA: And also we will have the chat from the Livestream stuff as well.

JUSTINE: Yes, seems like there has been some great discussion happening there. Did anyone want to start off? And come up here, yeah?

EMMA: Hello, internet people. And people in real life. (Laughter) Our group talked about sponsorship, philanthropy, sales and advertising in terms of tickets and merchandise that is sold. Running workshops for schools, event entry fees or donations. If you were really lucky, you can self finance. There is also crowdfunding websites, investments where you can show there is a reasonable predicted return. And we also have non-violent crimes. (Laughter)

JUSTINE: That last one, was... "We don't endorse that here." (Laughter) Had to be done, it had to be done! (Laughs) Beautiful. So achievable. Beautiful. Thank you so much. Troublemakers! I love it. Come on up.

STACEY: We had a lot of those with a little more detail as well. And I know this is a government-based one, but I thought it was worth bringing up because I didn't know about it:

if you are on the Dole, you can get a small advance, once a year, for up to 200AUD, and then the State just pays it back from your payments. We talked about bank credit, private loans - sometimes a personal loan is easier to get than a business loan, or credit card balance transfers so it puts a hold on your interest accumulation for the period of the transfer. Crowdsourcing and crowdfunding and we talked in particular about the Australian Cultural Fund because then they don't have a cap or a minimum you need to make. Advance ticket sales as part of the crowdsourcing or crowdfunding to also lock in part of your audience. And we noted it was good for morale, too.

STACEY (CONT'D): Someone said taking sexy commissions. (Laughs) From smaller marginalised groups who aren't really represented who might pay for the work, groups that are usually underrepresented, and want a better example of how they are shown. Patreon. There is also an Aussie one that I couldn't remember the name of, that's about 11 or 12 dollars a month at the moment. I'll find out details on it later. Tip jars. We have... Also for the Australian Cultural Fund for philanthropy, it's got a list of organisations that have money available. And because they lend you their charity status then you can become available for charity grants. Becoming an NDIS provider. If you provide any sort of classes or arts-based services, you can then engage with people in an arts practice kind of way, and they really like, apparently, spending they money towards that, some of the people. Social connection events like grassroots quiz nights, fundraising, asking your friends, seeking private donations, almost like venture capital if you got friends with money. Grants from NGOs, partnerships with organisations like community centres, local councils, auspicing. And looking at in-kind support that they may offer like space. Asking your employer if you have other work, especially for a lend or in-kind support like we need headphones or microphones, "Can we borrow your thing?" Small sponsorships from business that might be good through podcasts. So local online businesses. Resources and skills sharing, like grant writing. That's what we're doing, and whatever else. And pooling your equipment. (Applause)

TIARA: Does anybody else want to come up and share with the group? There you go.

AUDIENCE: Thank you. We had... Hello. Auctioning artwork to raise money for a project or an organisation, or auctioning time. We had community fundraising with a visual element like a thermometer. We had bequests, which is developing relationships with your community who attend your performances and offering them a bequest program so they will leave something for you in their will which will provide long-term sustainability. Fundraising for donors on various platforms, so crowdfunding, Facebook, Twitter, all your social media platforms, newsletters. What else did we have? We talked about patronage. Sort of... There are commissions for projects, but lifelong patronage. We were living in a heyday, hoping we could bring some of that back. Like we did with the classical musicians a long while ago.

AUDIENCE (CONT'D): What else did we have, team? (Inaudible answer from the audience) Oh, yeah. Having an interactive fundraising platform. Where when people give, they can contribute an element of, say, a new theatre you are fundraising money for, so if you contribute a particular amount you might be able to build a costume online or add a particular element to the fundraising image you are raising funds for. What else did we have? Did I miss anything? No. Thank you very much. (Applause)

JUSTINE: Beautiful. Who is next? Thank you. Come on up.

AUDIENCE (CONT'D): Business partnerships!

JUSTINE: Business partnerships, we got also from that previous group.

AMY: Hi. So, we were talking about the importance of improving access to accessibility. How it's real expensive to make events and exhibitions and stuff accessible, and if we could somehow get some help with that and that would build, I guess, the community and the sector itself and each other's individual practices. We talked about Pozible-like crowdfunding a lot, and there were some cool ideas. So, one of the people in our group was talking about match funding, which you can get through Creative Partnerships. But also with the philanthropists, so that's where you promise your donating partners that if they give you a dollar, it'll be matched by 1, or 2, or 3 sources, which makes people more keen to donate. One of the people in our group organised a fundraiser where they actually just sourced 10 people to run their own fundraisers in the form of tea parties. So that there was 10 times the... I don't know, could you explain it better, Rani? Did I nail it?

RANI (IN AUDIENCE): I needed a lot more that time. So I asked 10 people who had already donated before - 'cause it means that they will actually donate again - if they'd invite 10 of their friends -

AMY: Ah, I see, okay!

RANI: -to have a fundraising afternoon tea together. It kind of made sense for the project because that's how I make creative projects, it was like, having afternoon tea with people, so, how to connect it to the creative idea.

AMY: Cool. Okay. So it was on theme, just, for the livestream people. There was an afternoon tea theme to the creative project. Because there's more funds needed, they were able to ask - they approached 10 people that had already donated before, and asked them to run afternoon teas with 10 of their friends. That's really smart.

AMY: And we talked about what basically was finding rich allies. So finding philanthropists. (Laughter) And we talked about a creative network that one of the people in our group established? Runs? A stretch? where it's artists supporting artists. So basically it runs on the premise that every project requires more than just one artist, so if you ask for help of each other, and then repay that help. This particular network is called the Collaboratque. And it's a way of getting in-kind support and support from each other. Anything else? (Applause)

TIARA: Cool, thank you.

