

chapter seven

How to Find Even More Support: Grants, Residencies, Gifts

This chapter provides an overview of grants and awards and other means of support: residencies, workspace programs, individual gifts, and in-kind goods and services. It will discuss how to identify and broaden the funding opportunities that are available to you. This chapter takes you through the steps of researching and preparing a successful grant proposal. It doesn't matter if you are making one painting or sculpture at a time, or working on an extensive long-term project, you need to take advantage of the fundraising opportunities available to you.

Hide your credit cards, roll up your sleeves, and look far and wide for what you need.

Constantly asking for money is called “begging”; purposefully asking for support is an “empowered request.”

I learned the mechanics of fundraising when I was director of the Rotunda Gallery. During the first two years, I immersed myself in a frantic grant-writing crash course. Through trial and error I learned how to develop a variety of program budgets, research grant opportunities, and cultivate future donors. I often reached out to more experienced colleagues, who generously answered my questions, shared their past grant proposals, and reviewed mine. In time I put together more persuasive proposals. Fundraising taught me that a “no” often meant “not right now” instead of a flat-out rejection. I made it a point to follow up and get feedback about why we were rejected so that I could improve my proposal the next time. When attending other exhibitions and events in the nonprofit world, I developed the habit of scanning the donor list to look for new prospects for the gallery before I'd look at the

show. While fundraising was my least favorite job, it consumed more of my time than any other task. Every exhibition season began with a tiny amount of money in the bank and a rapidly growing proposed budget to feed. I often lay awake at night fearful that I wouldn't be able to raise enough funds to cover the gallery's commitments. The process felt like a never-ending treadmill.

When I left the Rotunda Gallery and set out on my own, I thought my fundraising days were blissfully behind me. After all, I was going to make my living from the sale of my art. I didn't want to take the time to research and write grants. However, after six months, it became apparent that I was foolish to avoid support in this arena. I needed the money, but I also needed the peer recognition as an artist that a grant could provide. So I pulled out my old grant-writing folders and began the process again, this time for myself. I asked myself similar questions to the ones I asked when looking for funding for the gallery's programs. First, what did I need? That question was easy to answer; I needed funds to help cover my monthly expenses so I would be free to make art. Once I had established what I needed, I began to look for foundations whose mission met my needs. Who funds artists with work like mine? I researched former grant recipients and looked at their work to narrow the list even more. I then sent for the funders' application guidelines.

When I began to assemble the materials needed to apply to these grants, I plummeted into self-doubt. Who was going to fund an artist with two young children? Was it really okay to ask for living expenses? Would they pay for babysitters? Why should someone else support my decision to leave my job? Just who did I think I was? These negative feelings quickly escalated to encompass everything about my work. The slides of my paintings didn't do them justice. The ideas I discussed in my artist statement seemed dull and flat. I felt dejected and concluded that my proposal wouldn't stand a chance against those of other artists. Wouldn't it be better to wait and apply for a grant when I had better work?

Thankfully, a tiny part of me didn't fall for this line of reasoning. I was shocked into action by my irrational reaction and was determined to apply for grants in spite of my pessimism. After all, I was an experi-

enced grant writer who had raised tens of thousands of dollars for the Rotunda Gallery. I had supported lots of other artists and written glowing recommendations for their grant submissions. Why was I blocked when it came to asking for support for myself? How was this different?

Asking for help can bring up complicated emotional responses in all of us. It was a breeze to do it for everyone else, yet here I was making excuses about why I couldn't ask for help for myself. I could speak eloquently about the needs of visual artists when I raised funds for the gallery, yet it was uncomfortable to acknowledge my own. I remember looking around my studio with several grant submission guidelines on my lap. I felt powerless, and my work suddenly seemed insubstantial; certainly not important enough for someone else to fund it. Why couldn't someone just show up to rescue me?

Just like promoting yourself, fundraising takes your work out of the safety of the studio and exposes it to stress-inducing competitive situations. This process releases the same demons of insecurity and unworthiness that we, as artists, are so apt to experience. Grants won't magically find you—you need to actively pursue them.

No matter how insecure I felt, I realized that fundraising needed to remain in my life. I decided to apply to the Pollock-Krasner Foundation, founded by painter Lee Krasner. They funded ongoing studio work, which seemed like a perfect match for my needs. I began to assemble the application materials. Preparing my annual expenses was easy, as I was already in the habit of keeping track of them. However, the emotional rollercoaster of fear and unworthiness returned when I had to compose a cover letter that detailed a funding request. It was as if I were learning to write grants all over again. Aware of my fragile state of mind, as I finished my draft, I showed all my materials to a colleague for feedback. It was a good thing I did. She read my three-page funding request and threw the first two pages in the wastebasket. "Let's eliminate the unnecessary neediness," she said as she handed me back the last page to revise. I realized that the first two pages foolishly described my needs as desperate and implied that I deserved a grant because I had done so much for other artists. Neither of these sentiments belonged in that grant proposal. I reworked the proposal, using a different tone, and

submitted my application. It was declined. I didn't even make it past the first round. The rejection letter explained that I could reapply to the foundation in one year. As dejected as I felt at that moment, I stubbornly managed to turn my disappointment into determination to try again. I circled the date I would be eligible to reapply.

