



DRIVING LESSONS

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Driving Lessons is a program of Wave Pool. Wave Pool pairs communities' knowledge of their needs with artists' sense of possibility.

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Community
Driven
Artist Led

DRIVING LESSONS

AN ARTIST MANUAL



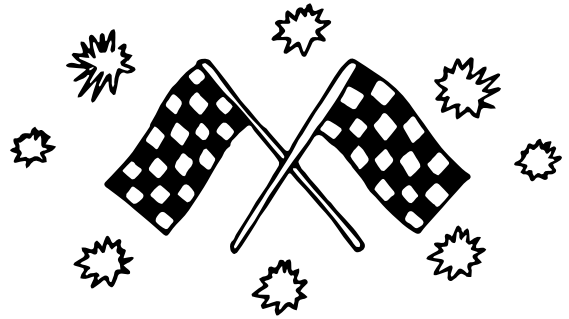
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ATLAS

Introduction.....	1
Goals and Strategic Planning.....	4
Branding and Networking.....	26
Marketing, Press Releases, and Artist Statements.....	34
Knowing Your Rights.....	46
Financials.....	52
Finding Funding.....	66
Proposal Writing.....	84
Outro.....	87
Notes.....	88

WRITTEN BY CAL CULLEN

INTRO



Welcome to Driving Lessons!

Driving Lessons is an artist professional development program created by Wave Pool in response to the Cincinnati Artist Report conducted in Summer 2019. The program is comprised of goal setting and skill building for artists to succeed in their career and with their artistic practice. From large envisioning to the nitty gritty, this course will result in a strategic plan for the participants' lives and careers.

This book is an accompaniment to the course, and we hope the resources enclosed here will remain useful as a reference and a guide for years to come.

Over 800 artists were surveyed in summer 2019 as part of the Cincinnati Artist Report. The report is now complete and available on Wave Pool's website. In the report, artists listed their top needs (in descending order) as funding, promotion, time, workspace, and community partners in order to execute their projects.

In order to secure these things, artists need basic knowledge of proposal writing, budgeting and financial literacy, communications and public relations, and negotiation skills. Education and Support were the 2nd and 3rd most frequent solutions named to barriers seen by Cincinnati Artists in the Cincinnati Artist Report, making up 36% collectively. Additionally, 55.75% of artists surveyed in the C.A.R. have either non-existent or limited relationships with other local artists and those that support the arts. This was also singled out as one of the biggest personal challenges facing local artists and one of the largest community challenges.

CONGRATS on taking this very important step in advancing your artistic practice through honing your business skills. Artists are creative, capable, and resilient, and we're so excited to support you into becoming your most successful artist selves.



WRITTEN BY ANISSA LEWIS

GOALS & STRATEGIC PLANNING

THE ROADMAP

Big Goal Setting & Orbit Writing

You are here, presumably, because you have a destination you want to go. You eagerly want to get there. You envision this place as being THE place where the most awesomest of things will happen to you and for you, and your life will be grand. You see other people who are there and they're happy, so you need to get there, too. So, you think all you need is a roadmap.

You've traveled before. You know that you need to be prepared. You know you need directions, to leave early to avoid traffic jams and to stay alert to avoid potholes. But, before you place that destination in Waze and tap "Go Now," have you asked yourself the question, why?

Why there? Or, why not, perhaps, over here? We all have places where we want to go, i.e. dreams and aspirations we want to accomplish. You can't be a driver if you're not in a car going somewhere. But, have you examined what exactly this dream, once realized, will make possible for you? And, why is that important to you?

At Driving School, we begin the conversation by complicating the very reason for being here. Goals can sometimes be problematic, especially if we are unclear in what we say we want or why we "think" we want it.

Many times, when we set a goal, we view it as an external thing; the goal is outside of us. It is a list of to-dos or a "thing" to acquire...a place to visit. We are focused on the destination. Unfortunately, we don't focus equally on the internal work necessary to get there. When we don't understand/commit to what the goal entails, and why we are pursuing it, we unintentionally set ourselves up to fail. Even worse, we drift down the road never arriving or ending up someplace we didn't intend to visit.

For example, you have a goal to exhibit in 10 shows this year. This goal is great until you have to actually do the work. Where do you want to show? Do you know what is required to apply to each? Do you have enough work for all 10 shows? Can you afford to ship the work? All of this, and more, when taken with one's daily responsibilities can make any artist stall with procrastination, indecisiveness and lack of confidence. And, an unaccomplished goal.

To be clear, wanting to show your work in 10 exhibitions in a year is a wonderful goal to have. The issue is thinking that stating the goal is the real start line. Or, thinking one's career is one big goal/destination, or a series of goals/destinations. How would we approach our goals, if the question was not, "What are your goals for this year?" but, "Who do you want to become this year?" How would your days be different if a goal wasn't a series of tasks to do but a way of being and living? What would happen if you approached your life and career with a clarity and alignment to your values? Who would you then become?

Welcome to Driving School.

Let's get road worthy.

Start by completing the activities on the following page.

What does success look like to you?

How does it feel?

What is your definition of success?

**How or will you know when you
are successful?**

Write a three-year manifesto.

Where do you want to be in three years?

Envision what you want to be doing and have done in the past three years. Write the story of a day in your life three years from now. Begin the story when you first open your eyes in the morning. Use the following questions to help guide you:

When you wake up in the morning how do you feel? What thoughts do you have about your day ahead? What makes you excited to start your day?

How do you start your day?

Where are you? Describe in detail all the amenities you need/want in your living space and location. What do you love about having access to these things?

What kind of work do you do? How does this work fulfill you?

With whom do you work? Why do you work with them? For whom do you work?

Where do you work? Describe the space in detail, including the flooring and what you had for lunch.

In your field, why do people want to work with you? What are you known for? What skills, knowledge and experiences do you need in order to create your work? What kinds of work, projects and/or collaborations had led to you being able to do the work you do now?

What do you do after work? With whom do you spend your personal time? Why?

Before you go to sleep, how do you want to feel about your day?

Once you finish your three-year manifesto, journal, brainstorm or mind map, what you think it will take to live this life. Who would you have to become?

Choose where you begin.

When you think about your three-year manifesto, what is the one goal that if you started today would put you on the path to achieving your destination in three years? Write it down.

GOALS/YEARLY PLANNING

Now that you have the three-year manifesto, i.e. destination, let's turn the key and start the ignition.

Gut check: Much can happen along the way when working towards a goal. We all have examples of a goal, or two, or three, that we didn't accomplish. Yet, we don't set goals to intentionally fail. So, why do we achieve some and not others? We can blame it on the usual suspects: time, money or resources. But we also have examples when we didn't have the money, or the time, and the work still got done. What was the difference? What will be different now so that our successes become consistent? What can we do to keep the engine humming and riding smooth?

Commit to your future self.

Read your three-year manifesto. Visualize yourself experiencing what you previously wrote. Connect to how your manifesto makes you feel in all the ways, physically, mentally, emotionally, spiritually, socially, financially. How does this make you feel to meet your future self? What would your future self say to you now? What advice would they give? Write a letter as the future self to you, the current self. Use the previously stated questions, if needed.

Dear Current Self,

Let's also revisit the goal you choose that would put you on the right path to becoming your future self. And, let's go deeper.

5 Whys

Rewrite your goal. (Sidebar: Another way to stay committed to your future self is to read your goal daily. Put it in a place where you will see it often. Make it into a sign. Crochet it if you have to. Understand that you are not following a road that has already been made, like I-75. You are building one that does not yet exist while also driving on it.)

Ask yourself, "Why is this goal important to you?" Write down your response. Then, ask yourself, "why is that important?" Write down your response. Continue this process of asking "why is that important?" for a minimum of five rounds so that you get past the superficial and obvious. Take the time to deeply understand why you want or must execute this goal. How will this goal move you in the direction of living the life you want? Connect with why you deserve this life.

Map It: Milestones and Phases

A goal is a dream with an action plan. Every goal has milestones or phases or projects, depending on how you envision achieving this goal or what works best for you.

What are the milestones or projects that go into accomplishing this goal? List them. Stay away from listing individual tasks. Instead, what are the benchmarks that must be met to move the goal along and indicate that you are going in the right direction? Or, what are the micro goals or subprojects that make achieving the main goal possible?

