

So you're a young artist.. now what?

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How to .. Reduce stress with a production schedule

So you've got it all planned out in your head aye?

Doesn't count for skittles until you've put it down on paper!

Seriously do yourself (and Danielle) a favour and follow these steps.

1. *Make an excel sheet or table in google docs.*
2. *List every deadline to it's desired date*
3. *List every single job or action that needs to occur for that deadline to be met*
4. *List who is responsible for making that job or action happen*
5. *If it's looking like it's all you - refer to my section on asking for help and add other people to this table. Then share the document with them so they know what they need to be doing by what date.*

Note: Sharing this kind of professional looking document helps increase accountability. Your helpers can see other team members relying on them to meet their deadline on time. They will also realise how busy you are and respect you and not want to waste your time (hopefully!).

This is the basics. You can then add columns and new rows for different tasks. Like all the jobs that need to happen on opening night and which team member needs to do what.

Note: Production schedules can really help when planning an event because you can work backwards from the end goal/date, realise how much work needs to get done before then (have a tiny moment of panic) and then start addressing that work and asking for help.

How to ..Value your time and work

This becomes crucial when applying for grants and funding. Every volunteer, every favour your work gets has a financial value and by recognising that you can strengthen your application.

Don't forget that *your time has value* and you've already spent hours on this project.

So factor in 20 hours of artist fees valued at \$25 or more an hour..

If Danielle helps you, she's valued @ \$75 an hour.

For example:

Free thing	It's financial "in-kind" value	Who provides it
Yellow Umbrella Rehearsal space	\$180 per day. Using it for three days = \$540	The House that Dan Built
Professional development with Danielle O'Keefe	\$75 an hour. 6 hours contact time = \$450	Danielle O'Keefe
Artist fees (you!)	\$25 an hour. 30 hours = \$750	Your name
The House that Dan Built Projectors	\$60 per day. 3 days = 180	The House that Dan Built
Mum's homemade sandwiches	\$15 each. 3 days of feeding 4 people = \$180	Martha Smith or "The smith family"
A film camera loaned from University	\$500 a day. 3 days = \$1500	UTS
Your mates van or "Car rental"	\$.74c /KM For 100km that is \$740	Your mate is now an investor in your project
For a three day project with 4 people you'd total = \$4,340 in in-kind support		

^ Suddenly you go from someone who begs/borrows/steals to an artist with a project that has already has \$4,340 dollars of in-kind support invested in it. Things are looking up!

How to.. put in-kind support into a grant budget.

This was tricky to wrap my head around initially..

Basically for most budgets you include an “expense” and “income” column. In-kind support goes into both. It’s an “expense” that someone else provides for, making it an “income”.

Have a look at example budgets and always read the instructions on the grant (often they’ll have special requests on how you submit your budget)

Note: If they ask for only actual expenses and not in-kind, I’d still create a full holistic budget and then attach it as a supporting document.

Note: If you secure in-kind contributions from a legit organization or person (i.e. not your parents) you’d also want to get that offer of support written down in a letter of support. This will back up what you’ve put in your budget and strengthen a grant application - if you’re doing one. I’ve provided a section on this.

Remember: *All budgets must balance!*

This means that your in-kind income and expenses must balance out to the same figure and your actual income and expenses must balance out to their own equal figure. You then provide the total of both amounts. See example budgets.

How to ... Build an income

(take aways from Create NSW's creative income toolkit)

Page under construction!

- Importance of conversation with industry people
- Mindflip on messaging - other generations expected government support for culture
- Don't tack on things that move away from your main focus.
- The more you open up for support the more "advice" you get - don't be swayed away from your practice.
- Rather than trying to please everyone - find your people and message and cultivate your own community of support
- Clarify your message
- People give to people
- When fundraising a
- Don't discount advice from peers - find someone you can be vulnerable with about your fears
- Find someone you admire and seek out their advice
- Subscribe to artshub
- Arts law for legal aspects
- Have a decided approach on how much you share with who - who is worth sharing ideas with and who is a risk.

How to.. Build support and community

Things Danielle taught me that are worth remembering:

- **“People like to be involved at the start of a project, not at the very end.”**
Include them in the development. Invite them to showings or open rehearsals!
This helps build enthusiasm and interest when it comes to show time.
- **“Give money a home and people a job”**
If you are asking for money - exactly how much? What is going towards?
If you are asking for “help” specify!
How long will you need them? What will their specific task be?
People won’t commit to open ended service, so give them clear terms and parameters to work with.
- **“Every project I do is a building block off the last”**
 - > *The Toy Choir girls teach in the Akin workshops*
 - > *The Akin workshops happen in regional areas*
 - > *as does the long table project.*

^ You don’t need to build from the ground up everytime. In fact, using the same people, location, community from a previous project can save you a lot of time and effort and help strengthen your community.

Think about where you can draw links, connections and support.

