

## Reimagining Arts Funding

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Newsletter: reimaginingartsfunding.substack.com  
Location: Pozible HQ, 2/ 108-112 Langridge St, Collingwood  
Participants: Approx 35-40 pax

### Theme

Artists and arts practitioners coming together to share ideas for sources of funding for the arts that are not Government grants or other forms of Government funding. Focus on building up ideas through resonance, rather than picking apart suggestions.

### Part 1: Imagining

1. What does the world look like if artists and arts projects are resourced and supported to flourish?
2. What does the world look like if people are creating freely?

#### People

- Not dominated by white people in power anymore, less white
- Spirit and country are happy
- People feel relaxed, open-hearted and stress-free
- People feel able to engage fully with things they choose
- People feel safe, not desperate or at risk
- People feel free to dress and decorate themselves expressively and playfully
- There is less pressure on mental health professionals and the healthcare sector because people are doing better. More people are able to effectively and safely process their emotions and traumas through art
- A cheerful world, a world that is not scared

#### Place

- Radical accessibility is integrated into all ways of working and uses technology effectively to inform, entertain, and include all people
- Arts are integrated into the community, into urban design, and into community planning
- Every building, street and business is alive with art
- There are many arts-led meeting places
- The general community is vibrant

#### Money and Work

- Art is not a commodity anymore
- We have abolished the concept of money
- An 'arts-mindset' permeates other work and professions, allowing more space to be creative and playful in traditionally 'non-arts' spaces. E.g. plumbing.
- The term 'starving artist' disappears from the vernacular
- Part-time paid work is available, liveable and sustainable
- Commissioning artwork is seen as a normal thing
- Artists are allowed time and space for process, and there is no more pressure to prove the value of a project or artwork through its ability to make money

## **Part 2: Group brainstorm: All ideas for funding that are not Government funding**

1. There is a feeling that we have to do this ourselves, we have to change things.
2. This list is intended as a starting point. These are seeds that we are broadcasting right now.

### Audiences/customers

- Crowd-sourcing/ crowd-funding
- Co-fy / tip jars
- Advance ticket sales. You can try allocating a proportion of your tickets for advance sale at a reduced price. This both creates hype, and gives some surety of income and attendance numbers in the lead up to an event.
- Take sexy commissions. Ask yourself, who will pay for work? Groups that are historically visually under-represented (e.g. fandoms, furrries) will seek and pay for good quality rep.
- Use subscription platforms such as Patreon
- Auction artworks

### NGO's and Funds

- Look for grants from NGO's
- Look into partnerships with organisations such as community centres and local councils (some local councils are great with in-kind support such as space and equipment)
- If you are on the dole, you can get an advance. This is a one-off payment of \$200 per year, which you do need to pay back over time. Can be useful for bands, zine-makers etc
- The Australian Cultural Fund. This is a tax-deductible donation platform. There is no minimum 'ceiling' that needs to be reached. They also have a list of organisations on their website that have money available.
- Become an NDIS provider and work with people who wish to utilise some of their payments to engage with arts practice

### Business and Sponsors

- Seek 'little' sponsorships from small and local businesses that are aligned with your work, e.g. podcasts, cafes etc. Offer naming rights etc
- Business solutions, underutilised resources. Cafes, bars and rooftops can provide revenue streams to support other work
- Think about the values of potential business partners, donors and funders and align your pitch to their values
- Connect with business networks
- Align with businesses trying to raise their profile, e.g. 'beef party'
- Seek bequests
- Seek patronage, find rich allies
- Seek creative partnerships / philanthropic donations. Consider matched funding structures.
- Ask big donors to invite their friends to specific fundraising events
- Explore the space between small and big donations, aim to shift the narrative on 'what rich means' to encourage a culture of donation
- Expand the concept of 'artist residencies' to be a broader way to help address community problems, locally commissioned

## Banks

- Bank credit, personal loans. Sometimes a personal loan is easier to get than a business loan.
- Credit card balance transfers put a hold on interest accumulation. You do need to meet minimum repayments, but this is basically an interest-free loan over a fixed term.

## Community

- Run social connection fundraisers, e.g. quiz nights, raffles, movie nights, parties, cabaret
- Ask your friends for money / seek private donations
- If you have a day job, ask your employer for 'lend of' equipment or other in-kind support
- Come together with other artists and practitioners for resource, equipment, and skill-sharing
- Artists supporting artists, e.g. "The Collaboratique" or "Art Needs Friends"
- Use vacant spaces in main streets (e.g. Renew Newcastle model)
- Artists as landlords
- Artist gardens, communes etc
- Pay creative practitioners as healers
- Actively seek connections to new audiences

## Work and Family

- Have a well-paying job / do sex work
- Use your savings, if you have them
- Trust funds and family support

## Part 3: Questions and Reflections

- How do you reduce pressure on close networks (e.g. family and friends) when fundraising? What are good ways to productively reach new people?
  - Try building a social media following of people who connect with the specific themes of the work (e.g. neuro-divergent community). Use a targeted focus and consider offering small rewards such as custom badges for donating
- How do you cost-effectively and quickly build an audience for your art? What tactics and strategies work?
- How do you get in-kind marketing support?
- Managing communities is a full-time job, and terrifying, how do you do this effectively?
- How do you remain truly independent and free to be creative without strings?
- How do you find people to skill-share with or to collaborate with?
  - Look at Facebook groups
  - Cross-pollinate – step out of your comfort zone and see/do things beyond your specific field of interest
  - Choose community over competition – go smaller, micro can be more effective than macro
  - Dinner event: "Ideas Jam". No obligation social event to talk about projects and ask "what's happening? What do you need?" How do we offer support without obligation?
  - Everyone is lonely. "I just want somebody to sit with me while I write my screenplay", "I just want somebody to test my jokes on"
  - We need 'grown-up study groups', we need bouncing idea space, we need forums for feedback and advice. Communities of shared practice.
  - We need to meet together, in person. Sharing space and sharing food is key. Fuck outcomes, we need connection.

**Part 4: What's Next?**

- Regular newsletter of fundraising options that are not government funding, plus room for essays and op-eds
- We need to break down the idea of artists as separate from the community
- We need more interdisciplinary work to break down silos
- We need regular events to form and sustain connections where no deliverables are expected. Spaces which are process-based, not outcome-based.
- Please make a group from this event so we can all keep talking