AUDIENCE: Thank you. We had a lot of what others have said around philanthropy, giving money, rich people giving money, individuals, corporations, organisations. We also began thinking about vacant spaces in main streets. And what would it mean for landlords to allow

pop-ups and artist colonies to go in there, arts projects and that sort of thing, to bring vibrancy back into the community, and also provide space for artists. And then we thought, what a crazy idea, artists as landlords. Yeah, that would be crazy. So they actually have their own spaces they can lease to other people cheaply and that sort of thing.

AUDIENCE (CONT'D): We thought about how a community can resource its artists, recognising that for communities to flourish we need the way that artists think and what artists bring into those communities. So actually recognising that there is group commodity and there is group value in that. So some of that is working with public perception and advocacy and those sorts of things. But even setting up places like artist gardens, or even other ways for artists to be fed, for rents to be paid and those sorts of things, recognising it is a community response to this.

AUDIENCE (CONT'D): We also began thinking around what would it mean for communities to flourish. And for that to happen, we need an enduring narrative, we need a narrative that is so compelling that it will bring people of different sectors together to share common values and to see groups of people working together to improve the community. So that actually means that we need a cross sector response, and we need to not only work in art silos, but actually work across the community and build networks and build broad ranging connections so that there is the chance to then actually have this enduring narrative around flourishing. And in that way, the whole community moves forward with artists being at the centre of that. If that makes sense. Yeah.

TIARA: Thank you! Cool. I just want to take a moment here to show Zahra's work capturing what is happening, and a big shoutout to AI Media for doing live captioning. And speaking of philanthropy, the reason we have live captioning is because a person named Kait Paschall who does independent contracting work for games and accessibility paid for it. Thank you.

AUDIENCE: I won't repeat what other people said. We talked about sort of developing the space between small donations through crowdfunding and big donor philanthropy. So, sort of helping people redefine for themselves what 'rich' means. I think there's the thought that, you know, it's only millionaires that are rich enough to support artists. We talked about sort of expanding the giving circle model to include things like place-based commissioning. So in your neighbourhood or in your building, commissioning a work of art or commissioning a solution to a problem.

AUDIENCE (CONT'D): We talked about paying creative artists as healers, through creative therapists, like physiotherapists or psychologists. And we talked about expanding the idea of artist residencies to be at a sort of local or business level, like, again, commissioning artists to solve problems in a particular place, which could be funded by the people in that place.

TIARA: Cool. Anyone who wants to speak up? Or we can go to Zeti, what has the live stream got to say about this? Any of you guys want to add in...? OK, cool.

AUDIENCE: We talked a lot about artist-run kind of spaces, so say if you're a performer to actually take it upon yourself to get your own space with other artists. And kinda create from

there. And also really like a DIY approach, so maybe with the arts, we have a lot of large venues and large festivals, but maybe actually instead of starting here (Showing a high height) we start here (Showing a low height), building something really accessible for everyone. So, for example, like, the plumber can come into my shed, my backyard and I'm putting on a huge event, and it's an amazing event, but it's just in someone's backyard. And then there was other ideas...

AUDIENCE (CONT'D): Artist run kinda communes where living together and subsidising rent and food and a barter system. Was there anything...? We kinda just got stuck on the DIY project coming in here (Showing a low height) instead of everything having to be so big (Showing a high height) and need lights and sound, every single thing. Bring it back to, like, doing it for everyone, I suppose kinda what we are doing here right now. Getting together and talking. Yeah.

TIARA: Thank you. We're going to check if the livestream has comments.

ZETI: Alright. So they first talked about government funding, so... cancelling that!

TIARA: NOT HERE!

ZETI: Not here. Alright, so I saw Allie, who talked about being really interested in business solutions for organisations rather than individual artists, saying that they have worked for a lot of organisations that have lots of underutilised resources. And the idea just seems to be that utilizing them would distract from the art. That's news to me! I think that we need to change our thinking around that, said Ali, resources like cafes, bars, venue hire, public space, even rooftops can become revenue generators, or community / audience-building tools which will create a healthy ecosystem around the art. And Amandine says that's a common practice in Sweden, because they always have a cafe near an arts event space.

ZETI: Alright so... another good entry was from Pippa. So there is a lot of talk about systems change. Yes, that echoes in my group as well. And the arts having a big role to play in this to address climate emergency. (Light applause) So artists instinctively know that they have a role, but are too often missing from the conversation. Yes! Business in terms of existing models are simply not going to work for the arts in crisis. The big question is who is paying, and how did they make their money, and how are these values aligned with, you know, these kind of emergencies? Alright.

ZETI: So, I think the follow-up from that was somebody saying that connections to new audiences, having, like, people working together in local communities to save an event space and garnering a new arts project around that helps. And people are also echoing the idea of philanthropy as the quiet funder. (Laughs)

TIARA: Thank you. There's a couple of things I want to contribute that haven't been mentioned yet. Cabaret fundraisers are really good. Like, look up the work of Mama Alto and Finucane and Smith that throw a lot of fundraising shows and cabarets. Like, my show

Queer Lady Magician was funded in large part 'cause Mama Alto put a cabaret together and we got, like, more money than any grant would ever give us, which was great.

TIARA: Also, this one - I was hoping the people who are involved in this would come but they couldn't. There's a company called TastePoint, that organises beef tastings. And so, they work with the cattle industry. The idea is for every 60 people you can bring to do this beef tasting they'll give you a thousand dollars. And so I first heard about it because, like, this cabaret group called "Yummy", organised its fundraiser for their show, I was like "How have I never heard of this before"? Those is the BEST ideas! I was mostly surprised that they managed finding at least 60 queers that ate meat. (Laughs) Well, like, you know, see, exactly, it's stuff like that that you don't know is a thing. But someone's tried it. Also Yummy's got a make-up brand collaboration now, and it's a whole thing now with like Youtubers, or like, visual media people when they partner with brands and like not just "Oh, this podcast is sponsored by Squarespace", you know. But like actually, make actual products, and that could be an interesting avenue as well.