Document. Make sure you have a spread sheet of everyone who has helped you. They need to be thanked. This can happen on the website, credits or in a sign at the venue. These people are your community.

How to ... talk about your art.

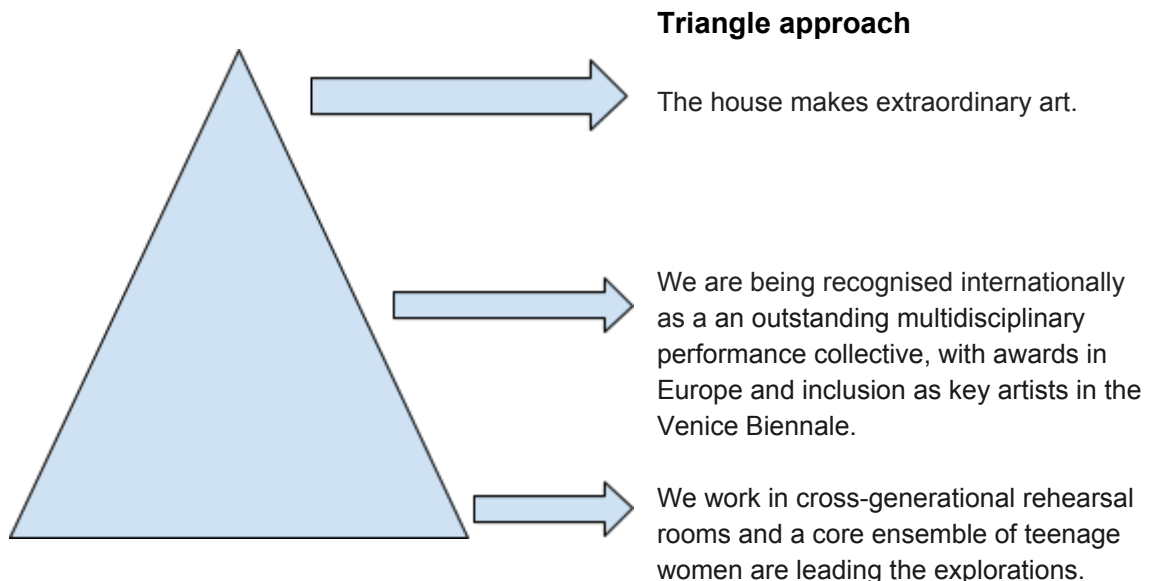
When talking about yourself use the Triangle approach:

People make judgements easily so it's really important that you communicate your message precisely. Start with a clear encapsulation of who you are and what you do. Keep it present minded. Then extrapolate moving onto a wider focus about your achievements, where you've worked and what you do. Finally dig into the practice and conceptual themes of your work.

To give an example...

Bus Stop films and Studio A both talked about how they flip their pitch. For them excellence comes first and the fact that they work with people with disability comes second. When people hear disability they make a judgement, underestimate the quality of work and become sympathetic rather than interested and inspired.

Danielle O'Keefe mentions a similar rhetoric with her work. If she starts with the fact that she works with young people, her work becomes classified as "kid art". Instead she focuses on excellence and achievement before framing the youth aspects in a very deliberate manner. I've provided an example of how she uses the triangle approach below.



How to... Market yourself

In 7 wise steps from Monica Davidson from Creative plus Business. They are a wealth of knowledge for artists trying to build a professional practice.

1. **YOU.** *Get good at explaining who you are and what you do*
(Note, narcissism is not a strategy)
2. **YOUR CLIENTS/CUSTOMERS.** *Who are they? What do they want? What do they need?*
3. **YOUR COMPETITORS.** *Really, they're your peers. You need to have some knowledge of what's out there in the industry and what pathways other people are utilising.*
4. **WHAT'S WORKED BEFORE.**
5. **STRATEGIES.**
6. **IT'S NOT MARKETING TILL YOU MEASURE IT.**
7. **GOALS.** *Work out what you want.*

YOU

- Don't sell your talent - sell the fact that people can trust you. Everyone is talented. It's expected. Market trust so people know you are a reliable source.
- When using linked in (which you should use) think about your goal and the version of yourself you want to present. But note more than one linked in profile undermines the trust factor.

Here is another list of what you need to organise for yourself:

- ❑ **A list of everything you've ever done** - This becomes your 'Base CV' or filmography which you tweak for each job (by saving under a new name as you edit). The most important and useful point of this is just to have all the information in the one spot!
- ❑ **Portfolio.** Two requirements for this. You need a permanent online portfolio (i.e. a website) and a physical thing to hand people in order to show them what you've done before (get creative here - it's a picture book of you!). Important note is that the website needs to be live and completed - it does not look good to send them to a error page.
- ❑ **Biography.** You need 6 Bios.
 - A short bio (1 - 2 sentences).
 - A medium bio (150 - 300 words)
 - A long Bio (300 - 600)

You then need to have two versions of each of these. One version in first person, the other in third person. That equals six.

