

📁 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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BARTERING AND 'RELATIONSHIPS' OF EXCHANGE

 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 ...

- ⇒ Tickets, 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 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.
 - ⇒ Material artworks.
 - ⇒ Use of space, ask for help when needed in return.
 - ⇒ Professional advice exchanged with other professionals, 'paying' each other with your work.
- Make bartering a central concept**
- ⇒ Form help networks that you can approach when you need help: all artists, groups or projects who work with your form a "chain of supporting hands".
 - ⇒ 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 support, 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)."

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.

Make bartering a central concept

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The pitfalls

- ⇒ You are expected to barter in arts & culture sector all the time. However, the common practices of skillshare and exchange of resources are just a reaction to the general lack of resources.
- ⇒ “Beware of flaky partners!” Make exact agreements for the exchange. Work with partners who will stick to their part of the agreement.

 REAL LIFE EXPERIENCES: THE BEST AND THE UNUSUAL

✍ 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.
- ⇒ **Sell**: sell merchandise, art, tickets, know-how.
- ⇒ **Party**: organise events with donations / bar / dinners / parties.
- ⇒ **Partner with private sector**: 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.
- ⇒ **Campaign**: 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.
- ⇒ **Extend**: strive for multi-year funding programs - funds offered for 2-3 year long projects are a good option.
- ⇒ **Connect with the community**: engage in activism campaigns, skill and resource sharing and community development.
- ⇒ **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 ...

💡 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 'Snow-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 couchsurf for 2 years - to secure a valuable relationship with a crucial business partner, generate more external contributions, and limit costs!

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.
- ⇒ 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.

 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/>.

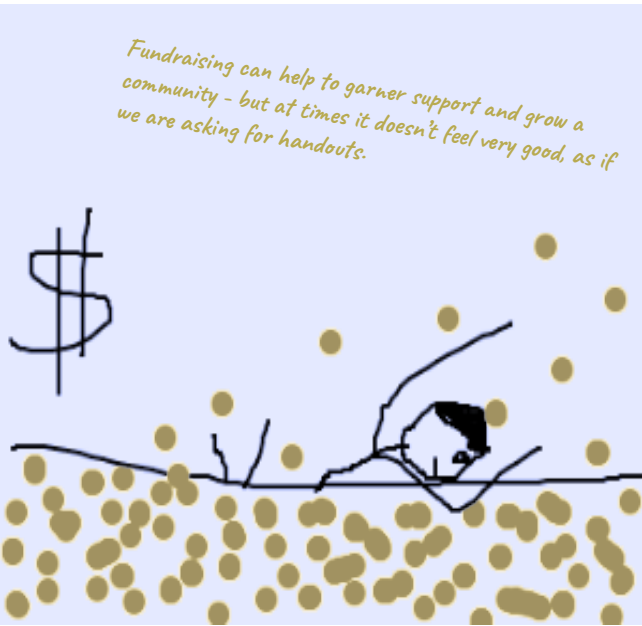
Good luck with your funding!