TIARA: And, you know, we also have to acknowledge that a lot of people have families that they got their money from, like, the day job, the part-time job, you know, sex work is very common as a way to do things. Like, my show director, her day job is a doctor, but she describes it as "the doctoring pays for the art". So, you know, like, people talk about... Talk a lot of fundraising but you never mention the trust fund kid, or the family, like. You know, we have to acknowledge that that is a thing. You know, an inheritance, a trust fund, or like savings, that is totally legit a thing that people do, you know. It's part of a larger basket. Thank you for all your amazing, amazing ideas.

JUSTINE: Thank you, everyone and thank you Tiara as well. I want actually to do a massive round of applause as well to Tiara for organising and putting all of this together. (Applause, cheers)

JUSTINE: When I saw this was happening, I was very grateful, because I'm sure, as all of us here and on the livestream and many many more people are feeling at the moment... We have to do it ourselves, and we have to change what's happening. And that requires us to be together, to come up with ideas and to let those ideas gestate, let them come up with new ideas. And then maybe do, like, something that you heard about while you were in this session. And then try that out and then it fails and you try something else. You know, there's like... This is a starting point and that's something to remember right now, is that where we are here and with all of these things, and all of the things that couldn't be documented on this 'cause there were so many ideas in those discussions, these are all seeds that we're broadcasting right now. And that's beautiful. So, I want to give... I want you all to give yourselves a round of applause right now. (Applause) And you. So, that's beautiful.

JUSTINE: What we are going to do now is take a quick 10 minute break, so you can just get a snack if you want, have a drink, I dunno, talk to each other if you want to, go and stand outside in the quiet, or you know – whatever you want to do. And we'll be back in 10 minutes and we'll come back in and do some little Q&A's then, which are going to be Q&A's, it's gonna be someone if you have a question, or an idea or a thought on something, you can

ask it and then we'll hand the microphone to someone who feels like they have the answer to that or maybe can contribute to it. So thank you so much, so far. Another break for the live Q&A, go and get yourself a cup of tea if you want.

TIARA: Also just a shoutout, like, because someone mentioned Sweden - Yes, we have people from around the world -

JUSTINE: Amazing!

JUSTINE: - joining in to our livestream, so hello, people outside Melbourne, Australia! (Applause) Thank you for joining even though it's probably like 2AM where you are. You should totally go get a cup of tea if that is you. Yeah. See you in a bit!

---BREAK---

JUSTINE: (1:32:30) Alright, if everybody can come back in, let's... Let's pull back together. I hope you are feeling a little bit refreshed. I... had a sit down, and a quiet time, and then had a really lovely conversation that made me get goosebumps. So that's pretty nice. A couple of those actually.

JUSTINE: I'm really, really happy about everyone here coming together to talk about these things and to go into it with this way, in this sort of... with this feeling that we've got, because as we were just talking about, we are often having these conversations with stress, and fear and pressure. And that's not what we need to be doing. We're actually having these conversations with that feeling, starting with that feeling of freedom, and that feeling of potential, and the feeling of possibility, and the feeling of relaxation, and the feelings that we came up with in that first little imagining. They're all the sorts of things we need to come into this with. So... It's very very beautiful.

JUSTINE: So, what we might do now is some Q&A. We up for that? Yeah? Cool. So... Is... Has anyone got any questions they would like to put out there into the crew that's here today? And also, I mean, there is the possibility that people will respond online which is a thing that they can do as well. But, does anyone have any questions or thoughts? And again, one of the focuses is there may be a bunch of things that happened today, or ideas that came up today that we don't think are great, or that we think might not be the most productive way of doing things, but we don't need to pull them apart now. Again, we're building on resonance. So, something... yeah. Rather than picking apart ideas, we wanna build them up, so. Anyone? Yes, please, come on up.

AUDIENCE: So one of the things that I noticed when crowdfunding became a big thing in Australia is that it was huge, and really broadly utilised. But for me and my small part of the arts world, I felt like there was a lot of begging from friends and family and colleagues going on. And there was a lot of... there was actually some really nasty pressure put on from a few people. And I feel like that killed it. So I feel like for a year and a half, everyone was doing a crowdfunding campaign, and there were just a few people who made it into this, like, dirty word, and now no one will kind of touch it in my little pocket of the arts world. And so... But I

think it's a brilliant concept. The idea of audiences or fans, people who like and support our work helping us to continue to create that work. So I love the concept but I feel like the rollout wasn't done very well, and I would love to know if anyone else in different kinds of pockets found good ways to engage with audiences that weren't begging from friends, and family and asking one colleague to give you 50 bucks so you can then give them 50 bucks later. And, yeah, actually reaching those audiences in a really productive way.

JUSTINE: Does anyone want to speak to this? Has anyone had experiences or ideas of ways to make this sustainable? No, nothing from...Yeah! Great!

HANNAH: So unfortunately this starts with a fair bit of unpaid labour. But I think building a bit of a social media following of the kind of audiences that care a lot about the work that your company does can be a really useful way of moving beyond asking equally poor artist friends for 50 bucks. So... I'm part of a theater company that specialises in making work that is primarily by and primarily about neurodivergent people. So we've got a social media presence that's not as big as it could be, it's... We have like 350 followers on Twitter. They're a really dedicated 350 followers. And, like, what's really helped has been figuring out which, like, segment of social media is really really into whatever it is that you do. So that you're not going "Please fund this for the sake of the fact that artists should get paid for their work", but rather "Holy shit how exciting does this particular work sound?" and "Wouldn't you love to be a part of it?" And also, like, annoyingly sometimes it can be the small rewards that actually get people to boost up the amount of funding that they do and that is also extra work for the artist to make, like, a custom batch or something that goes with it. Or to offer some other kind of reward. But it does feel like when you are offering people some specific value that they get to take away, you can tend to move away a little bit from that thing of "Please I am begging you to fund us" and instead going "Oh there's so much to be excited about, you get a thing if you fund us".

JUSTINE: Thank you. That's great input, thank you Hannah. Does anyone have any...? Yeah, Alan would like to speak about this one as well.