- ❑ **A photo of yourself looking at the camera.** Why? Because looking at the camera increases trust (Which is what we are trying to sell, not talent). If you

have a “thing” (like a camera or a loom or projector) have a photo with that “thing”.

- ❑ **Cocktail party chit chat.** We will [build on this](#) but important points are:
 - To practice saying who you are and what you do, you need to be able to deliver it with confidence (not “I guess I’m an actor” or “I don’t know ummm like I kinda enjoy painting but only when I paint cats”).
 - Second important thing is to practice dickhead rebuttal (i.e. one liners to confidently disregard men who belittle you or people who ask you age in a way that might suggest you’re “too young” or “too old”). Make sure it’s not rude. You just want to confidently sass them with a line you prepared earlier (rather than blush and go mute and then spend countless nights lying in bed replaying the scene over and over with what you would have said).
- ❑ **Handshake.** Needs to be decent. The pit at the base of your thumb, needs to connect with the pit at the base of their thumb. Also may need a comeback for dickheads who comment on women being able to give a decent hand shake.

YOUR CLIENTS/CUSTOMERS

- What would your clients like? If the skills go together then market it together but if the skills don’t match, market separately (i.e. film and law or Pottery and screenwriting)
- Read [‘Creating client characters’](#) on the Creative plus website. Invent clients to help make decisions regarding clients.
- Client profiling can be uncomfortable (because you will be making assumptions based on age, gender, location and their buying power) but it can be useful and remember that every assumption needs to be challenged. You need to find actual research to back up or break down these assumptions in order to create an accurate profile.

YOUR COMPETITORS

- Who are they from your clients point of view? (Remember your client’s perspective can be sometimes more important than your own).
- What are your competitors doing well? In other words, what could you emulate?
- What are they doing poorly? In other words what could you improve and excel with?
- What are you going to do about these insights? You need to do something.

WHAT’S WORKED BEFORE

- You need to consider what strategies have worked before in achieve goals or getting work.
- Do not rely on luck - it is a manifestation of privilege and can cause you to be passive (It also undermines your and other people’s achievements to say they were just “lucky”) *Instead* you can use a backtracking exercise to determine where the success came from. (also read the luck factor by R.Wiseman).

- Word of mouth can also be dangerous and can make you passive. Apply the backtracking exercise to clarify whose mouth, how many conversations, what was said?

OTHER STRATEGIES

- Brand is important because people make quick decisions - we don't even realise the effect marketing has on us nowadays.
- Your "brand" is the external representation of your internal representation - so it needs to be authentic.
- Business cards - customer controls how the contact will work - it's for clients, not for you (took me a while to realise that). Best way to think of it is: they want you to give them your details so they can call you when they're ready. They don't want to give you their details so you can spam them.

NETWORKING

- Choose the right kind of events to attend
- Choose ones with potential clients - not ones your peers would attend. This way you become the special art person.
- Prepare your personal brand beforehand - you need to have your intro and business cards (with a link to your website) ready!
- Arrive early! Firstly, because it is much less terrifying with less people and secondly because you might be able to meet the people who organised the event and are the power players (they can help introduce you). Last point is to leave late.
- Listen! Be interested not interesting. Do not pitch ideas - this is not the place for it.
- Follow up on everything. Email is better than a call. Remember you don't just contact people when you want something from them. It's not all about you. You want to build a relationship - so think about what you could offer them and why they might need you. You want to present yourself as helping them, not asking for help.
- Read "Tribes" by Seth Godin - there's also a tedtalk.

MEASURE YOUR MARKETING

There are several sites that can help you with this.

- Check out Creative plus business' page '[Mondo Marketing](#)'
- Facebook blueprint - has free online marketing training
- Google garage - also has online tools and training
- Social Media Examiner - provides free updates. This can be useful if you're target audience is teenagers or tweens because they move quickly through different social sites. You may need to be able to keep up!

GOALS

- What are they?
- Where do you want to go?
- What do you need to get there?

- What do you want from who?

Think about them. Write them down. Start vocalising them and make yourself accountable to your creative dreams.

How to .. ask for help

Firstly, it is ok and important to ask for help. You can't do everything alone (without having a breakdown).

To successfully get the support you need, you need to be really clear.

Again "Give money a home and people a job".

Asking people for help can be scary - for both sides. But it shouldn't be if you are really clear on what you need or are asking for.

First question to ask yourself: What do you want, exactly?

If money ..how much? Research the amount needed, don't pull it out from thin air.

If a venue.. How long for? How will you be using it?

If it's assistance.. How long will it be needed or what is the exact task?

I will be the first to acknowledge sometimes it's really hard to know what "help" you need. You're stress levels indicate you need assistance but it takes a good thinking sesh to work out which jobs need to get done and who is the best person to go to for that.

