☐ RICH MAMA, POOR MAMA

A self-help aid through the funding maze in arts and culture

PROJECT INTRO:

The ideas, tips, tricks and recommendations collected in RICH MAMA, POOR MAMA are the synthesis of 'The Placeholder', a survey into real-life funding practice carried out among more than 50 representatives of very different cultural organisations across Europe. More than a definitive guide to the DOs and DO NOTs of funding diversification, the project presents experiences and insights into the practices of colleagues around Europe.

The authors of the project are not experts in the field of cultural funding but rather the opposite - we both work in the field of culture and arts and struggle with finding the optimal funding for our projects, and so wanted to learn for ourselves about alternatives to grants and tenders, and collate these materials in a form that would help us to make good funding choices in the future. There are some topics that we do not cover hereto great length, such as philanthropic giving which we speak very generally of, and only discuss grants to the extent that they came up in our questionnaire. We wanted to base our project on the word that came back from the field - from you.

The outcome of our research took the form of two tools: a web-based, downloadable workshop kit to help you to take stock of and revise your current financial strategy, and this set of printed cards that can be used as prompts, for discussion, or for leafing through the RICH MAMA POOR MAMA topics.

We hope you can use these resources as an aid to develop an overall financial strategy, outline what aspects of your financial health and practices you have considered and what you have left out, and aid you in acknowledging what you are already doing as a practice. You might also want to use it as a 'refresher' when budgeting for any particular project. We also hope that some of the specific examples, tips and experiences that our respondents shared with us in this deck will provide useful insights and suggestions for specific actions you might consider for balancing the books

🖏 Shuffle it, order it, pick out the ones that suit you the best.

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☐ COMMERCIAL ACTIVITIES

how to find your little niche

There is a potential paradox present if we talk about 'going commercial' in the non-profit sector. However, there are an increasing number of organisational structures (social enterprises, cooperatives etc.) and practices that better serve the not-for-profit priorities behind revenue generation - that it might be a way to cover some of the expenses of the work you do for your target community. Here's a brief insight into what others are doing.

shop.

sharing scheme.

ating activities.

Potential problems:

Space-based activities:

Running a bookshop, a bar or a coffee

⇒ Setting up a gallery and/or studio

⇒ Organising a co-working or desk

∠ Commercialization always means loss of

independence, even when it may not appear

➡ Ethical issues: your organisational

⇒ Charity character: the statutes of

run any commercial activities

charity organisations may not allow you to

⇒ Justifying the efforts: commercial ac-

tivities might not represent a large amount

of your overall funding. This brings up issues

of capacity - in both setting up and man-

aging commercial activities. For example.

learning about a whole new set of tax laws

and regulations takes a lot of time.

ethos might be in conflict with profit-gener

Services & consultancy:

- ⇔ Charging for your main activity be it theatrical performances, architectural services for the private sector, concerts. events, 3D printing, design, IT services and
- commissioned by the public sector (heritage studies, management plans, etc.)
- mentoring or organising lectures, courses, workshops. This can be based on selling tickets, or charging fee for provision.

Selling:

- Coffee and drinks; obtaining a temporary bar licence for events and festivals.
- ⇔ Merchandise (branded prints, bags, gifts, shirts, drinks etc.).
- □ Publications
- Artwork (limited editions of prints alongside an exhibition: a percentage retained of the artwork's selling price).
- music catalogue.

☐ FUNDRAISERS AND TARGETED CAMPAIGNS how to run short-term concerted funding drives

PROs

- Fundraisers can be important as sources of income but also good for general visibility.
- Fundraising events and campaign can provide a chance to find co-producers and partners for projects.
- It is a way to take matters into your own hands you are in control.

How to fundraise in a campaign?

- Dedicate some members of your team to the fundraising campaign, and prepare a dossier that can be presented to potential funders and handed out in direct meetings with institutions (public or private).
- Organise membership evenings and public one-off events like parties, concerts and
- Consider producing a short promo video on the project or event that can be linked to or sent in emails, and can form a basis for online video campaign
- Check the suitability and compare! online platforms if you want to develop the campaign as a crowdfunder (more on crowdfunding in card 4).
- Showcase your work. This is particularly effective in educational contexts; allowing notential funders to speak to beneficiaries (children teachers and parents) is a powerful way of shining a light on the impact of your project.

