STAMP DAY 2

**Fundraising for Independent Artists Beyond the Arts Council**

Curated & chaired by Niamh De Valera from Blue Elephant Theatre

Speakers: Lilli Geissendorfer of Jerwood Arts

Andrew Broadley of MGCFutures

Sarah Shead of independent producers Spin Arts

Sara Sjölund from ArtCry

18:14

Okay, I think we might start. So welcome, everyone, My name is Nick, and I'm the head of theater at Pleasants and I've been involved with client and with Neve and coordinating a lot of snap next events but welcome to stamp connects. So for those who are joining us for the first time stamp is a network of 50 organizations who work together to take practical collective action to improve the ways in which art is supported by our organizations and valued in society more widely. So stem connects online is the biggest event we run every year and it's normally held in person in shortage Town Hall, but this is the first time we're hosting the event online, so please do treat us with kindness, should there be any technical difficulties throughout the session. The session today being BSL interpreted interpreted by Laura Miller, and I'm just going to spotlight, Laura. This is Laura. And we're spotlighted Laura so you can pick any BSL users can pin her screen, about halfway through the session or briefly pause just want interpreters so do bear with us whilst we do that

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all the sessions are also being captured, or captioned via otter.ai, so to activate the closed captions, please click the closed caption button at the bottom of the screen, or it can be found by clicking the three dots at the top of your screen if you're on a mobile, then you just closed captions option. You can view a full transcript of the event by clicking on the otter AI link which is in my top left hand corner, and it should say to live. If you have any trouble with the tech or the zoom. I'm here to help out so just drop me a private message or in the chat and I'll be picking those up. You can also leave any questions that you'd like to ask our panel in the chat function, and I will try and collate those together to pass over. If you prefer to physically speak your question that's fab as well. Just let me know in the chat that you have a question and when we come to the question I'll have a running order and be able to direct so we can move through as efficiently as possible. We are going to record these sessions with a view to share and the audio only on the stamp website. Feel free to turn your cameras off if you'd like, although we are only going to be recording the audio although we would love to see your faces if you'd like to stay on the camera, have any issues with any of the content being shared online, please just drop me a message and we can work a solution for you. That is it for me. So I'm going to pass it over to me from blue elephant who is chairing the session knave.

21:06

Thank you very much Thank thanks to you and Kira for all you've done, connect, working on STEM connects, and thank you to our panel for joining today. They are Sarah sheet, independent producer with spin arts Saara from art cry. Lily from Jerwood arts, and Andrew from MGC features. I'm going to invite the panel to tell us a little bit about themselves and their the funding body they represent what's unique about us, and for Sara Chesky a little bit about your experience, securing funding from sources of New York's counsel, as we know we do have extensive experience doing that. So maybe we shall kick off with that, with maybe Lily, would you like to go first.

22:00

Oh, hi everyone. So I'm Lily guyson Darfur and I've been director at Jared arts for three years now, and Jared arts, for those of you who don't know us, we're independent funder, we're set up as a charitable foundation, which means we spend around 1 million pounds a year, give or take, generated from an endowment. And so we spend the interest, and from that, and we spend it on supporting early career UK based artists, curators and producers. We do that through enabling transformative opportunities for individuals across all art forms, and we support awards, bursaries, fellowships, and lots of different projects and programs and CO commission with other arts organizations as well in the visual arts we present new work and new Commission's in our gallery in central London at Joe webb space. Some of you will know it as a rehearsal space perhaps the galleries at the front, are programmed by us and our exhibitions and events are free for all. And they also go on tour across the UK, so we have lots of relationships with galleries and museums, nationally, and we have three core values that underpin all our work. I'm responsible, imaginative, and independent. And I'll put my web link in my, in the chat, so you can read up on what we mean by those. But I mentioned them because I think particularly in the last year with the pandemic, going back to those core values and our mission has been really important in working out how we, as a relatively small funder can respond to the pandemic and support artists and arts organizations. So we've been doing quite a lot differently in the last year. Some of our funds had to not take place last year. In the face of the pandemic and others we reimagined and pivoted to do projects online gallery of course had to close. And we also generated new partnerships and started in new funds and the largest of which was the live work fund, or live work fund. It's a deliberate play on words. It was a fund worth 666 660,000 pounds for artists working in performing arts. So music, dance, theater, live art, primarily who traditionally pre pandemic would have relied on audience says, really, and live performance, to make their practice sustainable and that fund awarded 33 awards to have 20,000 pounds, with no strings attached, which we announced back in February, and really was a collaboration with other funders three other funders the Esmee Fairbairn Foundation, the Wilson Foundation and the linbury trust. And I think marked a real departure from how foundations, perhaps, traditionally have not collaborated very much. This is one of the examples of many examples but in the arts of new ways of collaborating. And so, one thing that's unique about us, I think, is that we do fund individuals, many many charitable foundations don't, and I think the fact that we, we do both, is really helps inform how we work with organizations and, and vice versa. And another thing I would mention is that we work with a group of over 80 artists advisors who are established artists, again, from all art forms, drawn from across the UK, many of them who've had grants or awards from us, at some point in their career, and they help us with assessing and decision making and support and inform how we design and decide what to do. And they have, they have been bought in with what part of one of the changes that I made three years ago and it's, it's proved hugely influential and really exciting development to have their voices and their perspectives in the mix. And so that's, yeah. I think I'll stop there.