People are busy and it's scary to commit to an open ended suggestion of "help"

So, to make it easier for them to commit to helping you, you need to be really clear about how long they are needed, what they will be doing, etc.

- If these people are helping out on the production or show nights** - having a detailed production schedule is reassuring for both them and you. See my section on that.
- If cold calling** - see the script I'll attach.
- If seeking letters of support** - see the section I've created for that.

Note: When you find good people - who are happy to help, show initiative and support you. Hold onto them. Write them on your wall of legends and involve them in future projects. Also make sure you say thank you and go see their shows etc etc.

How to ... speak to a potential supporter/donor

(Take away notes from Create NSW creative income panel 2019)

Relationship building is key. People give money to people.

Think about **what kind of donors are right for you**. If your early career maybe look at first time givers. Maybe Qantas and ANZ are not right for you..but perhaps a high up gynecologist or business contact is.

Ask about them (their passions and insight).

Don't talk business, start by asking about them and be an active listener. What are they passionate about? How does that intersect with your work? Where do you connect? Talk from that point of connection. Be a human. Talk about your passions. Draw connections between passions you share and then link those passions to the work you make.

Remember that asking for advice is an easy conversation starter. The consensus from speakers was where you "*ask for advice, you are more likely to get financial support. Ask for financial support and you are more likely to get advice*".

So where do they suggest you look to sponsors? What do they like to support? How do they like to be approached?

Subtle statistics

Have pre-established modes of measuring success so that when it comes to talking business you can give accurate insight into how many people you access and shows you put on, clicks on emails, website views, whatever is measurable in your work should be taken seriously and measured. BUT it should not be the selling point! You present your art and your human self first, statistics should be brought in later for support.

Active pause.

Do not make the decision for the donor. If you ask for financial support get comfortable in the silence and let them think and decide their answer. Do not interrupt with "You don't have to" "Only if you're interested" "You can decide later if its too much now".

If you don't get money, get insight.

Stay open in your conversations around support. If they say no, listen to why and try and gain insight from it (should you contact them later at a better time? Is there someone else who would be better to talk to? If they don't give to your kind of thing what do they give to or look for?). Also stay open to different forms of support. Can they provide in kind support? Can they make an introduction to someone who could support further? Can they promote or recommend your

work? Be flexible and creative. Remember once someone invests in you they are interested in your success and are more likely to invest or support again.

Think about the long game

There is always the future. People you connect with now and seek advice from could one day be major donors or board members. Maintain relationships.

SCRIPT: How to cold call for support.

Note: Do your research before you call and clarify what exactly you are asking for.

Hi there! Who am I talking to? (Get name)

Hi [NAME], My name is [YOUR NAME] and I'm calling from Sydney.

I work for [YOUR WORK I.E. a not for profit organisation called The House that Dan Built. We mentor young women in singing and songwriting.]

[THE SPEAL/PITCH I.E.] We've recently done several workshops in regional NSW which were really successful, so we've decided to expand our reach and work with communities outside of NSW, such as Rockhampton!

So we're coming up to Rockhampton to run a free one-day workshop for 30 young girls. These girls will have the opportunity to work with Danielle O'Keefe, a creative director who has directed the Australian Youth Choir. Over the course of they day the girls will create a narrative, write a song to go with it and create their own music video clip - all in one day!]

As we're planning to come to Rockhampton I thought I'd contact you in particular ...

[WHY Politician /To see if you had any ideas for possible venues we could use for the workshop or community contacts we could connect with.]

[WHY Community Organisations / to see if you had some ideas about possible venues and youngs girls who might be interested]

ADDITIONAL POINT:

- **What do we want:** Venue for free
- In terms of venue we're looking for a space that can house 30 girls - it would be great to have some break out rooms for the girls to use in small groups. So they can rehearse their own songs in a smaller group before sharing with everyone else.
- **What can we give:** AV music video, experience with an industry professional, Time off for the teachers.
- Great to have you interested! We are a not-for profit organisation with DGR status and we want this to be a free workshop so we are going to apply for funding. We'd really appreciate a letter of support from your community that you're interested in being involved in the workshops. If you like I can send a follow up email with documentation of our work and some examples of letters of support for you to use?

How to...Plan and prepare for a grant (Prep is the most important part!)

Grant Brainstorm.