ALAN: Since I've been in the crowdfunding scene with Tiara since forever, so. I think a comment that got in the... just on the last comment on the crowdfunding release... where is she... Oh, anyway. Sorry. (Laugh) So, er, I think one of the biggest things, I think, that's changed, particularly after the, I suppose, the spike in what crowdfunding had become, like at the very first stages. I would say that spike came after like three years, three, four years, at about 2013-14. And I think it was a change in getting access to audiences, for example. Particularly through social media, for example.

ALAN: So, when Tiara did their campaign in 2010... Facebook, Twitter, YouTube, this was the period where it just went exponential. And everyone that was doing the campaigns at that point had access to everyone in their networks. Tiara had already started talking to their audience on some of the channels. They weren't at the critical mass that they would become. Like, at that point I think Facebook was 250 million, probably, the majority in the US. But if you did have a page, if you did have interaction on that, you were building audience very quickly and you could engage with them directly. And that was very easy for

people like artists, musicians, filmmakers, all of these different artists to get access to that network.

ALAN: What has changed dramatically in the last five years on those platforms, it's about building that audience quickly and cheaply. And for most artists and musicians, they don't have the funds to start to build that audience in the same way that start-ups, for example, have been able to do it. So they get investment, spend tens, hundreds of thousands building audiences, and then they get those audiences to make money. So artists were very quick to pick up on using social media. And I think this was the key takeaway from this at the moment, is that there is new channels, new social media, new opportunities in this space. And it's how do you, I suppose, cost-effectively build audience for yourself? While hopefully creating your art, and then leveraging them audiences through the likes of crowdfunding, through patronage, through events and experiences, all of these things, like just what we just talked about, so... I think that's the one thing, I think, is like, how do you cost-effectively and quickly build an audience for your art? That's what I spend all of my day doing... And, like, it's...

TIARA: For context, those who don't know, Alan basically created and runs Pozible.
(Laughter)

ALAN: Oh, sorry, sorry.

TIARA: Like, who is this guy? (Laughter)

ALAN: I should introduce myself. So that would be my feedback on this. It's less so the channels of putting yourself out there, and I'd never suggest begging as well, because it never goes down well. But if you're able to communicate in a way that lets you engage and to create an emotional connection with someone, with an individual that will support you, and I suppose using tactics and strategies, potentially with the help of your friends and families, to get to sort of key points that create the perception of success. I wrapped a lot into that sentence but hopefully it made sense.

JUSTINE: Thanks, Alan. So maybe something we can imagine as well here, is in-kind marketing support. (Laughs) For artists, so that there are people who... because this is one of the things that's definitely hardest, even writing your own bio. It's like, how do I do this? You know, like, having people who will provide support for you to be able to learn how, and to have the drive to actually create those audiences that are going to be putting in, so you don't feel like you are asking the same people over and over again, which is a thing that, you know, it happens. So yeah, that's good input from everyone, thank you. And a good question.

JUSTINE: So, has anyone else got something they would like to ask at this stage? Or a comment, anything...?

TIARA: We've got something from the livestream.

JUSTINE: Great! Okay, great, cool.

ZETI: I got a couple. There's one question from Jennifer who says, it was great to see some much talk about building community as a core mechanic to help with lifting the arts. But organising and managing community long-term is, frankly, a full-time job and terrifying. (Laughs) So what are the first steps after this talk to wet our feet in engaging our local communities and help it grow in that direction?

JUSTINE: That is a great question, yes! I was also thinking this same thing, is that... it's fraught. (Laugh) We were just talking about this before! You know, having this group of people, this community, is a very fraught thing to work with. Does anyone feel like they have anything to maybe add to this question or to respond to this question at all? No? You're looking at me. (Inaudible from the audience, laughs) Yeah, please, come right up, come right up. Yeah.

AMY: Actually I just want to add a question.

JUSTINE: That's fine! We can answer questions with questions. That's alright now.

TIARA: Could be a Q&Q!

AMY: I was just gonna say that... What was I gonna say? That... Oh, yeah. That I was thinking with the last question, it is so much easier to... I had a mentor at the magazine. I had a mentor who was like when you talk to advertisers, don't ask them for help, stop asking them for help. And rather than that, just promote what you're already doing, sell them your audience 'cause it's a really valuable audience, even if it's 350 people on Twitter. And that's so much easier to do if you do it externally. So someone should write your bio for you always, because the way other people see you is without all that anxiety and self-consciousness. But I would so happily lend my writing talents to another artist and write them a bio if they could, for instance, make me a video to promote my magazine or, like, do some outdoor art for one of my events or whatever. But the only Facebook groups that I'm a member of are other writers. So is there a way that somebody else's Facebook group could, like, cross pollinate with my writer group, 'cause we are so active, but we're just talking to each other, and we don't need each other's skills. We're just competitive with each other. Yeah, it's a question.

JUSTINE: This is really interesting, thank you. Thank you. That's, that's a great... That's a great thing. I have in my mind this, this sort of imagining some sort of... I think maybe you were speaking of this before? Where there's artists that are in connection with each- Oh no, you were talking of something similar, yeah.

STACEY: I can still answer the question.

JUSTINE: You can? Come, please, come on, yeah.

STACEY: Just let me open my Facebook. (Inaudible) I have like a gazillion Facebook groups there.

AUDIENCE: It's a nightmare!

STACEY: What am I looking for? Where are my groups? Just show me. 82 groups, excellent.

AUDIENCE: 82?! (Laughter)

STACEY: You can look these up as I go, you can write them down. PR Tips and Tricks for Entrepreneurs. Marvellously Mad Makers. Carnie Women Australia. The Creative Tribe.

AMY: Which ones are good? Which are the best?

STACEY: I think Creative Darebin Networking, that's really good. It is usually just people who have been to the event but it's a good event for, like, a big group of people.

AMY: Is that the breakfast?

STACEY: Yeah.

AMY: Yeah, I can remember, it was very good.