26:58

Thank you very much. Really, that's, that's really great, great to hear that you're doing so so much. I might ask Andrew to introduce himself now, especially as you were both saying before, before this all I've done is that there's a lot of crossover between he foundations, and Andrew is from NGC features.

27:19

Yes, thank you. Hello everyone, and yeah so, and like Lilly, I think, I think the experience of the past 18 months it's really made us think, as an organization, too. But I'll say, say a bit more of that in a minute. I'll try to be brief because I know there are people with questions and so MGC futures, is named after Michael Grandage and theater director, who found himself, unhappy as an actor, several years ago and decided he wants to become a director, and found quite a lot of support within the industry to help him make that transition, but he was aware that that support isn't necessarily visible to a lot of people. And he said, sets the charity. Charity out after his first commercial season in the West End, there's a kind of nod in the thank you to people who had helped, and as a way to help future people who need specific help at a specific point in their career. And the other aspect to the charity, like, like Joe with is that we do fund individuals but we fund right across the industry so. And we use the word industry, largely because my father is now in a very commercial. It's well, but his mission really is to make visible all those different talents and skills that are behind a theater production, and by theater production we we really push the boundaries so we're talking about live arts as well as performance, music, sound design video design, digital, any of your hair, makeup, costume, any of those skills were interested in supporting and supporting people who need to develop their career. One other thing I should say is we never it was never set up as a funding organization, and that's one of the questions that we're currently thinking about we see ourselves much more as a support organization who can give funds so we don't, we don't have a rolling program, we open up a bursary round, usually once a year, and we've only done that for the past five years. And I think if we're honest we're a very small fund we don't have the endowment, the JV tab for example so as director I'm responsible for raising the money that we then hand out to other people, which is quite a, quite a big art. And so we provide support. In addition to financial we do a lot of mentoring support we do a lot of introductions, we try to be a listening ear to anybody who contact us. We run the bursary program as I say once a year to have to give particular support to artists, technicians, etc. And, but we are now beginning to think very carefully about creating a fund that becomes too competitive and we're wondering, we're having internal discussions about. Is it the best way to help artists, basically. So we're, we are a young charity I should have said that Michael set it up in 2014. We've done the bursaries for five years. But our main our guiding principle is to help people who have already made a commitment to working in theater to help take them to a new or next step. I hope that was clear. I think that's all from me.

31:21

Thank you very much. And speaking of kind of young funding opportunities, or companies and supports Massara said a little bit about myself and I cry. Sure. Hi, I'm

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Sarah shoreland, and I'll race you Andrew we, we actually launched just six months ago so we are super young. I represent art cry, which is a brand new fund, supporting artists across, you know, every art form. Myself, I'm not an artist I come, I have a background as a producer and an editor mainly in cultural and political debate. And I guess what sets, art CRI apart from other organizations is that you know we are specifically set up to fund works that are in response to political social or cultural events as they are happening, as they are unfolding. So we are all about what's happening in the moment and if an artist wants to create a work, responding immediately to let's say a vote in Parliament or, you know, a crime that has taken place or, you know, we want them to come to us immediately and our aim is to fund, very very quickly so our commitment to artists, applying to us is that we, if you fill out an application which we want to make sure it's very very straightforward and easy. You can find it on our website and you can also record a video, if that's better for you. We get back to you within seven days with a response, whether you have been funded or not. So, so that is really the criteria that we are looking for, like, why is this relevant now and why do you need funding now, and we, we give grants to individuals and to artists collectives, etc. And I guess I should mention, you know, Anyone who's on our panel which is a very diverse panel of, you know, people working in every aspect of the arts and culture. It's a rotating panel so we're only on the panel for six months and then we're replaced so, and and it's all on a voluntary basis so so we're, you know, none of us get paid so right now it's like a pretty small fund and it's all our the pool of money that we have comes from personal or private donations like micro donations, or sometimes slightly bigger ones. And, yeah I think that's it for now, from us.