<p>Are you eligible? If not, what do you need to become eligible (auspicing or partnerships?) But if this grant is not for you, <u>don't</u> waste your time.</p>	
<p>Interpret the Terminology. Copy and paste the guidelines or policy documents into https://tagcrowd.com/ Which terms come up as large and therefore important?</p>	
<p>Use their Terminology as they understand it. Go back through their guidelines and website and find their definitions of those key words (You need to ensure you use the terminology to their understanding of it, not your own.)</p>	
<p>What are the core principles/pillars of the funding body or grant? How does the funder define them? How does your project satisfy those core principles?</p>	
<p>Possible partnerships. Is there someone else you could team up with who could satisfy those core principles better? How can you strengthen your position? Has someone done something similar who could support me building on their history.</p>	
<p>Possible Stakeholders. Who would be interested or is invested in the work you are doing? How can you get them involved or onboard?</p>	
<p>Possible letters of support. Who can you get support from that would better your position - stakeholders? Partners? Community? People the funding bodies might care about? *Leave yourself three weeks minimum for this. Letters of support take time!</p>	
<p>Know your limitations. Check the guidelines and note down any restrictions on what they will support or fund. Tailor your submission to the specific restrictions of each grant.</p>	
<p>Research. Past recipients?</p>	

How to... approach a grant question! (a worksheet brainstorm)

(Notes from Natalie Bramble Grant Writing Talk)

<p>What kind of question are they asking? <i>Explain</i> = Provide as much detail as possible including reasons. <i>Demonstrate</i> = Clearly show with evidence and proof. Give a practical example or visual. <i>Describe</i> = Give enough detail so they can understand - "paint a picture" for them. <i>What</i> = Asking you to provide specific in-depth detail about the topic <i>How</i> = Asking for the response to show identification, process and approach. <i>Who</i> = asking you to identify, describe and talk about.</p>	
<p>Do you understand the key terminology correctly? Find the key terminology by Copy and pasting the guidelines or policy documents into https://tagcrowd.com/ . The larger words are the more important recurring words. Ensure your understanding of the key terminology is correct by going back through their guidelines/website where you sourced those words and find their definitions and instances where they use them in context.</p>	
<p>Are there any implied questions in the language?</p>	
<p>Is there a worthwhile story to tell? (only if you have the word limit and you think it strengthens your position) Story always comes after your key message.</p>	
<p>Is there research or Data from a genuine source that could strengthen your position? (particularly on the need and solution part of your answer)</p>	
<p>How does this question relate to other questions? Think about similarities, repetitions or differences between questions. Consider the word count proportions between them. Does this question have more or less word limit than others - does that make it more important or suggest you need to have a narrower focus?</p>	
<p>What is the problem you are providing the solution for? Is this a question of NEED or WHY this project should happen? Or is this a question of CAPACITY to deliver this project or solve this problem?</p>	
<p>Now with that understanding.. What is the question asking from you?</p>	

How to.. Proof read your grant response before submitting it.

(Notes from Natalie Bramble Grant Writing Talk)

<p>Object Proof Reader Find an objective normal individual who can proofread it for you. Get them to write down what they respond to and with as they read it. Ask them to explain it back to you to see whether you are communicating your project clearly enough.</p>	
<p>Did you actually answer the question?</p>	
<p>Remove the following words in order to build better sentences. “Will” “we” “are” “That” “should” “really” “want” “believe” “wish” “hope” “very” “Aim” Ensure you sound confident, not dependant or uncertain.</p>	
<p>One idea per sentence. Is it digestible for a funding body representative with assessment fatigue?</p>	
<p>Triangle form of answering The tip of the triangle is your key message which should be clearly communicated at the start. Start with broad concepts or universal problems which link you to the funding body and create empathy. Then move into the specifics of your project and any stories you might want to use to sell the idea.</p> <p style="text-align: center;"> <i>Conceptual needs</i> √ <i>Individual needs</i> √ <i>Technical needs</i> </p>	
<p>Are all your assumptions or claims supported with evidence?</p>	
<p>Have you addressed the NEED properly? What is the issue you are addressing? If left unaddressed what would happen to the issue? What makes it urgent? Who are the direct beneficiaries? What geographical region does it affect? What does success look like and how will you measure it?</p>	
<p>Have you used complex Jargon?</p>	
<p>Does your response flow logically?</p>	

The basics of .. writing a grant

Before you start typing

You should have already:

- Clarified your vision for the project
- Have built some sort of community or interest around it
- Looked for possible connections or communities of support - this becomes important when using in-kind contributions to add value to your project and when strengthening applications using letters of support.

Filling in basic detail

Maybe you're applying for the House, or for yourself or for someone else but try and locate all the basic details and maybe put them in a google doc for future reference so you don't have to go chasing them up the next time.

Auspice arrangements vs your own bank account

In the language of grants an "Auspice" is an organisation that manages your grant funds for you. It's useful for individual or lower profile recipients who might not be as set up and don't want the grant money going into their personal account.

Where as organisations are a little more set up to deal with lump sums of money that are for project, not personal use.

THTDB is one such organisation.

Answering the questions

This should take the most time and requires research.

Most grants have similar questions, so things can feel repetitive if you've already applied for a few. Despite this, it's important you research your grant, its goals and the organisation behind it. Every answer you write should be tailored to these factors.

Try and use active words and exciting adjectives!