For example, let's return to the example goal: Show your work in 10 exhibitions this year. What are the phases or milestones that need to happen? What may come to mind are some of the following:

- Research on the potential spaces to show
- Making the work
- Documenting the work / Completing the applications or proposals
- Announcing your participation in said exhibitions or Marketing,
- Networking or Working with the gallerists
- Shipping
- Sales

Now, let's put this goal on your calendar. Assign each milestone and/or project a month. Agree to focus solely on that one project. In doing so, the project (and, indirectly, the goal) stays manageable. Your task list consists of just the actions associated with the month's project. You are not looking at completing goal as a whole which then invites overwhelm, confusion, resistance and procrastination.

Instead, you set yourself up for success by freeing up the mental space to do the deep work the monthly project requires. You also are better equipped to handle adjusting deadlines as needed or setbacks. So, commit to one project a month. Keep things simple and actionable.

My Milestones:**In Order:**

ACTION PLANNING

Honk your horn, you've made it this far!!!!

This section is where the rubber meets the road; we shift from park to drive. Pun intended. Here you will break down your monthly project, or milestone identified in the previous section, by listing its necessary tasks. You also will plan for the inevitable obstacles, challenges and setbacks so that you keep moving and focus on what will move you forward to your destination.

When it comes to creating action plans, going from the dream destination to the turn by turn directions, there are different approaches. There is no wrong way. Do what makes sense to you and what will set you up for success. Challenge yourself but go at your own pace. Also, be willing to acknowledge what just doesn't work and take the time to retool, fix it or let it go. Let's begin and discuss two of the more popular approaches, reverse engineering and brainstorming.

Reverse engineering your monthly project or milestone is where you create your task list with the end in mind. Where do you want to end up? Envision having achieved your goal, then ask what were the preceding steps you need to take to get there? If we go back to the goal, "10 exhibitions a year goal," what needed to happen before you showed up for the opening reception? You might say install the work. Then ask the question again, "What needs to happen in order to install my work?" Continue to ask that question and work back your list's tasks until you end up at today.

The other approach is brainstorming, where you write down everything that comes to mind when you think about completing this project or reaching this milestone. The order of the tasks is unimportant. You also do not edit your thoughts. If you think it, write it down. This is a judgement free activity. Editing and structuring the list happens later. A benefit of this approach is that you let your mind do what it does best. Find associations, possibilities and opportunities that might not necessarily happen when you think linearly.

**Create a task list using reverse engineering
or brainstorming:**

Once you have your list of tasks, it is time to schedule them on your calendar. A known adage is “What gets scheduled gets done.” But, let’s do so in a way that again sets you up for success, repeated success. Let’s create a schedule that takes into account your current life situation while growing you into your future self. One that is set on the destination with your values and priorities top of mind. So, put your task list to the side for just a moment and let’s take this invaluable detour.

Create your ideal week.

What does your ideal week look like? How do you actually want to spend your days? Doing what activities? With whom? When? Etc. Take an empty weekly calendar, one that has Monday through Sunday, from 12am to 12am, or the time you want to wake up until the time you want to go to bed.

Then fill in the calendar with all the activities and responsibilities you want to do or have to do over the course of a week. Allot each activity block of time. Activities to consider include, but not limited to, rest, self-care, work, deep work, play, celebrate, social interactions and planning.

You may not always be able to have an ideal week, but it helps to have one in mind and work towards, especially in discerning how you spend your time. Remember, there is no such thing as time management. We cannot manage time because we do not control it. What we do have control over is ourselves. So, we don’t do time management. We need to practice better self-management.

Track your time.

Take another empty weekly calendar, or create one, and track your time. On this calendar, the time needs to be listed in 30-minute increments (preferably 15). For the next three weeks, write down how you actually spend your time. (Or, you can use an app.) You cannot create your ideal week, if you do not know where your time already goes. We always think things take longer than they actually do. We always think that we are not on social media as long as we actually are. It is “time” to get the real story of how we spend our time.

Do your best to approach this exercise scientifically. Every 30 minutes jot down what you did for that block of time. Don’t judge or analyze it. Just write it down and return to what you were doing. Also, don’t be self-conscious, either. What you want is raw data, don’t change or behave differently. If this exercise is to be of use, getting an accurate snapshot of what you do in a day, then carry on, business as usual until the end of the three weeks. Then, you can assess and re-evaluate, not shame and criticize.

Tip: Why three weeks? This allows you to cover a cycle of time and capture the different kinds of days you live and your behaviors. In all honesty, we’d prefer you do a longer period of time for your first attempt, and then repeat it periodically or quarterly. Doing periodic check-ins helps keep you on the path and staying committed to valuing your time, or at the least know areas where you are doing well or could tighten up with your self-management.

Stop. Start. Continue.

With your time-tracked sheets, review them objectively and tally up how much time you spend doing certain tasks. Journal about how you spent your time. Is what gets your attention what matters to you? From this perspective, ask yourself the following:

What activities do you want to stop doing?

Remember this is a process, one that gets refined over time. Now, what can expedite matters is when you give yourself permission to say three extremely life changing words, "No, thank you." Part of what aids you in being able to create your ideal week is knowing when and that you are allowed to say, "I am so honored that you thought of me but, no thank you." Having boundaries and, even more so, actually communicating them to others and honoring them, is crucial. Total game changer, or in our case, like going from 35 to 70 mph.

Anticipate / Fear Setting

As we all know, it is not 'if' life will happen, it is a matter of when will life happen. Very rarely when we envision doing something does it ever go the way we think it will. This is no less true when we set out for our dream destination. Never be surprised by potholes, traffic jams or detours, especially with a dream destination as grand and worthwhile as yours. So, be prepared for it. Anticipate.

What activities do you want to start doing?

A practice discussed in Tim Ferriss' TedTalk, "Why you should define your fears instead of your goal," is called fear setting. When we set goals, fears and resistance will present themselves along the way. Side-note: That is how we know that we are going in the right direction. We are not to shrink and hide; we are to rise and push forward. The practice of fear setting is a way of being proactive because our future self is waiting for us on the other side.

What activities do you want to continue doing?

Take a piece of paper and write your goal at the top of the page. Next, divide the page into three columns. Label them respectively, Define, Prevent and Repair. In the first column, write down every fear that you have about taking action on your monthly project or what could happen to derail it. From the small, to the major and delusional, write them all down as they come to you. In the second column, for each of the worst-case scenarios in the first column, write down what you could do to prevent it from happening or decrease their likelihood of happening, if only by a little bit? In the third column, write down if the worst-case scenario actually happened, what could you do to address it and/or who could you ask for help?

To take this activity deeper continue to journal with the following questions. Are there examples of people who experienced something similar? Chances are the answer is yes. So, how did they address it? What can we learn from them? A third question is what skills or benefits might I gain from this experience? Lastly, if not the most important, ask, "What is the cost of my inaction and not addressing this fear?" Over time, say, a month, six months, or a year?

GOAL:**DEFINE****PREVENT****REPAIR**

Self-Care and Celebration

Enough cannot be said about the importance of taking care of oneself. Using the seatbelt and having regularly schedule oil changes are the unsung heroes of the journey. We only notice them, when we don't do them. Yet, we won't get far if we ignore them continually. Don't wait to you literally have a breakdown, do preventive care along the way.

What is your self-care regimen? When and how often do you do it? Each person's practice will be different because so are our needs. Can you articulate your needs and do you know how to meet them? If it is not what you do, but that you do it. Spend some time and journal on this. Schedule the practice on your calendar.

The same goes for celebrating your wins, no matter how small. Don't wait to celebrate. Many times, just acknowledging your progress is like super fuel to your energy. The simple act of saying, "Job well done," or treating yourself to a dinner at your favorite restaurant, or sharing the win with a friend, will keep you going much longer than denying yourself to the end. Revisit your definition of what success looks like and the milestones of your goal. Determine what you will do to celebrate each time your reach a milestone, or complete a monthly project, and do it.

Create the action plan.

Time to return to your task list and weekly calendar because now you are going to create your action plan. Sidebar: We won't spend much time talking about which productivity apps or systems you should use to track your tasks and progress, suffice it to say, please consider using one, if you don't already. Choosing one comes down to personal preference (how much information you want to track, in what way), trial and error, and whether you want to be digital or analog. Be careful that you don't spend more time staring at the map than actually driving down the road.¹⁾ Take out your calendar for the next week.