34:19

Thank you very much. And finally, Sarah, what would you like to introduce yourself and talk a little bit about your interaction with funding outside the Arts Council. Thank you. Thank you. Good morning, everyone.

34:33

I'm Sarah sheet. I'm the director and creative producer of spin offs, and we all function as freelancers and come together as a group, and I'm one of those people that's probably in the same position as you guys where you're filling out all of the application forms, trying to get hold of this wonderful support that the other panelists are offering, and we raise about, over a million pounds a year for our arts projects, and about between 40 and 50% of that comes from the Arts Council, which means there's still quite a good chunk that needs to come from other places, and that relies on us. Turning to trusts and foundations to commissioners crowdfunding private investors or business sponsorships, so we really had to develop a whole range of skills to be able to make those projects happen. And we've been doing that now for about 10 years or so. So I've learned quite a lot of going through the various processes and the differences between the processes, and I think perhaps where funders think from something come from their head some from their wallet and some from their heart, and they're all quite different, and quite different values. So I guess it's our job as individuals to really figure out what their values are and to try to align, either with them or to make the decision that they're not the right funder for us and I think that's important to say, as well, particularly as I hear the other panelists talk about competition. I think it's worth reminding ourselves that there are some opportunities that you might want to opt out of applying for, if it's definitely not going to be the right thing for you and if it compromises your mental health go through that process so we're balancing lots of those things. And I guess another experience that I can bring to today, is that I'm a current recipient of Paul Hamlin foundations, ideas and pioneers Fund, which is another pot of money for individuals I think you can apply for around 10 up to 10 or 15,000 pounds for that, so it can certainly maybe shed some light on that process and what that's been like, and I also run a network of pirates. And so, arts and cultural workers who consider themselves to be rebels are trying to work a little bit differently. So we've got over 1000 members now that are signed up to that network, who are really trying to explore more equitable ways of working, particularly between freelancers and organizations I'm sure we're all aware that there's been quite a lot of disparity has got historically and trying to just break down those narratives of us versus them. For a brief introduction to me I think that's, I'll leave it there for

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now. So that's brilliant introduction, although you might, you might think I'm picking on you because my next question is about what all the panels see, are those the kind of the most specific differences, and similar, and any similarities between going forward to cancel funding going for other opportunities. And as you've already kind of started touching on that Sarah, maybe you'd like to continue. Yeah, I

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think for me the, I mean, obviously all the processes are entirely different very often. And I do think that there's a piece of work that needs to be done looking at how we can align some of those processes and alleviate some of the labor that artists are currently carrying through those processes, but I really think the main difference for me is around the sorts of values and leading principles which a lot of the panelists have already mentioned today, and for me I think before making any application, it's really worth digging into what that actually means and and how that translates into the projects that they're funding. And so, you know, I think we're similar to some funders might describe themselves as interested in innovation, some might be around experimental some might be political, but I think really take the time to not just understand the values but the language that they use in to then on their website, Perhaps to talk about them, and then also the case studies that they might have about where they've actually invested their money, but definitely like the processes, I wish there was a way that it was easier for us all. But it isn't the timelines are always staggered, they're all we're asking for quite different things. And that's the major difference that we're all having to play this constant sort of balancing act of

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trying to juggle. Thank you

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very much. I'm wondering if I should go backwards, or that make lots. Yeah, let's do that. Sorry, I know you've already talked about crying. It's like a kind of urgency and immediate responses is somewhat different anyway but. So any other main differences or even similarities that you'd like to touch on,

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yeah I mean I think Sarah makes, makes a great point where, if I may sort of paraphrase that. Don't try to shoehorn yourself into, you know, a fund or, you know, a funding body just, just because there is money there, I mean really think deeply about, is this authentically, a good source for you and and I will say as someone who evaluates a lot of applications, you can kind of really tell when someone is like, oh my god I must create this piece right now because this is unfolding outside my doorstep, and it's so urgent, and you can tell, those applications apart from someone who's like, oh, how can I kind of massage my, my project into it kind of fit the criteria, and I'm saying there's nothing wrong with that and I understand how. There should be much more funding for everyone to go around but I think, you know, rather than casting a net that is too wide just like do a really good job on on the with the organizations where you really feel like there is a connection, a true connection. And your chances will be I think will be much improved.

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Thank you. Absolutely. And Andrew, do you want to follow on from that.