How to ..Win Grants (Notes from Natalie Bramble)

There has to be a NEED and you have to have CAPACITY

Most grant questions meditate on these two crucial elements. Your project is most likely a solution to something - when writing a grant you need to backtrack and determine what is the need or absence that you are feeding or filling with your work. You also need to prove why you (of everyone else applying) is the most capable and suitable to tackling this need.

Firstly a grant is one form of fundraising strategy.

Your fundraising strategy needs to be bigger than just one grant. A common condition or restriction on grants is that they will not make up the entire budget of a project. You need in-kind support, other grants, crowdfunding to make your project look viable and realistic.

So if you have not drawn up a funding strategy or project outline that comes first. You can't apply for a grant without knowing what you want (and the answer can't just be "money"). Your project needs a timeline with goals that you are working towards. Your fundraising strategy sits in that timeline - perhaps it's part of pre production. Perhaps you intend to make up half of the budget in ticket sales. Perhaps you intend to crowdfund the initial production costs. Before you sit down to answer the questions of a grant, draw a big mind map and outline of the project. You need to know what you want and where you're working towards in order to write a convincing grant.

Use your strategy/timeline to line up several relevant grants. Do your research in advance. Work out what they need and when their deadlines are. Put them in a calendar or excel sheet and start to work towards them collectively.

Don't waste your time and energy. Do your research and only apply for grants that align with your project and needs. If you are not eligible or have to twist yourself in knots to appear eligible - it's not the grant for you.

You need to make yourself more obvious to potential supporters

How to do that?

- Email subscribers
- Advertising
- Write ups / reviews in media
- Website / socials
- Networking with business cards

The basic format of a grant that you need to be able to answer

Inputs. This is what we need - staff, facilities, funds, board members, conditions etc.	
Activities This is what we will do - actions taken to deliver the products and services	
Outputs This is what we will deliver - tangible work products or services	
Outcomes These are the results we expect - derived from the delivery of outputs to customers	
Impacts This is the ultimate goal behind the outcomes - sustain or grow the organisation	

How to... excel with performance measures

Measurements will make you stand out.

Think of how you can give detail around performance measures and how you will meet them. Performance measurements are vital in demonstrating your CAPACITY.

There are three rules of measurements;

1. **Relevant.** - Does the measurement fit with the performance objective?
2. **Measurable.** - Can you collect the data and report a measurement that makes sense?
3. **Actionable.** - Can you act on the measurement in a timely way to correct or improve what is happening?

Types of performance indicators		
Numeric	Percentages	Ratios
<p>Easy to measure and report. May not be very insightful in understanding performance. Commonly used for inputs and outputs.</p> <p>Examples: # of volunteers # of workshops # of donors solicited # of grant applications submitted</p>	<p>Relatively easy to Measure and report. More insightful in understanding performance. Used for inputs, outputs and outcomes.</p> <p>Examples: % of participants who made pledges % of budget used for outside help % of association members</p>	<p>Relatively easy to measure and report. Very meaningful and useful for comparative benchmarking. Used for inputs, outputs and outcomes.</p> <p>Examples: Total funds raised to total costs. Average donation per donar Volunteer to donar ratio Total funds raised to total days required.</p>

Possible Evidence Formulas			
Relevance	Statistics	Quotes	Examples
<p>Make sure this evidence is directly relevant responding to the question asked and the information you provide</p>	<p>Use statistics, facts and figures to support statements.</p>	<p>Where relevant use others to support your statements. Quotes from customers etc.</p>	<p>Use an example to demonstrate your point.</p>

O.P.E.N U.P A.C.C.E.S.S.

O=Objectives. What are your Objectives?

P=Planning cannot be undervalued. Grants take time. Often months lead up. Planning needs to be done in advance. After that it should only take you a few hours to write them.

E= Engagement of stateholders is key. Brainstorm who your relevant stakeholders are. Funding bodies want to support projects which are already supported by the community.

N = Need is critical to support 'Why'. Ideas often manifest as solutions so you need to ensure you go back to the problem or need they are filling. Clearly state the need you will address and if relevant, the particular communities/regions or target groups that you will work with. Use evidence to prove the existence of this need.

U = Uncover funding opportunities

P = Pitch your project

A = Assessments, how do they work?

C = Competitor or collaborator? Analyse the work of your peers. Decide whether they hold potential for collaboration. Look for gaps in best practice.

C= C's checklist

- Commit to only answering the question
- Context specific
- Concise language
- Clear messaging
- Cognitive load reduced
- Consistent and not contradictory statements
- Credibility can be demonstrated
- Complete information included

E= Evidence is critical

S= Structuring your response

S= Strengthen your case

How to ... Build a funding strategy

(Notes from Natalie Bramble Grant Writing Talk)

Note, some of this is currently a bit much for me..