- 2) First, fill it with all your responsibilities and work, social and personal obligations.
- 3) Now, take a look at the time you have remaining.
- 4) Go to your task list and choose three task that will have the most impact of moving you closer to your goal.
- 5) Schedule them on your calendar. Commit to completing those tasks done in the time you have. Done is better than perfect.
- 6) Choose a time each week to plan the next week and repeat this process until the project is finished or the milestone is reached. Then, return to the big goal project breakdown and choose the next project or milestone.

Continue to work the plan, recalibrating, celebrating and resting along the way.

NOTES

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WRITTEN BY MORGAN OWENS

BRANDING & NETWORKING

PART 1: BRANDING

Brand Vs. Branding

What is Branding?

Branding is the strategic process of building your brand image. In short what actions you are taking to get your desired goals reached.

Branding includes:

How you position your company that sets you apart from others - why should we care? Everyone has a story, bring your authentic voice to your business.

Brand Strategy

Who is your ideal customer? What do they look like? What are their spending habits? Where are you trying to take your brand/business? Locally? Nationally?

Verbal Identity

Does your content have the same tone and voice? Keep it consistent or you will confuse your clients.

Visual Identity

Do you have clean images? Is your logo on your social media graphics? Are they brand compliment with your colors, text, font, tone?

Brand Messaging

This is your value proposition to your customers; you want them to remember you.

Ex. Apple "think different"

Ex. Nike, "just do it"

Ex. Curvy Cardio, "sweat pretty"

Notes:

Branding has a lot of levels and can be nerve racking. Take these steps to ensure you are building a strong brand:

- ☐ I know my target audience
- ☐ My brand related to my target audience
- ☐ When my target audience see's my brand, will they "get it"
- ☐ Do I know my "why?"
- ☐ Do I have a unique proposition?
- ☐ Does it reflect my brand promise?
- ☐ Does it reflect value?

What is a Brand?

Your brand should make you the "go to" in your field of expertise/service. You want your target audience to select you first. You also want to attract prospective customers/clients to serve their needs as well because you have positioned yourself as an authority.

A strong brand should encompass:

A clear message

Brand trust

Emotional connection to target audience

Ability to motivate to purchase

Consistency in look and feel

Self Check: Do you have all these?

Notes:

Basic Brand Elements

1. Your brand is much more than a logo

While a logo is an essential brand identifier there is more that goes into it like:

- Text
- Font
- Colors
- Visual elements

All of these are important components to your brand to help identify not only brand presence but brand trust with consistency. What colors you pick, fonts for marketing materials or your website, how your logo looks (is it too much, is it clean, is it simple and long lasting) makes a lasting impression on your potential and current clients that in turn increases your reach and revenue. You do not own your brand, your customers do. Their perception of your brand is how you present it to them. Whether it's through look, voice, visual, product quality or customer service.

You are your brand, so act accordingly.

List your brand elements below:

2. How to develop your personal brand

Whether you like it or not, you are a brand. Especially if you are a business owner. Social media has changed the game completely, everyone is so easily accessible and judged from what they post. Use this to your advantage. I often tell my clients; how can people know about your business and all the great things you have to offer if no one knows who you are?

Ways to Market Yourself:

Wear Your Brand

Are you going into spaces marketing your brand? Whether you sell clothes, wear your own branded clothing or accessories. Exude your business on the outside.

Get Noticed

Offer to write for a local publication or contribute to an article in your field of business. You want to get your name and your business out in the forefront. That sometimes means giving of your time in order to get more exposure.

Social Media Is Your Bestie

Work that social media network. Reach out to Facebook friends, Instagram followers and even LinkedIn could be a great place to get your business/brand exposure and potentially reach new clients/customers.

Network

I should be networking at these types of events:

Brand Presence

1. Purpose

What is your why? Why did you start this business and why do you want to grow it? Who is your niche audience and what service are you solving?

2. Products

Do your products mirror the need of your clients? Businesses that offer products that don't align with brand mission/promise cause brand confusion. So many companies lose customers and revenue because their audience isn't sure what kind of business they are. Are you just looking to make money or do you have a full-fledged business with purpose. How many times have you seen a company come out with a new product and ask, "Why are they making that?"

Self-Check:

My products are:

1.

2.

3.

4.

5.

They align to my business model because:

Product/Service 1:

Product/Service 2:

Product/Service 3:

Product/Service 4:

Product/Service 5:

How to Work Your Network

Get comfortable being uncomfortable.

Let's face it, approaching strangers can be an awkward inauthentic experience.

Networking is an essential tool for not only career advancement but building your business.

Making genuine and authentic connections can be challenging and awkward but is an essential and "free" resource to become successful.

The key is to remain you and let the conversation naturally flow. Some of the best business and professional opportunities you will get are through networking connections.

Social media has made individuals feel comfortable enough with direct messaging you or shooting you an email to "network." In my opinion I like the old school way of face to face networking/relationship building. At the start of my entrepreneur and corporate career I was very shy to just introduce myself to others in the room. I learned over time that closed mouths don't get fed. If I wanted to grow professionally or grow my business I needed to be heard and seen. You have to get over that fear of being introverted if you're pursuing your passion. It takes practice and over time you'll be networking like crazy. The biggest contracts or opportunities I have had were through face to face interactions and not over social media or email.

How often do you network?**How effective has it been?****How do you approach a conversation with someone you don't know?****Do you approach out of your comfort zone?****Do you attend networking events outside of your comfort zone? (If you don't you are missing out on a lot of growth)**

HOW TO “WERK” YOUR NETWORK

Be Genuine (Be Authentic)

Find a Mutual Connection

Keep your Word

If you say you are going to email or call them to follow up, do it.

More than the Dollar

Trade services: gain their followers - they gain yours

Take it back to the ‘Old School’

Invite them out to coffee, social media become too impersonal

First Impressions are EVERYTHING

Are you dressed like you’re ready to level up?

Be Prepared.

Practice your introduction to others.
Know your 30 second elevator speech about you or your business.

Put your Game Face On

Fake it until you make it.
Look confident and speak confidently.

NOTES

[illegible]

* EXTRA! *

* EXTRA!

READ ALL
ABOUT ME!



WRITTEN BY MARIA SEDA-REEDER

MARKETING, PRESS RELEASES, & ARTIST STATEMENTS

MARKETING / PR

Many artists spend a lot of time trying to connect with an audience. Answer these questions as honestly and as specifically as possible, knowing no one else will see it.

Who really likes your work?

Who do you WANT to like your work?

Is there any crossover between the two groups?

Is there a gatekeeper in an organization, non-profit, business, or school who might be able to make a connection for you in terms of reaching your dream audience?

Research/identify/name them here:

WRITING REFLECTION:

Who is my target audience and what would I say to them about my work if I had their unfettered attention?

How do THEY interact with their audience, and is there a way for you to piggyback on that connection or get them to let you join in?

A lede is the opening sentence or paragraph of a news article that summarizes the most important aspects of the story. Like an abstract for a peer-reviewed essay, the lede helps your audience by giving them a broad overview of the details within the body of the text. This helps for Press Releases, because journalists and other gatekeepers of information are often inundated with announcements, so you'll need to be succinct and compelling to keep their attention.

Let's try your hand writing one.

First read the paragraph below, which contains a broad overview about an imaginary exhibition, and then write a one-sentence synopsis that encapsulates the major ideas involved in the show:

The exhibition, "To Melt or Not to Melt" incorporates the work of performance artists and community members to communally create grilled cheese sandwiches that reject the typical bread-cheese-bread trope. Twelve performers, many of them influenced by the Fluxus movement and the socially-driven practices of artists like Rirkrit Triavanija will create their own interpretation of this American delicacy, and distribute free grilled cheeses over the course of 4 days to the community outside our gallery walls. This gesture is an act of solidarity with the public as well as a way to feed our most vulnerable neighbors at a time when so few have access to either the requisite ingredients, or the time and equipment, with which to do so.

Now write a one-sentence headline/lede that synthesizes the meaning of the above paragraph:

Share your sentence with the group and discuss the differences between your approach and that of your peers. Consider: What did you emphasize, and what do you think you left off? What did others emphasize and do you think it helped the clarity of the information?

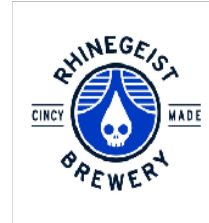
WRITING REFLECTION:

Now, spend a little time considering which lede you liked best—even if it wasn't your own. What made it so compelling and did you pick up any tips or tricks from your peers?