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Yes, I mean it's it's a very, Very good point. I mean in terms of the Arts Council, I think, I think because they are, you know, normally, the first port of call from many people for up for obvious reasons. I think that that criteria, become the kind of benchmark for everybody, and they get into a very Arts Council frame of mind, and particularly reading our applications you can immediately tell when one is cut and paste from one, one of the Arts Council funds. And, which is, of course I understand because you know you're giving your time. You know, I understand that the pressures people around the to apply for money, but it tells come to find, finding the best match, and sometimes, although the Arts Council criteria are deeply worthy. They're not necessarily what your funds, you don't want to necessarily hear all of the boxes ticked in application, because we are interested in the individual and their work for whatever reason, it's not about saying oh yes we haven't had enough of those, so we must put one of those in the mix, it's really about the individual and, and I think individuality and purpose really count an awful lot in the funding application. And, and that's, that's, that's what we're looking for. I think it's a shame that everyone has got it. I mean they're obviously obvious benefits to everyone has got into this Arts Council mindset now with lunch, partly because their, their requirements, you know, are myriad and so difficult to follow and I think once you've done that you think are hard got a funding application, and unfortunately it, that isn't going to work for everyone. I also hear your point as well completely I mean, yes, oh for a world where we could just have a very straight, everything with the line and you could, you know, three would do for one sort of thing but in some ways, in some ways I think to be our kind of governance tried to get rid of all those players and make it as straightforward as possible but I think what we're learning now is that straightforward is still a challenge for quite a lot of applicants who are coming to us perhaps for the first time. And so it's a, it's a puzzle, and it's a, it's a challenge but I don't think the Arts Council have always helped. To be honest,

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there

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for interest certainly long, so someone who just submitted one, and an hour and a half ago. But a week later than I meant to Lily Do you want to add anything please.

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It's such a fascinating question because I do think that what Andrew said is so right that Arts Council sets this tone, and with it, it's interesting, I was just reflecting that when I said to a few people, you know, I'm gonna have to collaborate with a number of other funders to get something substantial to make a substantial fund that can actually make a difference in this crisis. There was a lot of like, oh, that's a really positive development. So we're not, you know, one entrance door, as you say, rather than say many, but there was also a concern from potential applicants that if we were all too alike, and we all had the same criteria the same process, you would actually, it would become more exclusive again, And that one of the kind of benefits and positives about the funding culture for the arts in the UK is that there are in fact, an awful lot of smaller and very distinctive and very specialist funders and opportunities. But it does put the onus and the labor unpaid labor mostly on applicants. So there is that real, there is a real tension there, I think, between wanting to. Yeah, and Kate have, make sure that you're meeting the needs and filling the gaps as a funder is something we, we talk about a lot is What are others not funding at the moment and try really hard not to be following suit or matching, an arts council but to try and be offering something different. And how are we different I mean, near me just get a quote on it I would hope that we've just a lot easier than granting him a status. And, you know, that yeah from a tech and process point of view, and our communications are kind of more, yeah human, and the timelines are perhaps more workable, I think, you know that the Arts Council struggles with a lot of those things that go with a large bureaucracy, essentially. And I would hope that the experience of applying to us was quite a different one from that. Yeah.

46:50

Thank you, thank you very very much. I just got a message from Nick that we're going to swap over BSL interpreters now, which is also the time when I was going to open up for questions. So this is all working really well I think snick your. As I remember, you were looking at the chat, and you're going to feed us the questions.

47:13

Yes, if anyone has any questions you can either pop them directly into the chat and I'll pass them on to the panel or if you'd like to ask your question directly, just let me know as well. And we'll get a little bit of a question queue so we can actually be efficient and speedy,

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is it possible if I can come in just a moment on some of those differences because I think actually some funders are starting to make quite a lot of differences to their processes, now you know I think we are seeing more trusts and foundations start to give money to individuals or smaller entities or different kinds of entities to charities to them what historically they have done which is a really great progress. And I think some funders also sort of really sort of striding out ahead in looking at their process in these sorts of different phases, around the sort of small expressions of interest and then they only take forward a few and they really work with those participants to shape the more they pay people they have access and just to pay people in it and I do think that that's such an important part that if we are wanting to make sure that the funds that we're giving out a diverse that the funders are continuously trying to find those ways of, you know, if they're not even able to sort of streamline those processes but to certainly make those processes, less, less labor, and trying to put the funding or access support in place to make sure that they get a diverse portfolio of people applying to them.

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So lately. I was looking recently for just before we committed to being part of organizing this event so it was quite helpful I was looking for more open funds outside the Arts Council, and there's one small that I won't say much, but there's one like very small fund. I was like, this is brilliant. I want to look more into this, but the amount of paper, paperwork, proportionate to what an artist would get from them is just incredible. And then there are, there's, I would also say that what we find is a lot of trust in grants and foundations where it's very much ministered by somebody part time or volunteers. So then there isn't. They don't have the opportunity to give as much feedback or answer emails as to the Arts Council is able to with their customers, of course. But I do think from having done a lot of applications will often say, obviously charity so we have access to a lot more applications but the Arts Council is definitely the lengthiest, by far. We seem to have questions in the chat next to it.