STACEY: Let me see what I've got...Creative Melbourne, Creative Business Collective, Creative Alliance Worldwide. Just Google like Arts Melbourne in Facebook. And then there's like business ones, Like Minded Bitches Drinking Wine, Like-Minded Women Who Aren't Bitches Drinking Wine. The Creative Collective AU. You know, these aren't even some of the ones I've used more often, they're just business chats, any of that stuff, a lot of people are happy to do trades. Melbourne Artists: Emerging. Melbourne Creative Collective. Melbourne Fine Artists plus Artists plus Buyers. The Melbourne Performance & Arts Group. Melbourne Creative Network. These are all different ones. There are Sydney ones as well.

AUDIENCE: That's too many though!

STACEY: But if you get into a few of them, find out which ones are working for you. Or which ones are active, or have people who, you know, have stuff you are looking for. That's actually the end of it. Put a shout out. You'll get responses, you know. They might not be the people you want, but then you can share those resources with other people.

TIARA: Yeah, I just want to add also, as someone who's often been in that boat, don't underestimate your audience. Even if it seems completely unrelated to you. Like, the reason, like, we got Kait to do AI Media funding for this, was basically I put out the thing on Twitter and she saw my tweet and was like "I'll cover it". You know, and... Sometimes it's like the acquaintances, or the friend of a friend. Sometimes I'll be like just make a post like, "Who knows somebody that can do blah?" And then someone would tag, like, their friend, and...

that other person will be able to do things. And I think, my - a big approach I have to life is to, what I call go out of character, which, and... do, this sort of, do things that may seem like, oh, why would I be the sort of person that do that at that time. That really changes my life a lot. I mean, I got into games primarily because it's like, you know, I've enjoyed them. I didn't think I'd ever get into making them so I went to a game jam, which is an event where you get a bunch of people in a room for 72 hours to make a game. And like, I made a game about immigration and it exploded. And like now I am involved in games stuff and doing something for FreePlay - and Chad who runs Freeplay is here - and Kait who's paying for AI Media is from games. So you know it's like, sometimes you just step out into a world where you're like, "I have no idea what's happening", "This is vaguely interesting", "I just wanna see". Like, if it doesn't work out, I guess, I just spent a day and that's fine, no commitment. But you never know. You never know, really.

(?): We good.

JUSTINE: Yes?

EMMA: Thank you for half-walk (?). I was going to stand here 'cause I thought there was less writing behind me so I'd get less of the intensity and I think it's kind of working. This is a website called Art Needs Friends. A-R-T N-E-E-D-S Friends. And it's made in Melbourne and it says that... every band that needs a drummer, every brewer that needs a label designer, or any person with a great idea, it's a way to connect the dots and use the community to help build something great. So I have been on this to just check out if there was an arty person in my area, if there was someone that would do creative writing, if there was someone that would do graphic design, and there are people on this. It does say in the bio at the end that it will not survive if people do not use it. Which I think is true of any of these network ideas that... the great ideas are there, the seeds are there. But if we don't utilise that and feed... fuel? Fuel doesn't feel right. If we don't feed them, they will die. Watering, nourishing, feels nicer than just death. (Laughter) Art Needs Friends is a website that was on the toilet door at my uni. So I spent a lot of time looking at it. (Laughter)

JUSTINE: Thank you, Emma. Yes, please, come back up.

AUDIENCE (FROM CROWDFUNDING QUESTION): Just to answer that question, I believe that you can also build your own little groups and communities. So, I... as a sort of side hustle, I'm a celebrant and that's a really isolating industry because it's all soloists and they're all in competition with each other. And I stumbled onto this amazing group on Facebook, An Ethos Of Out Celebrants (?) and kind of young, queer alternativey-type celebrants, and the concept behind it is a community of competition. And then I took that same concept and found a group of people in my other work life and sort of said, oh, that friend helps me out a bunch of times, and this person often asks me for drinks and brainstorming, and I just kinda pulled together, like, two or three people. And we just made our own little group and then I've added in a couple of other people, they have those conversations within now, we've got this little community of about 15 people and it's just all about being a safe sounding board for each other. So I think that taking that ethos of community of competition, and just kinda putting it out there. You only need to find, like, two

or three of your friends who can do that to add in a few of their own, and I think that could be a really nice way as well if you're having trouble finding communities of diverse skill sets. Taking that ethos to a few people and just building in your own little group, in your little community.

JUSTINE: That's cool! Thank you. I feel like maybe that was part of the answer to your question before as well. (Laughter) It's like, how do we manage community, right? Like, maybe it's actually about the smaller. Like, you know, we... we often... I mean... obviously, it's like the micro, macro, you have the smaller groups and then those make up bigger groups, and those make up bigger groups, and all these sorts of things. But if we have lots of smaller nodes that then can feed into each other as well and are connected that way, I think there might be some more sustainability. So it doesn't feel as, like, top-down and then top-heavy. Does that make sense? Am I just rambling?

JUSTINE: We will take, like, maybe one or two more questions. Yeah? Head on to it. Do it. Get up here. Questions, answers, whatever you got, I'll take it. Oh yeah, the chat!

TIARA: And we'll go to the chat after that.

JUSTINE: And the chat! Yes!

AUDIENCE: Yeah so. So I run some events that are, like, really DIY in houses, setting up shows and stuff like that. And then, I found... Because I really struggle with forms, not, like... Lots of words on a big piece of paper just freaks me out, especially the jargon of forms. But I'm also a writer and a poet. So if it's really cryptic and metaphorical, I'm right there. (Laughter) But in terms of art stuff like that, it's really strange for me.

AUDIENCE (CONT'D): And I'm also from Brisbane, which is a small artistic community, and I've toured to places like Canberra and South East Asia and stuff. And these small artistic communities, I find, can be really great for that community vibe. And in a place like Melbourne it was really really confronting because there's just so much happening. And you're not always sure what's going to be good or even worth... worth your while to come to. Even today when I came here I was like, if it's not very good, I hope I just have a corner to kind of just sort of... sit in because I'm a bit of an introvert that way. Which I find, yeah, really really interesting to wrestle with, but... I knew I was gonna ramble there somewhere. Just go off-topic there. Sorry.