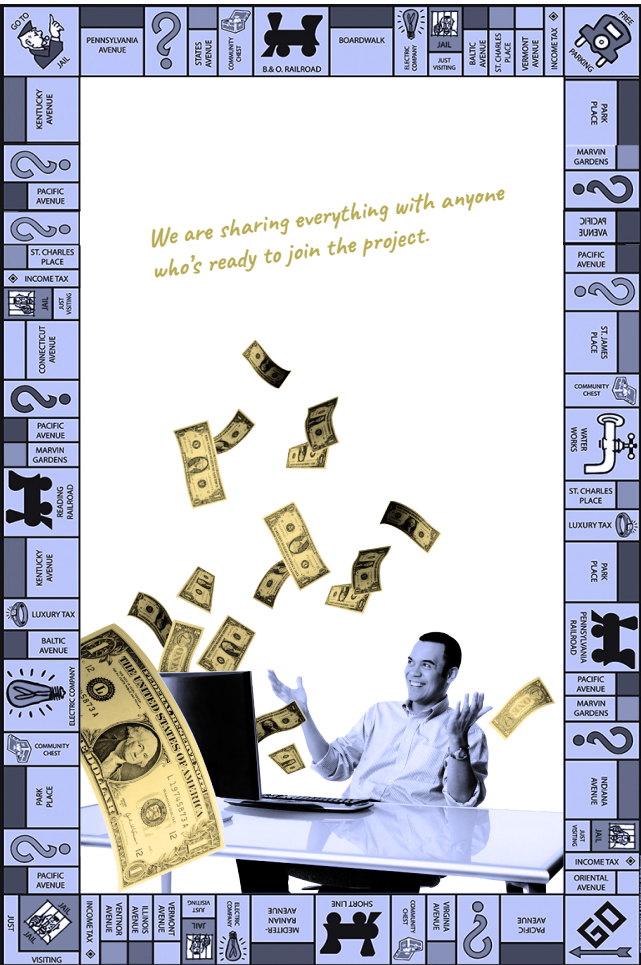
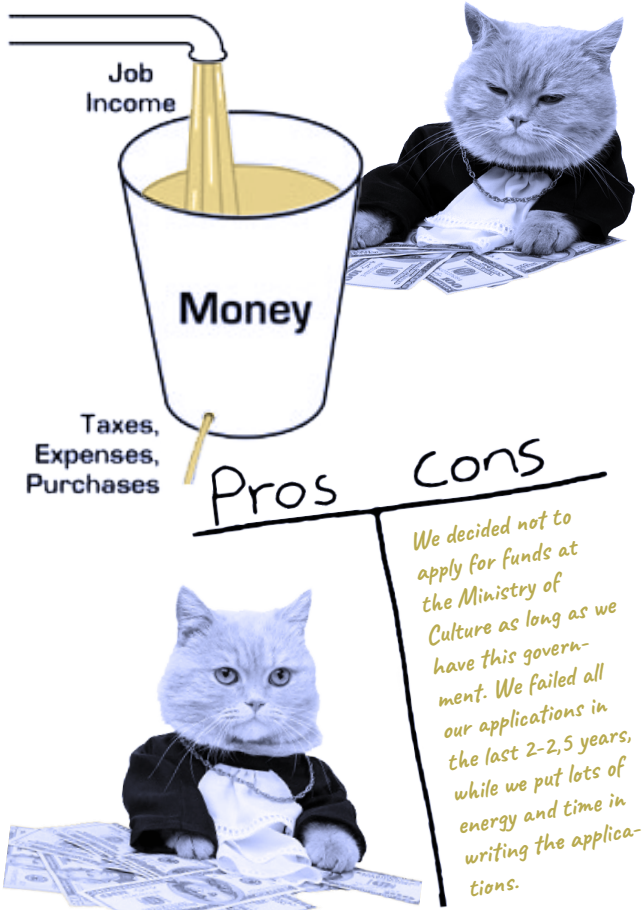
Rich mama,
poor mama

It is essential to be aware of all the resources being spent on a project, and this includes the time spent before, during and after.

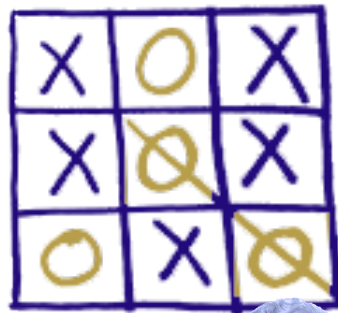
YOU CAN DO IT



We tried it once but it looked like a way of taking our friends' and families' money.



THINK OUTSIDE THE BOX



*In small ways we
are probably doing
this all the time
without thinking
about it and often
not as an immedi-
ate exchange but as
an exchange over
time.*



We have to 'beg, borrow and steal' all the time!



*Stay positive,
work hard,
make it happen*