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We don't have any yet but I did. Oh, there we go just one has arrived. This is a question for Sarah, I have a show about young widowhood suicide and the dangers of toxic positivity. Is this the kind of thing you guys fund with those things obviously being even more relevant in light of the pandemic or is it just too broad a theme.

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Now, I mean, if you can make a case for why, why now, then absolutely this is something that we would consider, and another, I guess, word of advice if I think about why would we not fund something, you know, I think something where people often where we would like to see more thought behind is also what is your plan for reaching a broader audience, you know, how can you put this in, you know, the public realm, you know, so more than just sort of, I'll post this on YouTube or whatever, do you have like a, an amplification strategy so to speak, you know, might you want to collaborate with a local theater or a local theater, or sorry, a cinema, or, you know, be creative and be a little bit of a hustler in terms of like this is my idea. Why now, and this is how I want to bring it out into the world because I think sometimes people just say, I'll post it on YouTube. And what we then worry about is that that piece will just sink without a trace. And I really want to say that, by no means am I saying, Oh, don't bother applying unless you have, you know 50,000 followers on YouTube or Instagram or something absolutely not what I'm saying, but I personally like to see when people are kind of hustlers and saying this is this, these are all the ways in which I'm going to make sure this piece gets out there,

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please apply the application is I hope straightforward, and we do give feedback to everyone. Apply it who applies, you know, why they didn't get funding, so get in touch and also if you have any questions about applications you can reach out to us directly. All the information is on the website, and we do respond fairly quickly

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questions coming in hot and fast now so this is specifically for you, Lily. So is there any hot tips from Successful applicants, following the closure of your live work funds I think the questions around what really stood out in applications and what kind of advice would you have for people based on those awards.

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Gosh. It was an extraordinary fund, we had over 1200 applications. And we were. Yeah, we were, we were really, it was, it was quite a huge process. And the, the sense we had and we had a survey for anyone who applied Thank you very much if you also filled in the optional survey at the end of it which was gathering some insights into how the pandemic has affected people but also what their hopes were for the future. And I think what we found a number of quite perhaps quite an obvious themes. Digital. In the broadest sense of the word thinking people thinking really carefully and in exciting ways about a future where their practice is something that happens in a, in a much more hybrid or different in a different in a way that combines online and offline in new ways, both from a creative practice point of view so that was really interesting to us because our focus is so much on developing your practice. And so we were really interested in. Applicants who saw potential for working collaboratively in new ways and supporting the creative process in new ways using digital, as well as the more obvious kind of audience facing side of the outcomes. But that was obviously a huge theme, and I would imagine that in terms of what to look out for. I know funders are thinking about how to support digital more skill, skills, and developing a more sustainable practice that perhaps now in the future will be expected to include online versions as well as real life outcomes. And I know that there might well be some more funds available for that thinking and work to happen as we kind of move on through the next stages of this awful time and another top tip. I mean, the fund was asked for a vision, they asked for people to, instead it wasn't a project fund. How could we ask for a project with a budget and a timeline, in the middle of a pandemic. It didn't feel in any way realistic to what we were all experiencing. So it was about vision, and the most, you know, I think that's quite unusual. So, the applicants that really stood out with the ones that, as Sarah said, you know, really went with that. And we're big and bold and talked about their vision for themselves, for their practice and what kind of artists they saw themselves being in the future and why they weren't going to let this pandemic kind of stopped them. And what the what the funding would help underpin, so it was, it was designed as a kind of core funding for an individual rather than for an organization so there were no outcomes as such, or certainly not any fixed project outcomes expected. And so it's, so it's hard for me to really give top tips I guess except that something to echo what Sarah said about. Yeah, matching match refunds speaks to you where the mission of an organization speaks to your practice and to kind of go for those, and perhaps, let go of the ones that don't feel like a good, good match.

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We've got a specific one for sorry, so on the outcry website it says all work must be presented for free in the public realm, is that for everything, and if there is a plan ticketed performance does that make the bid ineligible.

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It will have, yes it is one of our criterias that there has to be available for everyone in the, in the public realm. Yes,

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I'm afraid so. Yeah.

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Thank you. If there was a follow up question on that if anyone wants to clarify just ask in the chat. A couple more questions to race through a bit for everyone. So we're seeing consultants of funders coming together to support our organization's during FY 19, the funders here interested in advocating for other funders, from the colleagues to join up and create more such individual opportunities for individuals, especially after the exceptionally exceptional number of applicants for the live work fund that demonstrated needs so sharp.