AUDIENCE (CONT'D): But, what I was gonna say is that like, about two years ago I started this regular event at my house which was a dinner, it was called Ideas Jam. It was basically just inviting people, artists, whoever just to come and talk about their ideas. And it was strictly a no obligation community meet up. Like, you weren't obligated to then go and buy tickets to everybody's show, you weren't then obligated to go and support and collaborate if you didn't want to. Which was something I found really, like, I wouldn't say problematic, but it's a big source of stress in the arts world. It's like, how can we support each other other than having to rock up to everybody's show and spend all of my... all of my Centrelink money in my case... (Laughs) on, like, someone's... someone's performance.

AUDIENCE (CONT'D): So we had this discussion that was essentially, like, "What do you need? What's happening, what do you need?" And the thing that came out of it was that everybody was lonely. Was really, really lonely. And in some cases it was just like, I would just love for someone to sit next to me while I'm writing my script at a cafe. I would just love to, like, see if some of these jokes work without having to go to this, like, totally misogynistic stand-up night. (Laughs) You know, like, just these really like, places where you can just not feel so alone in this increasingly gaping void of the arts industry. And so, I'm finding more and more about these communities spaces are becoming really really more and more vital. And even in, like, today, like, more resilient, like there's a resilience to the indie arts community that's really special. And I think, I don't know if it's a question or an answer but, like, maybe if, you know, we don't expect from each other, but offer generously our support for each other, then maybe that will tip the scales even just a little feather's weight for a while.

TIARA: That's beautiful, thank you.

JUSTINE: Let's give that a round of applause, thank you. I also wanted to add to that in saying that meeting together, physically, in person, with food, is great. That's where it's at. Like, let's sit together and talk and eat more together and just do that without the expectation of answers or results or outcomes. Like, fuck the outcomes.

STACEY: Grown-up study group.

JUSTINE: GROWN-UP STUDY GROUP! I love that! I want that too. That's what we're meant to be right now, kind of. I love that, thank you so much. So, shall we take maybe another question, or something from the livestream?

TIARA: What does the chat have to say?

JUSTINE: What does the chat have to say, yes!

ZETI: Most of them have been answered!

TIARA: What's coming up in the chat?

ZETI: It's actually mirroring what we've been discussing. So, about making contact, or networks outside of our silo. And that has been answered with, like Art Needs Friends. And the Ideas Jam is lovely as well. Somebody suggested connecting with local business networks. And, yeah, they've been echoing what we've been talking about. Somebody said, Amandine's actually saying that they're working on an embroidery art collective, and that "Creating in a vacuum is hard" thing is core to why they're doing it, even more than the strength that comes with being with several, it's about having a forum to ask for feedback and advice. So yeah, it's not just about loneliness, and you know, alienation, but it's having that bouncing idea phase. I'd like to also echo what we've been talking about, how

capitalism, which is our main stressor here, let's be honest... (Laughs) (Inaudible over laughter)

TIARA: Non-violent crimes! (Laughter)

ZETI: I'm signing up to that!

AUDIENCE: Most non-violent crimes!

ZETI: But yeah, alienating is the disease. And, I think, you know, that to get the cure we have to look at these symptoms itself - (Inaudible) thing that's in the arts (?).

JUSTINE: That's really good. That's really good. So, what's the next bit... Yeah, wait, what was your next bit? That was my ideas.

TIARA: The next segue to that?

JUSTINE: The next segue to this. Yeah, that's exactly right. So, this next...We're just gonna discuss for a little bit what's next. So, from here...

TIARA: Like, literally, today.

JUSTINE: Literally, today, from here, right now, in this moment, at this point in the timeline: what is next? Like, what do we want to do? Do we want to do anything, or do we just want to sit for a while and think about it? Because that's something that I think we need to remember is very very valid, is not doing, and not having that outcome, and actually just letting these ideas sit and gestate for a while, and brew and ferment and all of those sorts of fun metaphors. But maybe it is making more events. With your community, maybe it is.

TIARA: Yes! So, the next 15 minutes or so, it's a nice exercise for me too, after this event, what next? If people are like "I wanna start a little group with people who wanna do blahblahblah", then you can meet up later. Or it's like, would you like more events like this? Would you like something with the newsletter? Just like, both in terms of like market research for this project, but also, in general like, where do we take this meeting, where do we take this discussion further? 'Cause I would love this to be the first of many, I don't want this to be the only time we ever talk about changing the landscape of arts funding.

TIARA: And we're not gonna solve everything today, and I don't want that to happen. I don't want to be like "Alright, we've talked about it, and now we go back to the status quo". No, let this... Where from now specifically with the topic of growing our ideas for arts funding, what are people interested in? What, I guess, do you guys have?

JUSTINE: Great! So, anyone? Yes! Come on, get up here. Sorry to get everyone up and down, but, you know, get it on the mike!

AUDIENCE: Coming to this tonight actually reminded me of something I'd been thinking last year, but I suppose... I'm a performer and one word that gets thrown around all the time is "I'm an independent artist". And it took me to, like, to many fringe festivals, many comedy festivals and then be like, well I'm not independent because I'm doing a festival, where like, I pay to do it and then they take some of the money for the tickets. And that, those platforms have given me so much opportunity to make work and learn so much and meet other collaborators. But I'm also like, how come we say "independent artist" when we're not, like, fully independent? And like even though there's so many things getting in the way of that, at the end of last year when funding was kind of dwindling and things, I was like, well, I feel like this is a perfect opportunity for us to just fully try and make the stand that we have to be independent and that we have to go against the funding to just prove to people that we, that they need this and they need artists. I mean, yeah, I've kind of lost where I'm going with this, but, like, that reimagining arts funding for me, is... It is hard, but one of the big things that just jumps out at me is, yeah, being independent, and starting from that point because that makes you creative and, well, how do you do that? I don't know that question, but I feel like that's a beautiful question, maybe. Yeah.