PRESS RELEASES

Press Releases are often the first chance you have to make an impression on your audience's gatekeepers. Thus, the information needs to be clearly organized, as well as compelling.

First, let's look at formatting considerations. Here's an example of what a Press Release for a one-night event might be organized:



FOR IMMEDIATE RELEASE:
(CINCINNATI, OH) November 14, 2014

NEAR*BY Curatorial Collective announces LIGHTGEIST, a one-night exhibition of light and projected art at Rhinegeist. Built within the skeleton of the old Moerlein bottling plant in Over-the-Rhine, the name of the brewery means, “ghost of the Rhine,” and, (though often intangible,) light and art can likewise be said to haunt or inhabit space.

For LIGHTGEIST, NEAR*BY has selected seventeen artists / artist collaboratives to exhibit projected videos, sculptural and environmental installations. These intra-disciplinary works will demonstrate the ways in which contemporary artists are currently embracing the dematerialization of the image, and how that manifests within the confines of a non-traditional art space.

EVENT DETAILS: Thursday November 20, 7 – 10 p.m. 1910 Elm St, Cincinnati, OH 45202, Over-the-Rhine. FREE and open to the public.

PARTICIPATING ARTISTS

Brandon Abel * Jen Berter * Nicki Davis * DAAP Clay & Glazes, headed by Katie Parker and Guy Michael Davis (featuring the work of Olutoba Akomolede, Christine Barron, Amanda Bialk, Michael Broderick, Linnea Campbell, Catherine Gilliam, Theresa Krosse, Sarah Maxwell, Megan Stevens, Christine Uebel, Allison Ventura & Victoria Wykoff) * Lizzy Duquette * Sam Ferris-Morris * Mark Governanti * John Hancock * Joe Ianopollo * Maidens of the Cosmic Body Running * Andy Marko * Alice Pixley Young * Play Cincy * Lindsey Sahlin * Caroline Turner * Justin West * C. Jacqueline Wood * Charlie Woodman *

*NEAR*BY is an untethered curatorial collective that seeks to bypass the art institution, working as liaison between artists and pluralistic audiences. We aim to create ephemeral and interdisciplinary exhibitions that connect art with location and meld curatorial and artist practices while blurring the boundaries between installation and white cube.*

Now, let's look at a Press Release for an exhibition. Note the differences as well as the similarities between these two Press Releases.



Artists
Reframing
Community

FOR IMMEDIATE RELEASE

CINCINNATI (June 1st, 2018)

LET IT GROW:

JULY 14 - SEPTEMBER 1

Playing upon the contemporary fixation on houseplants, *Let It Grow* is an exhibition that explores the ways in which artists frame our human and plant interdependent relationships. Plants are self-sustaining organisms—they only need sun and rain to survive. So what does it mean for us to remove these living organisms from their natural habitat, and make ourselves their sole caretakers?

The artists featured in *Let It Grow* investigate this relationship from various angles: NY-based collaborators Adam Frezza and Terri Chiao (known as "**CHIAOZZA**") create sculptural "Cartoon Plants" out of paper pulp—returning the processed organic vegetation back to its rightful form. Dayton, OH-based artist **Sydney Joslin-Knapp** incorporates both celestial bodies and flowers into an oversized diorama—creating a cosmic portal in our gallery, from which to observe these faux blooms. And lastly, Columbus, OH-based multimedia artist **Danielle Julian-Norton** who owns a working farm and creates installations of living plants will create a new sculpture for the gallery out of cob and water plants.

As part of our programming for this exhibition, we have partnered with local musicians, artists and activists **Triibe** to put on a "Vibe-a-Q" involving a day of urban gardening classes at our Camp Washington Community Garden, a local street sweep, and subsequent vegan potluck. Dates and times are forthcoming.

IF YOU GO

What: Opening Reception

When: Saturday, July 14th, 2018, 7-10 PM

Where: Wave Pool Art Center, 2940 Colerain Ave., Cincinnati, OH 45225

Admission: Free

For more: www.wavepoolgallery.org

Image credit: CHIAOZZA, *Cartoon Plant Sculptures*, (2016) Acrylic on plaster and paper pulp, painted paper, pigmented concrete.

Common elements in both Press Releases are:

WRITING REFLECTION

Complete these sentences and give as many answers as you deem necessary:

In sending out a Press Release, my goal is to reach (who):

What is different about the details included in the second Press Release, and why do you think that is?

In writing about my event/show, I hope to sound (adjectives/qualities):

How do the details included reflect the inherent difference between the end goals of the two Press Releases?

I want my event/show to affect others in the following ways:

The language I use in my Press Release demonstrates not only the effort that I take to reach my audience(s) but also what my art is about (Answer: yes/no? why/why not?)

NOW LET'S TRY MAKING YOUR OWN...

PRESS RELEASE TEMPLATE

FOR IMMEDIATE RELEASE

Media Contact: [name]
[number/email]
[website URL]

Your one sentence lede goes here:

[(Date of Press Release, City)]

[Body of text about the show goes here.]

This sh/could include:

- Opening and closing dates/times
- Excerpts from the curatorial statement
- Quote(s) from administrators
or organizational heads
- Names of participating artists
&/or a few words about them
- Hosting organizations' mission
statements & contact info
- Corresponding programming dates/times
- Caption/credit info for one corresponding
(text-free) high-resolution image file
- Regular viewing hours, if applicable

WRITING AN ARTIST STATEMENT

An artist statement can be the first impression-people receive about your creative practice. Without the ability to rely on the visual component of your work-how do you express your creativity? Artist statements are NOT works of art. They are a concise arrangement of words that act as a bridge to connect your audience to your art. Therefore, you want your audience to feel like you are communicating clearly and honestly about what you do.

First, let's write a brief statement about an artist you really like and whose work we may be familiar with. Without telling us, see if the group can guess whom you wrote about:

READING/SHARING EXERCISE

Read Audre Lorde's "The Transformation of Silence Into Language and Action" for inspiration. Choose one sentence that really resonated with you and share it with the group. Why is this language relevant for your work? Why now?

WRITING EXERCISE/REFLECTION

We want the literal materials of your statement to reflect the content of your ideas. In order to craft some compelling language around your artwork, let's try to break things down into manageable chunks and just begin with the most basic building blocks of language: words.

First, take some time to consider:

What does your art demonstrate that you value?

What qualities pervade the work?

What did you learn while you were making it?

What is integral to your art making?

What is unique to your process?

How does the subject of your work relate to the form, and the form relate to the subject of your work?

What/who inspires you as a creator?

How did you develop your technique?

Do you ask questions with your art, or attempt to answer them?

How did accidents or discoveries lead to the finished work?

THE WHAT

Write some adjectives that you would use to describe the look of your work (broadly speaking). Consider scale, mood, palette, composition, etc:

THE HOW

Write some ad/verbs that you would use to describe the process of creating your work. Consider action, intention, and steps involved:

Write some nouns to describe the ideas behind your work. Consider what stories you are communicating, who you are centering with your work, and what you want to accomplish:

THE WHY

Write some phrases that describe why you make art. Consider, what beliefs are you investigating, what inspired your process, and how your personal convictions are apparent in your work:

NOTES

[illegible]



WRITTEN BY MORGAN RIGAUD

KNOWING YOUR RIGHTS

BUNDLE OF ARTISTS' RIGHTS

Moral and Economic Rights

Trademark Rights

Right of Publicity

First Amendment Rights

Copyrights

What work can artists protect under copyright?

3 Copyright Requirements:

- Creativity
- Originality
- Fixation

Intellectual Property

Copyrights

Trademark Rights

Moral and Economic Rights

Right of Publicity

First Amendment Rights

Compilations of Facts

Derivative works

Public domain

Copyright Registration

Limits of Copyrightability

- Public domain
- Duration
- International copyright protection
- Copyright ownership and transfer

NOTES

[illegible]



WRITTEN BY MORGAN RIGAUD

FINANCIALS

ARTIST'S STUDIO: BUSINESS MODEL

Micro-departments within an art business:

Product Development

Conceive and manufacture product

Legal

Negotiate and make agreements

Finance

Manage the business finances including working capital and accounting

Operations

Establish and implement business processes

Sales/Marketing/Development

Connect with artist's audiences to make sales

Legitimize your art business and establish credence with clients by implementing:

- ☐ Business filings: Sole Proprietorship vs. LLC
- ☐ DBA "Doing business as"
- ☐ EIN
- ☐ Seperate Business and Personal Bank Accounts
- ☐ Bookkeeping tools
- ☐ Agreements and contracts in place when appropriate
- ☐ Insurance appropriate to your business
- ☐ Professional Correspondence: Letterheads and business cards
- ☐ Website /portfolio / CV
- ☐ A clear process for doing business

CALCULATING ARTIST FEES

The first line of your invoice should always be your Artist Fee.