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I'm happy to say, you know, clearly, like we haven't stopped looking for those talking to those funders who we were collaborating with on the live work fund. And I would say it's a watch this space kind of situation on whether we'll be able to evolve that, and certainly so far it's gone well so if I were feeling positive Quietly, quietly positive about it. I think that there is a new collaborative funders hub, which has been set up by the Association of charitable foundations, which is goes well beyond the arts, but I think it's testimony to this, this, thinking that actually where missions aligned collaboration could be far more effective and useful, and trying to kind of flip the thinking about. Yeah, who needs the funds and what's the, what's the impact.

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So yes, I

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think, I'm certainly always interested in more collaborative new collaborations where they can often be really hard work and kind of have huge pressure on resources but where they work well, it's the opposite. And I think the live work fund I can easily say, the mission and that align alignment of the mission was so strong with the four partners that it was, yeah it was a dream, to, to, to deliver so where it, where it works well it works really well.

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I come in on that as well because I guess, as individuals, it feels sometimes we're like, we're a little bit, powerless to how funders decide to structure themselves or what they decide to offer,

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and I think I would

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also encourage individuals to be thinking about collaboration, whether that's collaboration in particular projects, but I think more so, around how individuals

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structure

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themselves, that I think there's a history of individuals, functioning as individuals and through growth perhaps might have that ambition to become a charity. And, and I think there are other models out there where individuals can have their own brands and identity but actually can share quite a lot of that back office support and business structure that feels like it aligns a lot more with having a more sustainable practices more collaborative. So, I think, even if we aren't seeing the funders, collaborate, as much as we might want to see them, we can start to show them also that there's a way that we can work differently that hopefully can save us some costs at the same time

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but yeah and if I may just jump in very quickly there I mean art Cry has funded several projects where exactly what you guys are saying where, where people have actually come together as a collective, where we might not have funded. One artist but coming together, the idea was just so strong, that, that we were able to fund it so for example we, there was a brilliant project that came to us from a group of young creatives, living with cancer, and they wanted to put together this amazing magazine or their we helped them launch their first issue of their of this beautiful magazine where it was like young creatives with cancer and, you know, reflecting what, you know, going through COVID was like and obviously you know, cancer patients have suffered hugely you know as a result of of less funding, you know, for that particular illness. During this time, and you know that that was something that really really excited us and then they had put together a distribution sort of deal with the Teenage Cancer Trust, so I'm just saying that that I think is a really good example that we have seen for example where people come together are creative in sort of the execution of it as well.

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If I could just add as well, particularly in theater, I think the pandemic has has generated a very big response from those who have been doing very well in theater, and we have. There's been a lot of collaboration that we've been fortunate enough to link with a new fund called the Fit Community Fund, which was fundraise by Phoebe Waller bridge and Olivia Coleman, and they have boosted our bursary program in the light of de pandemic initially their fund was to support hardship, which was obviously a very pressing and real need, but they also wanted to support new work being made as we start to come out of the pandemic. So that's the area that futures, is looking at but that they are not the only people like that there have been, there have been a lot of discussions and a lot of very open collaboration amongst the theater community.

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There was one question which Lily's kindly answered in the chat which was around the question about whether to apply to different funders for the same project the same time or sequentially Lee's response was to say, from Joe at Arts point of view to go for all at once and I'll check in on the status of other funds applied for if we felt this was a key factor in our decision making and otherwise be happy to be the first funder for the tape, just for anyone not tracking the chat that's a great answer there.

1:03:03

One of the other things I would add to that is we tend to work from a point of doing the budget for the project, first, and then sort of use that budget to identify all the different sources that we might apply to. And we really tend to line up all of that funding before we even think about going up Arts Council

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funding so

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whilst it's always in our head that the chances are we're going to have to apply for Arts Council funding, actually it's typically the last funder that we do apply for it's aligning all of those other things. First, I think it does potentially cause you some challenges if you're a producer and you put in lots of applications and they all come through at the same time. And I know we don't have many of those stories but they do happen. So I think it's also about being specific about which different elements the funders are funding. So, the part that I trust them foundation might be interested in funding is probably quite different to the Arts Council which is probably quite different to a crowd funder to a business and a private individual. So it's really about finding those which bits of your budgets are best to make the approaches to

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whoever would be useful. One more question here so I'm aware that there is an unseen workload on funds and processing applications, but has been consideration being given to how funds can better enable unsuccessful applicants to understand and refine their failed bids. The please reconsider criteria responses not helpful if you've already tried to consider the criteria. The few sentences you might get from Grant here are helpful and a massive thank you for Jerwood for doing this too. Is it possible to walk toward to work towards this being the rule rather than the exception and surround feedback on insert anything on wants to chip in.