CONS

- ➡ Visibility: Are your audiences wide and active enough to justify the outlay of the resources for a successful outcome? Fundraising is possible only If you have a good network.
- ➡ Capacity issues: Do you have enough time or resources to run a separate campaign? Every form of fundraising requires a lot of logistics and a dedicated person, willing to under take the overload of completing the fundraising run. Is the workload required to organise and manage an event commensurate for the final reward?
- ➡ Fthics: Do you feel fine asking for money from those you have identified as your target. audience or potential donors? Is this in line with general ethos of your project? How does this make the public see your organization?
- Outcomes: Is it better to have a product, rather than intangible performance, as the outcome of the fundraising? Sometimes it is easier for people to understand the value

☐ DONATIONS, ONE-OFF AND ONGOING CONTRIBUTIONS

how to collect money from patrons, supporters and audiences

& Asking money from local business was difficult and exhausting - personal meetings, letters, calls, begging:) We did it many years ago and it was tiresome

SOME IDEAS...

... for one-off donation

- ⇔ Gather contributions for drinks and snacks in your events - talks, exhibition openings and concerts - with an option to donate more to support your work.
- ⇔ Establish a box for voluntary contributions at your premises.
- ⇒ Use collection buckets at events.

Collect donations with tickets:

- ➡ Try the "backing ticket": backers who want to support the organisation can buy backing tickets for a higher price, online and offline
- ⇒ Even if the event is free of charge you. can collect donations at registration via Eventbrite or similar platforms.

CASE OF GOOD POLICYMAKING

humanitarian organisations. Instead of going into the state budget, the money is transferred directly to the chosen organisations. However, the organisations need to encourage people to donate part of the income tax to them and are therefore all competing for a piece of the

... for regular donations

- ⇒ Use a membership scheme with
- monthly or yearly fees. ⇒ Develop a "friends of the organisation"

donation scheme. Problems with donations

- Boxes for contributions might be ignored and left empty
- Gathering funds from the audience/ members of the target group is not an option when broad social inclusion is a goal In many contexts asking for money without

demonstrating your impact feels wrong.

- ⇒ Physical collection of money is
- ➡ Membership and "friends" scheme fees might have to be high to cover the costs of any activities such as exhibitions

Some European states have institutionalised the income tax donation to nonprofit and

Have You Considered: □ Using local crowdfunding platform as a test for future projects (audience/

⇒ Using crowdfunding for specific

products/services, not as a general fundraiser for the organisation.

Fundit.ie (Ireland) Crowdfunding risks

Tested platforms:

⇒ Patreon

□ CROWDFUNDING

how much they end up costing you.

➡ GoFundMe (nersonal fundraising)

□ Local platforms like Verkami (Spain) and

how to source funding from peer-based platforms

Many warn against the risks of crowdfunding which are not always recognized:

It is a really hard way to fundraise, and is costly in itself (fees to the website, production of rewards, unfulfilled pledges...).

There is a growing number and variety of crowdfunding platforms available. Research them well - they can be very different in their user base, what they allow or require you to do, and

- □ Campaigns take too much time which is needed for basic work.
- ⇒ The results of crowdfunding campaigns are not always as expected.
- The approach is underdeveloped in some countries. You might need to invest unproportionally high efforts to achieve any result
- It is not suitable for beginners, or small teams without human resource and small munications operation. It is mostly about marketing well.
- Crowdfunding on a too regular basis can exhaust people's sense of generosity towards your organisation.

Best advice: "Lay the groundwork!"

Use web platforms, but also host crowdfunding events in physical space.

🖔 We have been laying the groundwork for this at one of our events. In the first year it was free to the community, in year two we had collection buckets at the event and we are now considering an online crowdfunding campaign.

☐ GRANTS & TENDERS

mat to consider with traditional funding

Deligious It depends on persons, not really on institutions. When the person really understands the value of your project, the support is not only a transfer or bureaucracy, but a strong experience in both senses. Unluckily, this happens only in the 20% of cases ...

Many of us rely on grant money at least to some extent. In our survey, we wanted to know in what other ways people support their projects, but here are some of the tips and observations shared by others related specifically to grant funding:

Ways forward:

- Small grants from local investors are most easily obtained.
- ➡ Working within your local sphere is good you are more likely to know (or get to know) the situation, challenges and relevant people.
- ry to develop partnership with local governments they need and can appreciate the work of your organisation
- Grant calls can be helpful for focusing your strategy (with guidelines, funder priorities, specifics etc.)
- ⇔ EU grants if you get them can provide larger monies, for a longer period, whilst calls like Advocate Europe or Tandem have a good balance of effort-you-do/money-you-get.

Challenges and pitfalls:

- Tt's important to be fully aware of the administrative workload involved with applying for grants, as the initial writing stage and final report can sometimes not be worth the money.
- 🖒 EU calls like Creative Europe funding are difficult to gain, unless you are a major organisation involved in big partnership.. Some EU funds can be very cumbersome to manage.
- Some international institutions make the selection process hard and nontransparent.
- ➡ Public administrations and government institutions do not tend to help with upfront costs, presenting the potential for scheduling and cash flow challenges.
- For newly registered associations that do not have many staff and no office costs it is harder to substantiate in-kind contributions, important in matching the funders' outlay, as these often consist of staff hours and space use.