What's the best way for you to charge for your time, based on the way and media in which you work?

Here are two ways to represent the Artist Fee:

A percentage of a reasonable annual salary

Works well when: the project is your primary source of income

Example: If \$40,000 is your annual salary and you estimate you'll spend six months full time completing the work, artist fee for six months ($\$40,000 \times 50\%$) = \$20,000

A percentage of the total project budget

Works well when: you have a full time job or concurrent projects

Example: It's customary to take an administration & overhead (A&O) of anywhere between 10-20% of a projects costs to compensate for time spend planning and fundraising for the project. A project with a budget of \$250,000 $\times 20\%$ = \$50,000

Follow the 50/30/20 Rule

What's your personal income goal? Business income goal? Your sales plan should support this objective.

When setting your income goal, remember that your basic needs should never be more than 50% of your budget.

To identify your baseline income needs, add up your basic living expenses and multiply that by 2.

50% Needs

housing, utilities, minimum required payments on debts, basic clothing and living supplies.

30% Wants

eating out, alcohol, cable TV, shopping, vacations, memberships, gifts, entertainment.

20% Savings or Debt

savings for a future rainy day fund, accelerated debt pay off, emergency fund, save for downpayment, pay down credit card.

SAMPLE ARTIST BUDGET

Income	Monthly	Annual	Notes
Salary	\$3,150.00	\$37,800.00	Net paycheck every two weeks of \$1,575.00
Sales	\$250.00	\$3,000.00	Sell one print @ \$250 ea. per month
Fellowships/ Commissions			
Yoga teaching	\$360.00	\$4,320.00	Teach 2 classes @ \$45/wk
Teaching (groups)	\$75.00	\$900.00	Teach 1 class @ \$75 per month
Blog posts	\$200.00	\$2,400.00	4 articles per month x \$50
Total contractor income	\$885.00	\$10,620.00	
30% taxes	-\$266.00	-\$3,186.00	
Net contractor income	\$619.00	\$7,434.00	
TOTAL INCOME		\$3,769.00	\$45,234.00
	(20% savings)	\$754.00	\$9,047.00
Net Income After Savings		\$3,016.00	\$36,187.00
Expenses			
Living Expenses			
Rent/mortgage	\$900.00	\$10,800.00	
Car payment	\$167.00	\$2,000.00	
Utilities (gas/electric)	\$80.00	\$960.00	
Smart phone	\$110.00	\$1,320.00	
Student loan payment	\$150.00	\$1,800.00	
Credit card payment	\$450.00	\$5,400.00	
TV/Cable/Internet	\$50.00	\$600.00	
Insurance	\$83.00	\$1,000.00	
Social	\$240.00	\$2,880.00	\$60/wk
Food	\$500.00	\$6,000.00	\$125/wk
TOTAL LIVING EXPENSES	\$2,730.00	\$32,760.00	

Expenses	Monthly	Annual	Notes
Creative Expenses			
Books	\$50.00	\$600.00	Average per month
Supplies	\$200.00	\$2,400.00	Average per month
Classes	\$28.00	\$330.00	One class (\$55) every other month
TOTAL CREATIVE EXPENSES	\$278.00	\$3,330.00	
Business Expenses			
Web hosting	\$8.00	\$100.00	\$200 host contract over two years
Promotions/advertising	\$21.00	\$250.00	Average per year
Printing, computer repairs	\$50.00	\$600.00	Average per year
Meetings (coffee, meals)	\$40.00	\$480.00	Once weekly
Memberships	\$13.00	\$150.00	Average per year
Insurance	\$12.00	\$140.00	Annual rate
Events	\$100.00	\$1,200.00	Once monthly
TOTAL BUSINESS EXPENSES	\$244.00	\$2,920.00	
Travel Expenses			
Conferences	\$42.00	\$500.00	Attend one conference a year
Transportation	\$33.00	\$400.00	Travel to conference
Lodging	\$31.00	\$376.00	4 nights per diem \$94/night
Meals	\$23.00	\$280.00	5 days per diem \$56/day
TOTAL TRAVEL EXPENSES	\$278.00	\$3,330.00	
TOTAL EXPENSES	\$3,381.00	\$40,566.00	
Net Income (Loss)	-\$365.00	-\$4,379.00	

MAKE YOUR OWN BUDGET

Income	Monthly	Annual	Notes
Total contractor income			
30% taxes			
Net contractor income			
TOTAL INCOME			
Net Income After Savings	(20% savings)		
Expenses			
Living Expenses			
Rent/mortgage			
Car payment			
Utilities (gas/electric)			
Smart phone			
Student loan payment			
Credit card payment			
TV/Cable/Internet			
Insurance			
Social			
Food			
TOTAL LIVING EXPENSES			

Expenses	Monthly	Annual	Notes
Creative Expenses			
TOTAL CREATIVE EXPENSES			
Business Expenses			
TOTAL BUSINESS EXPENSES			
Travel Expenses			
TOTAL TRAVEL EXPENSES			
TOTAL EXPENSES			
Net Income (Loss)			

PROJECT BUDGET

Build your budget from your project plan.
A good budget should help reinforce and solidify the project plan.

How will I spend my resources?
Pay yourself first.

What costs are specific to my media?
Itemize everything you'll use to create the work.

Equipment is often cheaper to buy than rent, but many funders do not allow for capital purchases to be made with their funds.
Budget for a rental.

How much space will the project require, and how much will that cost for the duration of the project? If you work from your home office, you can calculate the value of your space using the IRS home office deduction guidelines and include it in the project budget.

What will I hire out, to whom and for how long and how much? What services will be required to complete the work? How much are the expenses related to a professional operation? i.e. public art insurance, cost of fiscal sponsorship, space rental.

What will it cost to market the work to the target audience?

Will any universities or nonprofit institutions be offering resources in-kind?

Contingency can be low (5%) if you've completed a similar project, or high (20%) if you're working in uncharted territory.

What is the sum of all resources involved to complete the job according to project plan?

In-kind donations are valued at fair market value. They go in as income and out as an expense at the same amount.

When income is equal or exceeds expenses, you have a balanced budget.

Revenue - Expenses = Profit

Does the budget work with the proposal to represent the plan?

Expenses		Expenses	
Artist Fee		Artist Fee	
	\$25,000.00		
Materials		Materials	
Production Materials	\$5,500.00	Production Materials	
Workspace		Workspace	
Studio rent	\$3,000.00	Studio rent	
Personnel & consultants	\$2,400.00	Personnel & consultants	
Internet, phone service	\$100.00	Internet, phone service	
Research Travel		Research Travel	
Place ticket	\$400.00	Place ticket	
Car rental	\$525.00	Car rental	
Lodging & meals	\$2,250.00	Lodging & meals	
Communications & Marketing		Communications & Marketing	
Wed design	\$1,000.00	Wed design	
Videography	\$500.00	Videography	
Print collateral	\$100.00	Print collateral	
In-Kind		In-Kind	
Use tools/facility	\$100.00	Use tools/facility	
Contingency		Contingency	
~5% of total budget	\$2,000.00	~5% of total budget	
TOTAL EXPENSES		TOTAL EXPENSES	
\$42,875.00			
Income		Income	
Grants		Grants	
	\$7,500.00		
Foundations		Foundations	
	\$10,000.00		
Private donors		Private donors	
	\$10,000.00		
Sale of work		Sale of work	
	\$20,000.00		
In-kind donations		In-kind donations	
	\$100.00		
TOTAL INCOME:		TOTAL INCOME:	
\$47,600.00			
PROJECTED PROFIT: \$4,725.00		PROJECTED PROFIT:	

TRACKING FINANCES

Separate business and personal bank accounts.

Download your account detail into online bookkeeping software or .xls format.

Use a filing system and organize papers and receipts by year and month. Save copies of your tax return and supporting documentation for 7 years.