Mission statement (our purpose) =	
Impact statement =	
Funding goal (the program we're raising money for)	
Current scenario (or project or stage of project)	
Current sources of income	
Current services provided and trends over last 3 years	
Long term sustainability	
Selected funding methods	
Target personas (marketing personas you build to help target your campaigns and appeals at)	
Exit strategies	

Letters of support

These can really strengthen your application. You want letters from people

*Saying they are excited about your project,
Saying they are excited to work with you on the project,
Saying you are a new talent that is worth supporting,
Saying they will give you in-kind support in the form of [venue/food/gear]
Articulating the NEED for this in their area/community*

If you've secured in-kind support from someone (other than your parents), it's worth getting a letter of support to strengthen your application.

Important things to note:

★ **People are slow!!**

I've warned you. Once you get a letter of support save it so you can use it again and save yourself time.

★ **Start early!**

Like two months before the deadline.

If this is a character reference..should be easier because they should know you.

If this is from an organisation/person supporting a project... refer to my section on asking for help. You need to identify what you need and what you want from them specifically before you pick up the phone. Again allow plenty of time. This should almost be the first step. You may need to write it for them, and then they can change it

★ **Be prepared to follow up. In a friendly way.**

Use their first name (they might remember yours if you remember theirs).

Call and be chatty and then mention you're "just touching base" "thought you'd follow up to see how [INSERT] was going".

When people email saying they will do something by a certain day - reply to that email saying "thank you" on the morning of the day they specified. This is a friendly way of reminding by just popping up in their inbox. Then when they forget, follow up.

★ **Often you have to write it for them.**

It is a good idea to create a "model letter of support" to provide your supporters with. You can format this however you want but you definitely want to include a short summary of the project that they can use and some form of indication on what you need them to say in order to get the most out of the letter.

People will either specifically request you write something for them to sign and add their logo to...or they will never get round to writing you a whole letter from scratch.

Make it easier for yourself and them and provide them with a skeleton to make things more efficient.

EXAMPLE: Model Letter of Support

This is a model Letter of Support for The House that Dan Built. Feel free to fill in the blanks, personalise and copy and paste onto your own letterhead if convenient. We deeply appreciate your support.

[Insert letterhead]

To whom it may concern,

I am writing to express my enthusiasm and support for the upcoming AKIN Workshop in Rockhampton this coming year. As [role in community] I see this workshop as an opportunity to inspire and develop young women with a passion for music.

I have been involved in the Rockhampton community for [insert number] years through my [work/community/involvement].

I myself know of several talented young girls who would be delighted to take part in such an opportunity. It is not often that our young girls get to work with industry professionals in Rockhampton. Danielle O'Keefe's experience with the Australian Youth Choir and Outback Theatre for Young People makes her an excellent role model for our young girls. I believe it's important for young women to see and work with experienced female professionals who have worked hard and excelled in their field. I'd like to surround our girls in Rockhampton with such positive role models.

As [community role/involvement] I am able to offer The House [support i.e. venue, promotion, catering] for their upcoming trip to Rockhampton.

(Please delete above paragraph if you are unable to provide further support.)

If The House that Dan Built is interested in coming to Rockhampton and hearing the talent our girls have, then I welcome their enthusiasm and interest! I'd encourage any additional support to help cover their travel costs. We want people to come, collaborate and promote the talent of the Rockhampton community.

Yours sincerely,

[Signature]

[Name]

Budget

Look at the examples out there we have provided.

Tips:

★ **You want the budget to be bigger than the grant.**

You are not desperate or dependant (or at least we don't want to look it).

The grant money shouldn't cover everything, you want to make it look like you have income coming elsewhere (even if it is just in-kind).

So if it's a \$5,000 grant let's use it to cover transport costs like flights and rental vehicles and then add value elsewhere. And have film gear and food costs covered by in-kind contributions.

★ **Use in-kind contributions to add value.**

See 'How to value your work' section of this document.

★ **The more detailed, the more realistic, the better.**

Don't try and make this project look cheap or try and do things for free. You have value and your work is worth putting money into. Break down quotes so the funding body can see where the figures came from.

I.e. A workshop might cost \$2,000 but you should break it down into:

\$1,000 for Workshop facilitator artist fees

\$500 on workshop books

\$260 on food for participants

\$240 on space rental

★ **Make a holistic budget on a separate document and then add it into the fields of the grant application**

The formatting of grant applications can be confusing and different depending on the organisation. That's why it's important that before you start filling it out you have a crystal clear articulation of the budget. You can later attach this as a supporting document which is useful if you think their formatting of the budget is a bit funky and you want to ensure your budget is communicated correctly.

Checklist:

- Have you valued any in-kind contributions being made to the project?
- Is your project budget bigger than the grant? If not it should be.
- Have you researched your costs? Make sure they are realistic and based off the period of time you plan to run the project in.
- Can you break down the amounts further?
- Does the actual expenses and in-kind expenses balance?
- Did you add up correctly?

The basics of .. Crowdfunding

Crowdfunding is a fun and effective way of raising money that will help bring your project to life, with the added bonus that it will get people interested and involved in your work from early on.