☐ ADDITIONAL AND IN-KIND VALUE GENERATION

how to map your own competencies - for barter, for consultancy, for your grant

When focusing on fundraising, we often think only about securing the resources for our organisations and projects. However, as organisations we develop many competences alongside our main activity, and usually already engage hands-on in a wide variety of additional $\,$ value generation. This value is often hidden and under-recognised, but it is becoming increasingly important, as the grant-awarding public and private institutions, sponsors and even the $\,$ media will often demand an estimate of the "added value" that projects create.

Realistic mapping of all the things you do, the ways you help others, and the added value you provide in doing so, whilst not in itself an active funding tactic, will strengthen your business plan as well as all the calls for support you make.

Here we list just some of the ways in which we move value around; Your organisation might be set up to help others with

- Administrative know-how: offering networks, contacts or expertise regarding administration
- Methodology: giving advice on how to approach various stakeholders such as institutions for permissions, authorisations and other support.
- ➡ Management: helping with target analysis, good activity plans and sustainable
- Organisational status: helping artists / art collectives without a legal organisational and initiatives. background - for example by submitting grant applications through your association.
- Volunteering opportunities; employing volunteers in support of your projects - any task small or large in and around your project voluntarily generates quantifiable value in terms of working hours.
- □ International/touring opportunities: offering your partner's projects to inter-

national networks, creating opportunities for touring

- ➡ Finding partners and collaborators: finding co-producers for artists' projects. Acting as a partner for EU funding.
- Grant management and reporting: evaluating project proposals, and giving advice on implementation and reporting. Providing letters of support.
- ➡ Working with the community: consulting with local and community organizations
- Design: helping others build their websites, advising with design,
- ➡ Material help: loaning technical oment and other materials
- ⇒ Programming, events know-how: advising others on how to do their programming, project management and marketing.
- ⇔ Working with minority and vulnerable groups: working with refugee groups and

☐ JOINT RESOURCES AND SHARING

- how to utilise existing resources between several users
- We are forced to share almost everything, especially obviously our know how.

What do actors in arts&culture sector share already?

Staff

- ⇒ Volunteers
- ⇒ Working time / "shared employees"
- ⇒ Press office
- ⇒ Network

Knowledge

- ⇒ Expertise
- Information, advice, support and examples of previous applications for funding
- Mentorship for staff, artists and other organisations, for projects unrelated to one's
- Resources through resource-sharing platforms

Equipment

- ⇒ Joint use of internet
- ⇒ Technical equipment (such as lighting equipment, furniture etc.)

Funding

- ⇒ Joint grant applications; know-how and contacts for funding, funding workshops
- Support with small funds programs and partners that fall in line with your priorities

Space

- ⇔ Office, presentation and storage space
- \Rightarrow If you have space: waive rental fees for groups with whom you work
- \Rightarrow If you need space: partner with venues to put on productions in existing spaces (instead of paying for the space or associated costs at all (electricity, water, etc), split the ticket income with the venue)

☐ BARTERING AND 'RELATIONSHIPS' OF EXCHANGE

riangleq how to set up reciprocal in-kind support

Our strength is in networking. We do things together with people and organisations very different to ourselves, doing something for them and getting something done for us.

What to barter? Depends on what you can offer ...

Dickets, books, free courses (for example, ask other arts organisations for tickets to events to be used in fundraising, as prizes etc. in return for their event being promoted at

Make bartering a central concept

a "chain of supporting hands".

Form help networks that you can approach when you need help: all artists.

groups or projects who work with you form

➡ Think of all the resources you can use:

"We may offer someone a studio space, if

we cannot pay them an artist fee. We might

offer to lend curatorial and technical sun-

port, in return for gallery or space rental.

We may offer someone an exhibition in the

gallery for free if they do some work for us

(building maintenance or curating etc)."

⇒ You are expected to barter in arts

& culture sector all the time. However,

the common practices of skillshare and

⇒ "Beware of flaky partners!" Make

exact agreements for the exchange. Work

with partners who will stick to their part of

the general lack of resources.

the agreement.

exchange of resources are just a reaction to

- your events).

 ⇒ Technical support, or technical equipment for support. materials etc.
- ➡ Knowledge and skills for material goods (for technical equipment, furniture, tools, ...).
- ⇒ Projects, events and workshops for extended networks and audiences.
- Use of space, ask for help when needed in return.
- ➡ Professional advice exchanged with other professionals, 'paying' each other with your work.