Use the Schedule C form as a guide to your expense categories.

irs.gov/pub/irs-pdf/f1040sc.pdf

Keep a current, up-to-date W-9 form on file along with your agreements, to make it easy to comply with IRS documentation requirements for 1099s.

www.irs.gov/pub/irs-pdf/fw9.pdf

Here are three of the most useful and popular online financial tools for keeping your books current and records organized:

	Cost	Invoicing	Online Payments	Accounting	Receipt Scanning	Payroll	Estimates	Project Budgets
Wave waveapps.com Feature-rich, streamlined, easy-to-use, well-priced.	Free	Yes	Yes	Syncs with bank	Yes	\$20/mo. + \$6/employee or contractor	Yes	No
Freshbooks freshbooks.com Beautiful, insightful reports. Intuitive interface and app.	Starts at \$6/mo.	Yes	Yes	Syncs with bank	No	No	Yes	Yes
Quickbooks quickbooks.intuit.com Industry-standard for CPAs and bookkeepers; allows check printing.	Starts at \$15/mo.	Yes	Yes	Syncs with bank	Yes	\$13.50/mo + \$4/employee	Yes	with Plus Plan \$21/mo.

NOTES

[illegible]



WRITTEN BY CAL CULLEN

GAS MONEY: FINDING FUNDING

HOW TO GET FUNDING!

Beyond sales and other earned revenue (teaching, etc.), how can you find funds to support your practice or special projects?

Funding for art is notoriously scarce, but it is out there - if you know how to look for it and apply for the ones that make the most sense for your projects, goals, and type of work. That said, get used to rejection letters and think of each "No" you get as a step towards a "Yes." The more you do, the better you'll get at applying and the easier it will get.

Here are some basic tips for fundraising:

- Have a Clear Goal
- What are you trying to accomplish?
- At what stage is your project? Is it just an idea, do you need funds for planning and prep? Is it ready for launch and you need materials and travel funds? Is the project done and you need assistance marketing and showing it?
- Foundations, individuals, and grant administrators alike all want to be sure of what you will do with their dollar. What kind of an impact will the funding have? Is it towards the production of new work? Research and travel? Securing supplies? Shipping for an upcoming exhibition opportunity? Whatever it is, make it clear both in your narrative and in the budget what you want to do and how the funding will help make it happen.

Who is going to benefit from this project?

- What communities is this project intended for? Often saying that 'it's for everyone' will not be enough to pull at the heartstrings or purpose of a grantor. Think critically about what your project aims to do and who, in the best case scenario, would your project reach and affect in order to be most impactful. Then figure out how to reach that audience most affectively and look for organization and funding partners that can assist.

What is your funding profile?

All of your individual and work attributes will inform:

- Medium or genre
- Audience for your art beyond general arts audience
- Your background and experience - what stage of career you're in
- Affiliation - are you associated with a fiscal sponsor or other non-profit arts group that can assist with funding
- Geographic location - many grants are place-based or location specific
- Race, gender, etc
- The worksheets by Caroline Woolard and GrantSpace on the pages at the end of this chapter will help you work through who you are and what you're looking for.

Know Who You're Asking

- It doesn't make sense to spend time on an application for painters when you're a performance artist. Make sure you do your research and understand the goals of the grant provider before you begin work on your application. Don't waste your time starting on an application that's not made for you. Additionally, look into where the funds come from and make sure they align with your values as an artist.
- There are some ways to tailor your application to the needs of a funder, but only to an extent. You don't want to completely alter your project or what your goals are in order to get the funding. There's a name for that - it's called 'mission drift'.
- Understand why they are giving funds to the arts. Are they interested in recognizing accomplished artists? Advancing arts education? Supporting emerging artists in a specific medium? What are they passionate about and does it align with who you are?

Build A Relationship

This isn't possible in all circumstances (big national and global grantors rarely want you to reach out for example). But when it comes to local foundations and especially for individual funders, this step is crucial towards getting funding. Many times this relationship building step can take months, or even years. Think of it this way: if you had extra \$ to donate, wouldn't you want to know who it was going to?

Make A Match!

The Foundation Center (foundationcenter.org) has a good matchmaking service that can use keywords that are associated with your funding profile (media, location, etc.) to find potential funders for your work. There is a subscription fee, but it may be worth subscribing if you're not sure where to start or know that you have a big project coming up and want to get a lot of applications out.

Other funding databases include:

- Americans For The Arts:
www.americansforthearts.org/by-topic/funding-resources
- Artwork Archive:
www.artworkarchive.com/blog/complete-guide-to-2020-artist-grants-opportunities
- Creative Capital:
www.creative-capital.org/tag/grant-opportunities/

Think Creatively

The most obvious grants for artists come from city, state, and national arts funders, or those foundations that cater specifically to artists and arts organizations. However, there are other options for funding out there, depending on what your project is intended to do and who it is intended to serve. Are you creating a project out of recycled materials that speaks to reversing climate change? You might look into environmental awareness funders. Are you focused on co-creating art with kids in your neighborhood to ensure that they have a creative outlet? Look into grants for education and childhood enrichment. Potentially partner with a childcare center or a city rec center to help fund the project.

Types of Support

While we're not going to list all of the many many MANY opportunities for funding for artists here (the list is ever growing and evolving), I will lay out the different types of funding available along with some key terms and examples. For a list of funding opportunities, I would refer to one of the funding databases on the left.

Public Funds

Government funds through the city, state, or national or local platforms. Some examples include:

- Ohio Arts Council
- National Endowment for the Arts (most of their funds go to states and organizations, not directly to artists. They have a few available for specific artist fellowships.)
- National Assembly of State Arts
- Agencies (directory of all state arts agencies)
- National Parks Service offers paid artist residencies

Private Funds

Monies coming from Corporations, Foundations, other non-profits, and individuals that isn't from government funding

Indirect and Direct Support

Direct support is when a funder directly gives money or in-kind donations to the artist. Indirect support is when the funding goes to a non-profit organization and then is dispersed to the artist. Not many foundations make direct donations and grants to individual artists, most go through another organization that then 're-grants' the funds to the individual artist.

Fiscal Sponsorship

There is also an option for Fiscal Sponsorship to be able to apply for these grants that must go through another non-profit. What is Fiscal Sponsorship? When an artist benefits from being affiliated with a non-profit organization by being able to accept tax deductible donations and also qualify for grants that are otherwise only available to non-profit 501©3 organizations. There are many organizations that offer fiscal sponsorship to individual artists, and they often take a fee or a percentage of what is raised to cover administration costs. Fractured Atlas has a lot of information on their website about this process and what an agreement looks like for an artist and the sponsoring organization. They are one option of many. Be sure to choose a fiscal sponsor that has a mission that fits with your practice and goals for your work.

Emergency Grants

Some funders offer grants to artists who are facing hardship either from a personal emergency or hardship or from a local or national disaster. This funds are often to offset regular bills and living expenses that an artist is finding difficult to pay due to the emergency.

Career Awards

Some awards are given to artists based on merit or career accomplishment. Often they are for recognition of a full and successful career for an artist well established in their career, but sometimes these awards are given to emerging or mid-career artists.

Project Grants

The most common type of funding available is for a specific project. Whether it's an exhibition opportunity, the development of a new body of work, or a specific installation or sculpture, these grants typically ask for a proposal of what you aim to do as well as images of past work and an artist statement to show what you typically make and have already accomplished in order to give merit to your idea.

Fellowships

A pure 'fellowship' is awarded to someone simply for making their work but often these include strings attached such as teaching duties, public performances or presentations, etc.

Commissions

Money given for the creation of a specific work or for a specific purpose. Often these are works made for an individual collector or for a corporation (like a public work for their lobby, etc.), but they can also be works created for a public park, a mural for a building, or any other specific purpose where someone or some entity has allocated funds and resource for the creation of a new artwork.

Artist Residencies

Traditionally residencies are seen as a way for an artist to escape their daily routine and carve out both time and space for creating new work. Often those kinds of residencies are in beautiful rural areas and offer accommodations, food, and even equipment usage in exchange for a fee.

In-Kind Support

(donated supplies, space, recognition, etc.)