1:04:55

Thanks to the question is, Stephen Bailey and I think we, I think it's fair to say feedback. We've turned it into a verb, it's now feedbacking at Joe dots is gone from somewhere around here when I started in this role to right to the top of the agenda. And I think we need to talk about it a lot more and how we can make it something that is part of, part of the circle of successful funding process. If we focus less on whether you were successful or unsuccessful, but the process in and of itself that that experiences and learning. One that can be useful for other things and genuine understanding of your practice and self expression of what you do and what you stand for. And so I would love to have this conversation we've been talking recently about trying to see if there's an appetite among arts organizations that award funding and open commissions and to talk about how we manage on successful applicants better. And because it's I think it's a really live really live issue, and it might be interesting to share a stat from our work and for the last three years we've been offering feedback to written feedback, due to individual feedback to anyone who asks for it. And it is a really consistently hovers around 50% 48% 52% of all applicants who actually asked for feedback. So while I think is super important, lots and lots of applicants really value it. And I think it's really also perhaps important to share that because there's a large number that also just want to over process done. And, yeah, I think that that's what I've always been surprised by that as someone who's naturally a feedback seeker. But yeah, it's not, it's not helpful to everyone. I'm really interested to hear what the other panelists have to say and also what perhaps some of the some of the audience. I have

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to say that we've, we have really struggled this round which is historically we have always been able to provide feedback. I'd say we but it's just myself who does the feedback. And we've had such an exceptional response, which is obviously a very strong indication of of need out there, but I mean we're into 700, and I've had to say this year but I can only do it to those that we've actually met, which I felt, beaten out is not an ideal situation, and it's the first time the charity. We've had to take that decision. And, but it is something that, in terms of our own resource that we're having to look at very carefully it is something we do believe, having said that if people do contact us. And, you know, and I want to discuss some things we do, I do make time to do that and we do or I do find someone who can have that conversation. And, but it just wasn't possible on this occasion to be looking at four or 500, because we take it very seriously as as Lily has just said we don't just do a couple of lines we normally do a meeting and we talk them through the whole thing and etc. So, it's a frustration for us currently, but up until this year, we have always done it systematically.

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I'm just going to agree with everyone else I mean feedback is incredibly important, and we try to give at least some feedback, you know, to anyone who has applied, and in a few cases the feedback might include that if you, you know if we would see more of this, you know, we might encourage someone to reapply if there's a very, very clear. You know, detail that if they if they would if they would rethink that a little bit we would reconsider. By no means do we say do this and we will absolutely find you but you know sometimes the feedback will also include that but we absolutely get back to everyone who has applied to us, even if it's not in as much detail as we wish it was. But yeah, it's essential.

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I've efficient that one day it's really unrealistic and have loads of pitfalls, but the decision making panels will be live streamed so that we can just sit and watch in how those decisions are made, and I know that has lots of problems to it, but I feel like there would be something that's really transparent and accountable and that we can all learn that doesn't require then that duplication of sending feedback so if

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anyone wants to have a go at

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it with a few more questions in the chat so I'm gonna get in the short term going forward are the different funding organizations now leaning more towards project specific funding or support for an artist development ie step changes in their practice, or both approaches project and artists focus still possible in your funding stream

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like to impress their lilies that he's going right.

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I'm, I think the answer is both are still possible. And in terms of what we've actually got open for application at the moment we're not rolling funder, have been partly, mostly due to capacity so we're not open all the time, for applications, and the opportunities that we think we can offer this year, currently have a photo photography award. The Jerwood PhotoWorks awards, open for application. And we're hoping to offer a job bursary fund which will be a 2000 pound grant. And I can't tell you when that will open, or the exact focus of that but that's usually development focused it's a small fund for self directed artists, development of your practice. But we haven't quite finalized the details on that because we have been so overwhelmed by demand, as have so many funders, I mean I think Arts Council's numbers have just gone completely mad. And that we need to think really carefully about how we, how we manage it before we can put it out there, and we haven't yet worked out what we'll be offering later in the year. Whether that will be project specific or more organizations or collectives. So yeah, sorry, not, not a very clear answer, but I think the pandemic has, you know, it's, it's thrown a lot of things up in the air and in terms of understanding the immediate response the emergency response. We're now kind of coming hopefully coming through that into a new face it is, there's work to do to try and get it right.