JUSTINE: Thank you. Thanks. Cool.

TIARA: But also people that wanna respond...(?)

JUSTINE: Dependent artists, interdependent artists, I like that. Reciprocity, that's important.

AUDIENCE: Boycott Fringe! (Laughs)

JUSTINE: Non-violent crimes! (Laughter) So. Yeah, yeah, please! Thank you.
Thank you!

TIARA: Livestream people, this is the person reading your chats!

ZETI: I'm sorry! I would also like to echo something that was mentioned before, interdisciplinary connectivity. Because what I learned is the art community is quite isolated, and whenever I see a project that's cross-disciplinary, usually it's at uni, or between companies, organisations, yeah... You know, growth-based, or, profit-based. So I'd like to extend where we have, like... There was this, one of these websites, oh, somebody mentioned something about a website where you can just call out for anybody who is interested in doing stuff. But I think showing our resources, our skills, whether you're a plumber or you're a gardener, putting it out there that you can actually contribute to arts, to expressing yourself, and actually maybe not just looking at art people as some... like a commodity that can help with growth, with profit. But the other way around, you know, the community of, let's say, engineers or architects or doctors can actually put their skills in methodically helping, you know, with art projects and things like that. I think there's a lot more to be shared, and maybe we need a platform for that. Maybe a dinner.

JUSTINE: Yes! Maybe food. Yeah, an interdisciplinary food party. We'd be into something like that. Any other ideas for what might be next, what you want to do next or not do next?

Like, you know. I personally would like to have a sleep. Yeah, right? And like maybe have a few weeks of not really putting out much. Just, like, sitting with it, and then maybe, like, in like a month or two, like, do another little session or something like that. And maybe focus on, like, specific areas that have come up, you know. Like, maybe we specifically focus on just, like, a whole session of just imagining stuff. I really like that. You know, we don't need to talk about any of the logistical things, let's just imagine things. Let's just write a sci-fi novel, guys. That's something that I would like to do, is like, maybe focusing on, like, small things, that would be nice. And yeah, food. I'll cook food. That'll be good. Yeah. Tiara?

TIARA: I mean, it's sort of interesting that you're talking about like, rest, and a month to get together. I'm just like, "I wanna do stuff". I'm the opposite. Rest also yes, because my brain has just been AAAAAAA the whole time. But at the same time, you know, I was like, continue, there's just so much to do. And one idea I have, like, floating around, I wanna see if people are interested, is just a regular newsletter of "Here's all the funding opportunities I can find" that are not Government. And you know, just like a... I've seen, there's people who do it, like, Paper Cat Press does one, pretty similar advice, very, like, comic, cartoon animation-oriented, 'cause that's a part of their background, and... Opportunities For Writers is one Sonia Weiser sets up which is what it says on the tin. But just thinking of, you know, like, a version, like, there's... We have a newsletter, reimaginingartsfunding.substack.com, join if you haven't already, but if you want the newsletter to expand to like, here's some cool funding stuff this week, or this fortnight, or something.

JUSTINE: Even just like a rant about, like, something that you thought about because of this. Like, I would love to hear people being like, "Well and I had this idea, and then I was thinking about this..." Like maybe just like, you know, like a little article or an essay that's about, like, "Well, I wanted to focus on the idea of artists as landlords. So, let's dream about that" or whatever it is. I'd love to see something like that. I think.

TIARA: You could use the newsletter for that.

JUSTINE: Totally. I'll write it, done. (Laughs) Yeah, that's a great idea, I really like that. What else? Any other ideas for what comes next?

TIARA: Yep!

JUSTINE: Come on up.

TIARA: It's so the live chat people can hear you.

JUSTINE: Yeah, that's it, yeah.

DAVID: Building on Stacey's idea, I think that study groups is exactly the kind of thing that I'm looking for. You know, this idea of coming up with some topics and then us being... going to the ones that we're attracted to, and sort of fleshing out some of the stuff from your brain and back to a bigger group would be ideal, what I'm looking for. And sort of, this fix.

JUSTINE: That made me think of something actually. Thank you. So there's a group called Voice In My Hands, which is Liv Satchell, she's wonderful. And she does sometimes a thing called Writers' Army, at the Brunswick Mechanics Institute I think? Yeah. I've only been once, but it was excellent. Everyone just rocks up, and you just sit together in a room, and you all just write, like, whatever. You are not talking to each other, you just write. But it's just sitting with each other and just, yeah, something like that. She also has on the website access to a doc that she's made that is a list of funding. A lot of it is government funding, but it's like an Excel spreadsheet that's just funding. So things like that, little community resources, this is one, yeah. It just made me think of that, so.

STACEY: I can share things!

JUSTINE: Awesome, that'd be great. We've got... Stacey is going to, she's gonna share as well, so. And also maybe this is part of building a resource base for everyone. And that's like part of this... Reimagining arts funding is actually, now, a bit more resourcing of, you know, all those different options that we've got, and ideas that we're having in this regard.

TIARA: Yeah, there was a lot brought up, like. Just the list of Facebook groups alone was... You know, a ton. We're able to collect all our resources together. You know, that energy we had at the beginning with all the mapping, just. Keep that going. How's the chat doing? Anyone coming up with some ideas, or...? Wishlists?

ZETI: They are talking about going to business networks and how they found the things that actually helped them or didn't help. They found it infuriating but still used it to practice communication skills. Yeah and unsurprisingly some quite challenged socially because, you know, sometimes we are low energy social people so it takes a lot to meet new people, and you know, retain an individual connection. That's true, yeah.

TIARA: Cool. Any last thoughts? Yes?