Crowdfunding

Crowdfunding has become a popular and accessible way for artists to access and retain relationships with individual donors. The general gist is that you are able to fund a large project with many small gifts (for example you have 100 people each give you \$10 so that you can fund a \$1000 project). There are so many online crowdfunding platforms available now, and they all work a little differently. Some take fees, some work best when you have rewards to go to donors, some are geared specifically for businesses, personal needs, artist projects, etc. Do your research and figure out which is the best fit for your project and goals. The biggest benefit of crowdfunding is that you build an audience for your project from the start. People who invest even just a few dollars are now on your email list and are excited to see how your project progresses. This is also the start of a donor list for you for future projects. Some of the best known examples include Kickstarter, Go Fund Me, Indiegogo, IOBY, Patreon, Artist Share

Special Event Fundraisers

There are lots of ways to make a buck. Need \$100? - consider busking! Need \$200? Could you sell 40 small drawings at \$5 each? Sometimes special events can draw a crowd and give people a way to support you. Could you cook a simple meal for 40 friends and ask for a \$20 donation each? Local artist Chase Melendez turned himself into a fountain at a gallery opening and people threw coins in as they made wishes (and donations to his art). Get creative!

Making Do With What You Have

You Already Have What You Need

For your use and benefit, we've included several worksheets at the end of this section to help you identify your funding profile, think organizationally about how your projects can work in tandem with systems already in place, and think critically about what resources you might already have access to.

Asset Mapping / You Already Have What You Need¹ (worksheet)

WHAT IT CAN DO

We collectively recognize spaces of learning as places of abundance by identifying the skills, strengths, and resources that already exist there.

When: During the First/Second Class

Time: 30-45 minutes

HOW IT WORKS

What do you have to offer the group (gifts/skills)? Some examples of gifts/skills: fabrication, Adobe Creative Suite, video editing, writing, cooking, transportation, listening, materials for projects. Note: You will share this with the group.

We collectively recognize spaces of learning as places of abundance by identifying the skills, strengths, and resources that already exist there.

What do you have to offer the group (gifts/skills)? *Some examples of gifts/skills: fabrication, Adobe Creative Suite, video editing, writing, cooking, transportation, listening, materials for projects.*

Note: you will share this with the group.

¹ Adapted from John P. Kretzmann and John L. McKnight, *Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets* (Evanston, IL: ACTA Publications, 1993). See also Asset-Based Community Development Institute, Asset-Based Community Development, DePaul University, PowerPoint Presentation, available, <https://resources.depaul.edu/abcd-institute/resources/Documents/ABCD%20DP%20Slide%20Presentation%20Descriptions.pdf>.
NOTE: This worksheet is an excerpt from Chapter 4 from the book *Making and Being* by Susan Jahoda and Caroline Woolard, published by Pioneer Works Press, and licensed under a [Creative Commons Attribution-ShareAlike 4.0 International License](#). Go to the [Table of Contents](#) online for links to the whole book. Contact us at: info@bfamfampd.com to let us know how this works for you.

What do you want from the group (wants/hopes)? *Some examples of wants/hopes: transportation, video editing, listening, haircuts, materials for projects.*

Note: you will share this with the group.

Reflection: What are the benefits of identifying community skills and gifts (assets)? What suggestions do you have for practical applications of your skills and gifts (assets), and how do you imagine integrating them into your projects in this class?



Grantseeking Basics for Individuals in the Arts

Statement of Purpose Worksheet

What are you trying to accomplish?
In what stage of the project are you presently involved?
How are you going to accomplish it?
How long will it take you?
Who will benefit from it other than the general arts public?
How much will you need and in what categories?
What types of support do you need, i.e., residency, access to equipment, etc.?
What conditions of support are you comfortable with?



Grantseeking Basics for Individuals in the Arts

Your Funding Profile

Answer the following questions before you begin your research.
Your answers will help focus your grants search by giving you “key words” or index terms to use.

Media or Genre (What media do you specialize in? – e.g., photography; bronze sculpture; paper; plaster casting? If you are a musician, what instrument do you play or perform? If you are a writer, what historical period do you cover? Is there anything else that is unique about you?)	
Audience (Is your work directed toward a specific population which might interest a funder? For instance, are children, the elderly, or the disabled among your audiences? Is there historical or cultural significance to the venue or community you serve?)	
Credentials (Outline relevant training and experience. List previous exhibitions, performances, writings, or affiliations that pertain to the grant you seek. Include articles, letters, etc. in support of your work.)	
Professional or Trade Association Affiliation (Do you belong to any professional or trade associations? Do you have any arts-related memberships?)	
Geographic Location (Where do you live now—city/town, state, country? Where is your project going to take place? What locale will benefit from your project?)	
Nationality, Ethnicity, Race, or Gender (Are you a woman, a minority, single parent, etc. Does race and/or ethnicity play a role in your artistic collaborators, audience, or other participants?)	
Sample Arts (What sample of your work can you show, e.g., photographs, slides, or tapes?)	
Other Unique Characteristics	



Grantseeking Basics for Individuals in the Arts

Prospect Worksheet

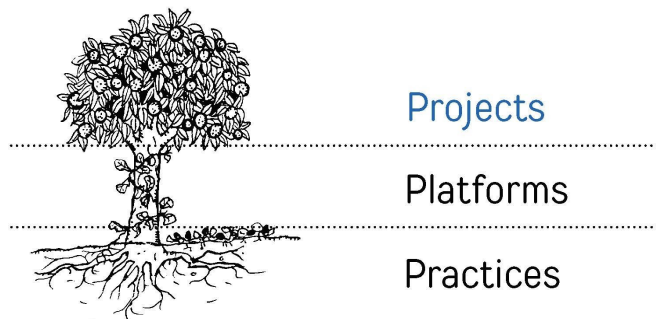
Date:		
Basic Information		
Name		
Address / E-Mail / Web Site		
Official Contact Person		
Personal Connections (Officers, Donors, Trustees, Staff)		
Financial Data		
Grant Ranges		
Period of Funding/Project		
Is Funder a Good Match?	Funder	You
Field(s) of Interest (list in order of importance)	1.	1.
	2.	2.
	3.	3.
Geographic Focus		
Type(s) of Support		
Population(s) Served		
Application Information		
Does the funder have printed guidelines/application forms?		
Initial Approach (letter of inquiry, formal proposal)		
Deadline(s)		
Board Meeting Date(s)		
Sources of Above Information		
☐ Directories/Grant Indexes/Online Databases		
☐ Grantmaker/Other Web site		
☐ Annual Report – Year:	☐ Requested	☐ Received
Notes:		
Follow-up:		

Dear artists,

I believe that we, as artists, need to **learn to think organizationally** in order to imagine how our artwork and ideas might circulate in the world, and to take action. I believe that we can work together as artists to create opportunities for ourselves and for one another. I have created a diagram using a tree as an analogy, to describe my approach to friends. I am writing this down now to invite you to use it, even if we never meet. Perhaps you can connect the ideas in your artwork / projects to the organizations / platforms and daily practices that you engage with on a daily basis. Sharon Loudon reminds us that we can be as creative in making opportunities for ourselves as we are in making our artwork. I hope this diagram, framework, and questions help you get started. Please email me with questions, adaptations, or feedback.

Thanks so much,

Caroline Woolard



Projects: The fruit and leaves; shiny and short-lived. You might also call projects artworks, objects, or events. A project is an object or experience which is produced with an imagined audience that is larger than the artist or group involved in the effort of creation.

Platforms: The tree trunk and branches; strong and enduring. You might call also platforms organizations, or initiatives, or collectives. A platform is a multi-year initiative that aims to reproduce itself in order to reliably provide support for projects.

Practices: The roots or mycelium; underground and life-giving. A practice is a way of doing things intentionally on a regular basis to develop an ability or awareness. Practices nurture platforms.

(1) QUESTION / IDEA / TOPIC

What is a core **theme**, **question**, or **idea** in your current project / practice?

Write down some words that come to mind. For example: afrofuturism, anthropocene, chance, participation, queer, the sublime (see the Whitechapel Series: Documents of Contemporary Art for inspiration).

(2) PEOPLE / COMMUNITY

Who else is interested in that core **theme**, **question**, or **idea**?

Write down the names of 5-10 established artists, designers, writers, poets, critics, curators, and art historians, as well as specific people that you know, and anyone else that comes to mind. If you don't know anyone, write about how will find these people.

(3) FORMATS FOR GATHERING

Imagine that in one year, in _____, you are going to gather some of the people you just listed to discuss a shared core theme, question, or idea. **What kind of gathering will you create?** Do not worry about logistics at this point such as the cost, access to the space, etc.

Describe the gathering in 3-5 sentences with vivid detail. Draw the space, or make a mind map, if you like, to imagine it more fully. For example: we will gather to go on a day-long walk, to create a music festival, to share a potluck dinner, to participate in a conference, an online network, an exhibition, or we will discuss ways to form a design firm or business.