The heart of a project is what engages the community and inspires them to give to you.

SO...

Start with the HEART. Who are you, and what do you have to share with the world? Be as authentic as possible. Its okay to be vulnerable - in fact, it is what other humans best respond to.

Be CLEAR in your goals, how much money you really need, and how you will spend the money you get in support.

SHARE your passion and your excitement. WELCOME the community into being a part of your special and unique project.

An example of a 2018 House Mentee Crowdfunding campaign:

https://www.kickstarter.com/projects/866730237/dancing-with-drip-poles?ref=user_menu

STEPS:

1. Choose your **PLATFORM** - kickstarter, indiegogo and GoFundMe are the main players, but it is a good idea to have a look at various crowdfunding websites to find the one that suits your project.
2. How much **MONEY** do you need to raise?
 - a. First, figure out a solid 'Bare Bones' budget that will cover basic expenses (eg. just transport, venue hire, basic set and props etc).
 - i. This is the amount that you need to raise in PLEDGES in order to receive the money, and you must provide a cost breakdown in your campaign description so supporters know exactly where their contributions will go.
 - ii. Add any website fees (usually 10%) to the amount you wish to raise.
 - b. Add 'ADD-ONS' to give supporters an idea of what you are really worth, and what you would spend money on if you were raised more than your 'Bare bones' budget. This is your chance to stop playing small! For example:
 - i. BARE BONES BUDGET (ARTISTS WORK FOR FREE) = \$1500
 - ii. AFFORD MARKETING, CATERING FOR THE EVENT = \$2500

- iii. PAY ARTISTS INDUSTRY RATES = \$10000
 - iv. FUND A TOUR OF THE PROJECT = \$30000
3. Make at least one short **VIDEO** that succinctly captures the essence of the project, who it will serve and what funds you need to make it a reality. This is your chance to **SHOW** who you are, **WHAT** you are setting out to achieve, and **WHY** your art/ project is important.
 4. Come up with a **LAUNCH DATE** and **TIME FRAME** for your campaign
 - a. A good length of time is about 30 days
 - b. Make it long enough to get the word out there and raise the funds
 - c. Make it short enough that people won't put off donating/forget about the project because they think they have loads of time
 - d. Make sure you have enough time to get the funds before the project is set to begin
 - e. Make sure you have enough time to deliver rewards to supporters
 5. **REWARDS:** Most crowdfunding sites require you to set a series of Pledge amounts, with associated rewards
 - a. This is what the supporter will receive in exchange for their contribution to your project.
 - b. Keep it do-able and simple - don't over promise if it will cost you hours and dollars.
 - c. Be creative and unique - eg. hand-made thankyou cards
 - d. If you will ultimately be selling tickets to a performance, It is a fantastic idea to use your crowdfunding campaign to pre-sell tickets at an 'EARLY BIRD' rate. This encourages people to get involved in your project early on and generates excitement and interest long before the actual show.
 6. **SPREAD THE WORD!**
 - a. **EMAIL** - Reach out to family, friends, parent's friends, and anyone you know who may like to contribute.
 - i. Don't be afraid or embarrassed - **OWN** what you are doing and what you are asking for! You are an artist and you are doing something worthwhile and brave!
 - ii. You can come up with a standard description of what you are doing and a link to your donations page/video **BUT**
 - iii. **PERSONALISE** - Where possible, address each person you contact with a personalised note. This is respectful and more often than not, they will be excited to hear from you!
 - b. **FACEBOOK** - Make an announcement with links to your video/page upon launching, then again at least once per week
 - i. Encourage supportive friends and family to share the post on their pages

- ii. In follow up posts, let supporters know how much you have raised (show some gratitude!) and how much you still need to raise to hit your target!
 - c. INSTAGRAM - 'STORIES' are your friend - they only last 24 hours, so on this platform you cannot be too 'annoying' with updates on pledges, or little snippets about the creative process. Insta stories are a great way to stay in people's consciousness with fun reminders of what you are doing and how they can help!
- 7. **KEEP IN TOUCH!** Once you have a group of supporters on board who have made pledges to your campaign, make sure you continue to keep them in the loop about your project and any future work. These people have invested in you, so invest in them too!
 - a. Use 'UPDATES' via the crowdfunding site: these function as newsletters to supporters that go directly to their inbox
 - i. Take photos/ little videos during your creative process to illustrate your progress
 - b. Keep a list of names and emails of anyone who has supported/helped in anyway, and make sure to send all information about future work/ career progress so they can continue to be involved and watch you bloom!

Links to more information

['The low down on crowd funding'](#)

['Philanthropy and private giving 101'](#)

['Sponsorship 101'](#)

['Using technology in fundraising'](#)

['Private sector support 101'](#)

['Turning Pro with Marie Forleo and Steven Pressfield'](#)