HANNAH: I really liked what Stacey said about the study groups as well, and that entire line of thought. Because I was remembering how sanity saving it was back in uni to be able to hang around the student theatre lounge and just chat about stuff without any specific goal, and how many artistic collaborations came from that. But with the thing of, like, being nervous to rock up to things, or being nervous to collaborate with strangers, I think a thing that really helps is regularity, is there just being a thing that you know continues to exist in a place, and that isn't tied to a project, and that you don't think is gonna end, and that isn't about having a deliverable outcome, that you can just turn up to and chat about things. Hold that thought.

JUSTINE: So process based, not outcome based. It's definitely really really important. Is that not having to prove anything or justify anything to anyone, and that's again going back to, like, what we have to do with funding so much of the time, is having to justify ourselves, having to prove something, having to then acquit than being like, actually just it being process-based, that being valid. That we don't have to make a product, that we can actually

just be in it and that that's valid in itself. Yeah, that... that's a lot. Beautiful. Alright. So, any other last words that we have?

TIARA: Does the internet have anything?

JUSTINE: Does the internet...yeah, great.

STACEY: (Inaudible) Is there a, like. If there gonna be, like, a group made?

JUSTINE: That's a great question.

TIARA: So, right now the main sort of online thing we have is the newsletter. Which also functions as a kind of discussion board. So like, each entry has its own little discussion page in there. There's also like in the Facebook event link or something, or Orday page. There's a community that's more like a one-to-one networking situation. But, yeah, that's sort of it so far. That's why I'm asking this question, it's like, would people be interested in like, a more, a group, or, you know.

STACEY: But we could make a Facebook group.

TIARA: You could totally make a Facebook group. That's, yeah, pool the resources. And then like, organise, like, the study groups you're talking from, imagining from there. That's a thing.

JUSTINE: I'd really like options that won't relate to Facebook. I'd love a blog or something like that.

TIARA: Well there's a newsletter!

JUSTINE: Tada! Exactly, something that is that, that's accessible to people who don't necessarily want to use or don't regularly use Facebook. Because I do feel like a lot of the discussion around community and arts community is very much Facebook groups. Like, this is one of the main resources, which is awesome that that exists but also there's... having other options that aren't held under that structure would be wonderful. Again, more kinda independent but then interdependent. Yeah, cool. That's really good thoughts, though, and we should definitely... Any ideas of how we would pull all of these resources and network together – Facebook groups, Substack, other things. They're all very much welcome. Cool. And, so...

TIARA: There's one more thing. A person in the audience suggested hosting this particular meeting for their specific festival, for their specific subset of this specific festival. So I'm here to offer this whole situation for your own subcommunity, if you would like one. I mean, yeah, if you have money to hand me that would help, because this is basically being either donated voluntarily or like, Zahra's donating her labor, Pozible's donating the venue, as I mentioned our live captioning is sponsoring, everyone here is volunteering. Can you all give a round of applause to everybody. (Applause)

TIARA: Like, I want it make it clear for you, that about Reimagining Arts Funding. We do not have outside funding, except for the one person paying for the live captioning.

AUDIENCE: That's the skill sharing!

TIARA: Yes, but, you know. We can facilitate this. It could be, like, for a specific art form or a specific subcommunity, like reimagining funding for LGBT people. You know, that's a whole other situation. For disabled people, for games, for visual arts, for, you know, immigrants who also cannot apply for shit because of their bridging visa. I want a whole separate discussion on bridging visas because urgh. But yeah, so, that is a thing I am offering, is basically this again, but for your community. Contact me, please.

JUSTINE: Cool. Thank you so much, Tiara. This is an awesome situation that we've got going on here and a wonderful group of people that have all come in today. And thank you everyone who's come on the live stream. Before we finish up, I wanted to take another couple of minutes to go back to that place that we had at the start of the day, at the start of the session today. So, again, we're gonna take a couple of minutes to do a little bit of imagining. So... Let's, again, take a couple of deep breaths, wherever you are in the world, or physically here, so. Just come into yourself. And... if you want to, close your eyes.

JUSTINE: And imagine, use those daydreaming skills that you had as a kid, that you've still got, and bring in the feeling of what a completely resourced, completely supported artistic community and world feels like. What are the things that are being discussed in cafes? On the street? What do public spaces look, feel, smell, taste like? What are the colours, the shapes, the forms, the textures that are around you? Wherever this is in time, whether it's this point in the timeline, or if it's 20, 50, 100, 1000 years in the future. What does it feel like to have that flourishing? It feels relaxed, it feels free, it's fun, it's playful. Now hold that feeling, and return to that feeling over and over again. Because that's where we want to come from with this.

JUSTINE: So, thank you, everyone. For being here, it's been really, really lovely. There's been so much thinking and talking, I'm sure we are all going to go home and rest and take it easy. But, one last thing.

TIARA: You can go home and rest if you would like but also! Like, we invite you. And you know, that's totally fine.

JUSTINE: We have drinks!

Yes, we have! Queen of Spades, from 9:30 onwards, and continue this conversation or you can just hang out and, like, chat and talk to folks. But, if you would like to join us, even those on the livestream who are like "I kind of want to just get out of the house now", yes. Come and join us. At Queen of Spades.

JUSTINE: Get on that plane, baby!

TIARA: Yeah, even if you're in Sweden - hi Amandine! Shoutout to you especially. It's 189 Smith Street, so it's right by the 86 tram. And, yeah, 9:30 onwards. Come hang out, I'll be there. Please make me not be the only person, I'd be sad, I'd be very very sad. But otherwise, yeah, thank you so much, join us in the newsletter, or like, find me on the internet, I'm Creatrix Tiara. Thanks to you, Justine, to Zahra, to Zeti, to Sarah, to Pozible, to AI media. (Applause)

TIARA: To everyone here, again, thank you for taking the time. Thank you for taking the chance on this. I was just, like "I really want this discussion to happen" for a decade, it's finally happened. I had no idea how it was gonna pan out, going into it, even today I was "Aaaa, what if it doesn't work?" But, it's. The fact that you're all here. It blows me away, so. Thank you.

AUDIENCE: Thank you!

TIARA: Alright! And good night!