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Just very briefly from art cry and that is that we don't fund sort of ongoing or r&d or whatever we are set up to fund specific interventions and responses to particular events that are unfolding, here and now. So, you know, unfortunately we can't do that we wish we could but that is kind of the niche of our fund and and I should also mention I've failed to do so before that the maximum grant you can apply for from us is 2500 pounds, but we see people applying, you know, there's a range obviously when people ask for, but that's the top number

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three final questions on my list, I'm trying to get all of these in before the time runs out. The first one is, does anyone know of any funds that might fund a producer for a company on a more continuous basis. That's one that's also not spring into my head so

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we've managed to get some before but it's sort of been attached to a project or a program so we've had some through Esmee Fairbairn foundation, but normally it's when the company has sort of been at this transitioning point and it requires this sort of new role

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to support that,

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alongside some sort of new program or project of some kind, but typically that's been a good way that we found to at least embed a role within an organization, and for that person to say you have 12 or 24 months within that organization secure with the hope that then they can be generating their own funds to sustain that role afterwards.

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Sarah while you're there and there was a question, if you have any time just a little bit of brief kind of overview of the process to applying for the Paul Hamlin ideas and pioneers fund

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Foundation, they're wonderful

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advocate for them. So it was a really simple but brilliant process so it was a very short application, and a video as well which I thought was great so if you don't necessarily feel like you have the skills to write it, you can certainly present yourself on video. And then you were shortlisted for an interview. And that was sort of less of an interview, it was more about really helping you shape your idea, and to check whether you were perhaps the right participant to go through the project.

1:15:02

And the reason why I really love them is that they don't just give you the funding and why I would recommend that if you if you have something that's appropriate for them for independent individuals to be looking at it, because there's a whole program that runs alongside it so there are retreats we get training through the school of social entrepreneurs, and there's mentoring there sort of Cafe discussions online, and you're really connecting with other entrepreneurs across sort of people that have an interest in making a social difference. And so it's been brilliant and I have to say that I believe that, out of all of the various sort of social causes, the arts is still the one where they don't actually see huge amounts of applications and there's not a huge amount of funding that is going into the arts, and I'm sure they would be able to tell you a little bit more about why that is. I know that there is lots of arts funding through their other streams. But I really do think that it's worth having a look at that fund, and applying for it if you can, it comes from a really great ethos as well that the founder of their foundation was an entrepreneur and as an individual didn't need money to get his very successful business off the ground. And so they share so many of the values that was his independence, and

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also share

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quickly this may not apply now but John element is to fund this kind of work

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to last questions I might wrap together and just open up to anyone on the panel which is, is there anything to that some have been answered in the chat as well so if there's anything to sign up to or follow in order to receive alerts when applications are open and has any thought ever been given to publishing excerpts or models of successful applications to help engage by what the vision is and examples of best practice. And if there's anyone that wants to respond to either of those, but there are also some suggestions in the chat for anyone who's not following.

1:17:16

We post all of the projects in due course, we, we post all of the projects that have been funded on our website, with some information about the project so if you all of the projects we have funded are not currently up there but they're on an ongoing basis being posted so that's a good place to start. And as I said in the chat we accept our cry accept application on a rolling basis and we have a meeting every week as I said, so you will get a response back in seven days,

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all year round.

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Does anyone have anything else to add there. This is the moment when I want to suggest the funding central newsletters, but they are literally stopping today, very sadly. We'll be waiting to see what the replacement will be

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here.

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And in case anyone isn't looking at the chat, the has mentioned the like you, having a section on their website dedicated to successful funding applications, which I know I'd looked at recently trying to get my head around developing a creative practice to get feedback. So that's really, really useful. We can give

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our local areas, it's not led by me so I can't take credit for it but it's like a cultural collective that works locally, and anybody can upload their files onto this Google Drive, and so there's like, all sorts of examples from our city of D ICP Arts Council beds, wherever anybody is had funding from that people have just generously offered that, and I do think again this goes back to that collaborative way of working as individuals that there's no reason why you couldn't be the instigator of something like that

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in your local area

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and generously sharing that information. I think sometimes we don't share because we think it's competition but I don't believe in that at all.

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I

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really comrades go back to the gym this week.

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I really learned from it as well which is really helpful. But anyone on the panel like to add anything more to the discussion we've had today.

1:19:35

Shall I might wrap this up now as we've just gone over time. Thank you so much to Sarah Andrew Sarah and Lily. Thank you to Nick for managing all the chat and managing space, And thank you to both florists for BSL interpretation. Thank you to everybody for joining for sharing questions. We hope that has been useful, and that will join us for another stop can Excellent, thank you very much.

1:19:59

Just to quickly jump in for anyone that is going to be joining for our next session, which is where we're at, which is a conversation with representation the young bit the Young Vic, fuel, kill, chaired by artsadmin that will be at 1pm and will be closing this room now and reopening the link just before one o'clock. Thank you, thank you. Nice

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to see y'all.

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Thank you all very much. I'll close the link.

1:20:46

Thanks for inviting me by the way. Yeah,

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everything you do. Thanks so much for doing

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the problem by,

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nice to meet you i.