Bartering visibility

Communications amateurs:

- Consider co-promotion ('you tell your audience about us and we'll tell ours about you'). Think of all the channels you communicate through.
- ⇒ Offer visibility to partners and sponsors in PR materials, on event venues, on social media, ...

Marketing experts:

⇒ Offer a PR campaign in exchange for the service, space or product you need.

TIPS WORTH INVESTIGATING WHEN...

Never ask for anything that [the funders] cannot give you. Better they feel generous than embarrassed.

... working on projects ...

- ➡ Contact cultural institutes of the different countries where your guests or invited artists come from. These can often provide accommodation, if they have a guest flat for visitors to their country. In some cases they will even cover the travel expenses for the guest.
- ightharpoonup Partner with local volunteer organisations to engage volunteers and manage their work.
- ⇔ Organise events, rehearsals etc. outside the traditional places of culture (from shopping malls to industrial buildings). The use of these can sometimes be negotiated for free or can be bartered.
- ⇔ Source free props from larger institutions (best example: "a tonne of clay from the Art Academy's Department of Sculpture").
- ⇔ Secure endorsements for your projects raise awareness of your project in sustainable way ("we have contacts to 3.000 associations in our region, in all fields")

... working with sponsors ...

- ⇔ Look for associated support related to your locale: discounts for audiences in cafes over the course of an event, or free public transport for your audience.
- ⇔ Look for targeted sponsorships related to your activity ("We got smart-phones from Vodafone for a gps-based urban game for the time of our festival").
- Ask for support in supplementary materials from the sponsoring organisation for example help with printing publications, waiving screening fees for not-for-profit film events, securing building materials for urban interventions, ...
- ⇒ Set up a liaison with the press office of a sponsoring/patronage institution.

☐ REAL LIFE EXPERIENCES: THE BEST AND THE UNUSUAL

Z Finding out where the money is - and then identify what problems they have that could use a creative solution.

We summarized some of the best funding tactics according to our respondents:

- Diversify: develop a combination of membership / participation / service fees and national funding.
- ⇒ <u>Sell:</u> sell merchandise, art, tickets, know-how.
- ⇒ <u>Party:</u> organise events with donations / bar / dinners / parties.
- ⇔ <u>Partner with private sector</u>; seek corporate sponsorship when approached innovatively, it can have positive impacts for both the arts organization and the business sponsor, with fewer hoops to jump through than public funding.
- Showcase; plan to showcase work in some industries (like theatre) this always works.
 The proof is in the product.
- ⇔ <u>Campaign</u>: engage in campaign driven fundraising, but don't overdo it. Capital projects tend to be easier as people are more likely to give to something physical.
- $\label{eq:connect with the community: engage in activism campaigns, skill and resource sharing and community development.}$
- ightharpoonup Regenerate; work with locations to change their function and introduce them to a wider audience.

We also asked our respondents about their most unusual funding experiences and arrangements, and they replied \dots

- We have a sister company that designs and integrates hydrogen fuel cell systems. Whilst it's a for profit company, it gifts its profits to our theatre.
- ∠

 We asked door by door for a free meeting room in Boston.
- We tried to have a Show-Globe' that people could have their picture taken in for a christmas market. It didn't work out as someone in the UK has a monopoly on this and threatened litigation.
- 🖔 We had benevolent individuals funding projects to the tune of 20k ... appearing out of nowhere.
- I couchsurfed for 2 years to secure a valuable relationship with a crucial business partner, generate more external contributions, and limit costs!

THE WEB WORKSHOP

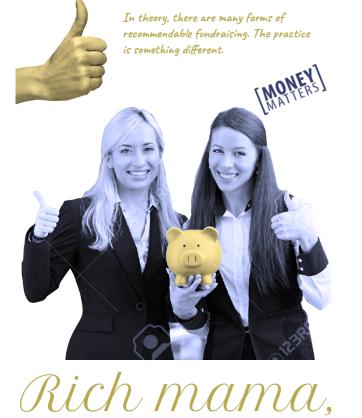
If the RICH MAMA POOR MAMA cards made you think, we achieved our goal. You might be thinking of all the things this tiny guide left out and of all the additional information you still need. You might be thinking about your local context and the specific position of your organisation. You might be thinking of what is working for you, and what is a no-go for you and your team.

We'd like you to think a bit more about funding. We have structured the materials as a quick, downloadable and easy-to-conduct 'workshop', that relates the information immediately to your own particular situation, and so hopefully supports your fundraising effort.

To download the materials, visit http://placeholderproject.tumblr.com/.

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poor mama