(4) COMMUNICATION / WORK STYLE

If you had to describe the way that you work in groups, would you say that you are **analytical, a driver, amiable, or expressive**? Circle one area and make notes about how this shows up in class and in group work. *Of course this is an oversimplification, and it varies in each context.* The idea is that you can acknowledge your strengths and weaknesses, and then build a team that balances each of these styles out.

Personality Type	Strength	Weakness
Analytical (Get It Right)	Thinking	Excludes feelings from decisions
	Thorough	Goes too far; perfectionist
	Disciplined	Too rigid or demanding of self/others
Driver (Get It Done)	Independent	Has trouble operating with others
	Decisive	Does not take time to consider other perspectives
	Determined	Domineering; too focused on doing it "my way"
Amiable (Get along)	Supportive	Tends to conform to wishes of others
	Patient	No time boundaries; things do not get done
	Diplomatic	Not assertive or directive
Expressive (Get appreciated)	Good communicator	Talks too much
	Enthusiastic	Comes on too strong
	Imaginative	Dreamer; unrealistic

Sources: Merrill-Reid Styles (1999), Peter Urs Bender's *Guide to Strengths and Weaknesses of Personality Types*, & Brinkman, Rick, and Kirschner, Rick (2002), *Dealing with People You Can't Stand: How to Bring Out the Best in People at Their Worst*, 2nd ed. McGraw-Hill.

(5) EVENT TEAM

Who do you know, who might organize this event with you? What are some of their strengths and weaknesses, in terms of work style and logistical skills? For example, if you are a driver and are good with budgets, who might join your event team with both an amiable workstyle and skill with cooking or food preparation?

Write down the names of a few people who might make this event happen with you. If no one comes to mind, consider joining a group, a club, a volunteer organization, or brainstorm ways that you might meet these people and get a sense of their skills, in real time.

(6) MAKE IT HAPPEN

What practices and skills do you need to learn, in order to make this event happen? Is your goal to create a one-time event, or to build a collective or group? If the latter, what else do you need to learn about creating the right invitation, gathering people, facilitating dialog, and understanding what would help people want to gather again, and again? What groups and events like yours already exist, and can you attend them?

Write about what existing groups and events exist, and how you might find out about more of them. Write about what you need to learn, and how you might go about learning this. If you are not sure, see the next page (for events) and go to <http://studycollaboration.com> and also to <http://makingandbeing.com> (Chapter 9: Support) for ideas about how to form and remain in groups and collectives.

As an example, here is the “run of show” rough planning document that we used at BFAMFAPhD for our series of events at Hauser & Wirth in 2019.

ROLES (Emilio, Caroline, Susan, Vicky)

MONTHS AND WEEKS BEFORE THE EVENT

- coordinate with space to confirm the series, funds, and accessibility needs are met (Caroline)
- coordinate with speakers by email, talk to them to prepare, by phone (Susan / Vicky)
- social media: IG, FB, Eventbrite, podcast (Caroline)
- Thank Yous to guest speakers
 - Make a bag with our newspaper, a thank you letter, etc.
 - Email the group after the event to express our deep thanks (Vicky, Susan)
 - Email all the RSVPs after the event to thank them for coming (Caroline)

DAY OF SET UP

1. Space - H&W will arrange chairs, put out free newspapers, set up pre-order book iPad area
2. A/V - H&W will set up any projection and will arrange sound to record audio for Bad at Sports
3. Pre-order sales - Tiffany will set up an iPad to allow pre-orders of the book; Tiffany and Be will handle these orders before and after the event
4. Phillip -- do A/V test, set up pre-order and card game area, if there is projection, project a slide for the series, (use the Lifecycle Phases image to display the projector as people arrive on house computer)

Susan

- 5:30 - Go through the run of show with guests
- 6:30 - panelists take their seats and begin presentation
- 7:00 - move from presentation/dialog to Q&A
- 7:30 - close the event, invite people to hang out at the bar, explore the bookstore, until 8:30pm

Emilio

- 5:45 - play music, early bird guests arrive

Vicky

- 6:00 – Vicky positioned by the door to facilitate latecomers finding seats. Welcome people at the door and say “thank you for coming here”

Susan/Caroline and Emilio

- 6:15 - event officially starts. If the event is full, C/S/E get started with the script* and introduce the series and speakers

Post Presentation:

- 7:30 -- Caroline: We can hang out here until 8:30pm, so feel free to look in the bookstore, get a drink at the bar, consider pre-ordering our book, and take a free newspaper with excerpts from the book. Get extra copies and bring them to your spaces of learning and unlearning.
- 7:30 – Emilio play music, informal hangout at the bar / in the bookstore,
- 8:30 - start cleaning up
- 8:45 - make sure everyone leaves
- 9:00 - everyone is out so that staff can return to work the next day

NOTES

[illegible]



WRITTEN BY ANISSA LEWIS

PROPOSAL WRITING

BUILDING OUT A PROPOSAL

As you already know, artists can bring tremendous value to any organization as it seeks to fulfill its mission. When there is an alignment of values between artist and organization, collaborations can have a great and lasting impact on a community. So, how does one go about approaching an organization to collaborate?

First, we recommend, revisiting the networking section and having a networking strategy that communicates your value. When people and organizations already know who you are and the work you do, the chances of getting a meeting with an organization's decision makers is more likely.

Second, we highly urge you to research the organizations with whom you want to collaborate. Who are they? What is their mission? What kind of work do they do? What impact are they having on their community and constituents? Why do you want to work with them? How can you help them? Do your due diligence before your first conversation or interaction with anyone who works there or shortly after you become interested. This information must inform the work/collaboration you want to do with them (and, will be part of your proposal/pitch to them). The importance of being relevant and responsive to an organization's real need is everything. It also will go a long way in showing your genuine interest in them and your commitment to a potential collaboration.

Collaborations, or projects, with an organization can happen in a few ways: responding to an RFP, or request for proposal or artist call, that they post, being invited by the organization to propose a project or you submit a proposal to them unsolicited. Regardless, each needs the same information, just in varying degrees.

The first, which we won't spend much time discussing, is the RFP. When an organization puts out a call to artists, it is on the artist to pay attention to the proposal's parameters, requirements, requested materials and respond in kind. In other words, give them what they ask. Think of it this way, if you make your application difficult for them to navigate or understand, the less likely your application will be chosen. If you have questions, use the preferred mode of communication as stated by the organization.

Whether invited by the organization or submitting an unsolicited proposal, unless otherwise requested by the organization, you would submit a one-page proposal. Here being clear, not vague, while speaking broad when introducing your idea is understood. The purpose of a one-page proposal is to give the organization a synopsis or an overview of your idea to gain deep interest in moving forward with the collaboration. We suggest using an iteration of the following format.

TITLE OF PROJECT

with suggested working dates (Dates are optional but helpful to give an idea of the timeline)

PROJECT IDEA

What is the project idea? How does the project explicitly address, mitigate, lessen or solve the issue? How will it be implemented? What funding, i.e., the amount of monies and resources are needed? Include a general budget and timeline.

OVERVIEW

Informed by the research conducted on the organization, a brief narrative of the project, including:

- What issue does the project address?

EVALUATION How is success defined? What metrics will be used to determine if the project is successful?

- Why is this issue a problem? Who is being negatively impacted by the issue? What are the implications of the issue being left unaddressed? Who does the project serve?

- How does the project help the organization meet its expressed purpose and align with its mission?

DOCUMENTATION (optional at this stage)
How will the project be documented?

WRITTEN BY CAL CULLEN

OUTRO



Put the pedal to the metal -

Congrats - you completed Driving Lessons!! We're certain that this course has probably resulted in more questions than answers, more work to do than boxes checked, and lots of things to think and reflect on. That's OK - this is just the beginning! If there is a certain topic that you'd like a bit more info on or even if you want us to offer a more in-depth course on, please let us know.

And while we certainly hope that the content of this course was useful, perhaps the best way to ensure a long and fulfilling career as an artist is to stay connected with others in the arts community. You're not on this road alone! We hope as you continue to navigate the ever-changing rules of the art world road, you stay in touch. Feel free to reach out to us at Wave Pool as well as to the others in this course with questions, concerns, or just to check in. We are stronger together.

wavepoolgallery@gmail.com

www.wavepoolgallery.org

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