A few weeks before that date, I revised my application so it could be dropped in the mail exactly one year after the first one. This time, my application was judged by a new panel, and it successfully passed through the rounds of the foundation's review process. Four months later, I received notification that I had been awarded a grant. It was enough to fund my home and studio expenses (including babysitters) for six months. I could work full-time in the studio and didn't have to scurry around looking for additional work besides teaching my two adjunct studio classes. I felt on top of the world. Someone had validated my work, and that boosted my self-esteem. That grant meant more to me than any I had received for the Rotunda Gallery.

How often are you missing out on support opportunities? Maybe it's the fellowship given each year by your state arts council or municipal art society that you consistently forget to apply to. Even though these grants ask for materials you already have on hand—images of recent work, your artist statement, and résumé—you justify your behavior with a weak excuse such as, “Hundreds of artists apply for that grant; they aren't going to give it to me.” Maybe you know of an arts organization or foundation that funds artists, and have even printed out the application, but you procrastinate filling it out and miss the deadline. Now your excuse is that you are too busy to put all that information together. A curator visits your studio and suggests you contact the president of a local company to see if you can get a donation of a piece of equipment or a roll of that expensive space-age material you need for your project. You don't follow up on the lead because you don't know how to ask a commercial business to donate to your project. A friend receives a grant, and instead of sharing his happiness, you are filled with jealousy, even though you didn't bother to apply for it yourself. These are some of the most common self-defeating ways of thinking. At one time or another we've all fallen into these traps. If any of the above scenarios feel

uncomfortably true, then you need to make it a goal to follow through on your own fundraising. I realize there aren't enough hours in the day to pursue every funding opportunity. But by not applying to the most appropriate financial opportunities for your work, you are effectively rejecting yourself before you have even begun.

As we discussed in chapter 6, money is personal and hard to talk about, so we avoid the subject as much as possible. Having to look for support is uncomfortable. It can attack our feelings of self-worth and make the whole art enterprise seem too vulnerable to pursue. Think back to how much you may have resisted doing the financial tracking exercise in chapter 6. Laying out the pluses and minuses of your finances is almost worse than posing naked in front of your neighbors. Yes, money is a delicate subject. It's not easy to quantify what we do in the studio, so it's natural to resist doing it. Putting together a budget for your art and seeking funds brings up the same financial issues as those for your life. Like me, you will need to discover how to vocalize your needs clearly and professionally.

Learning how to determine and present your professional needs without becoming a "diva" is a skill that develops over time. With your first few exhibitions you will often be so grateful to have the opportunity that you will agree to almost any terms, such as funding a project entirely by yourself. You rally all your friends to help, and you beg and borrow as much as possible. It's an adventure. But you can't carry on for long with that as your model. *Continuing to avoid the realities of securing funds for your work will leave you in a debilitated state of poverty.* Friends and favors wear out, and so will you. Unfortunately, too many art organizations reinforce this scarcity model, with tiny project budgets and miniscule artist fees. They feel the value of the opportunity to the artist balances it all out. I can understand art organizations' reasoning. They too have skimpy budgets and overworked staff. They are delighted to offer an artist any financial help at all. They would rather not know how much your project costs beyond the artist fee they have offered. You don't really want to know the bottom line either, because to face the reality of it is too scary. However, as discussed in the previous chapter, to successfully sustain your art practice over a lifetime, you will eventually

need to face up to the costs of producing your art—a project, a new body of work, or a show. Someone somewhere will need to secure the funds to cover it. That someone is ultimately you.

This will require raising funds, and you can reach out to others to help you do it. For example, when preparing for a show, knowing what expenses you will incur to create the work and engaging the venue in a frank discussion about your financial needs early on in the planning process will allow you to elicit their advice and help on fundraising options. This isn't an opportunity to throw the funding responsibilities into their lap, but a way to open the conversation and explore potential resources you can follow. What might those resources be, and how can you access them? The rest of this chapter will explain this process.

Where to Look for Funding

Let's start with an obvious question. Why does someone give you money? Why do individuals, foundations, corporations, and the government give money to the arts? I love to ask this question in my classes and workshops. The answers start to flow: "Because the arts are a valuable part of our society." "The foundation believes in your project."

"The individual receives a tax deduction for contributing to a nonprofit." "Corporations give money because it makes them look good."

All of those are correct answers. In fact in 2005, over \$13 billion were given to cultural organizations in the United States. *But the primary reason all that money was given to the arts is because someone asked for it.* I know this seems like a silly point, but it is the crux of all fundraising. It is highly unlikely that anyone will give you money or support unless you know what you want and ask for it. Remember, for the foundation community, giving away money is their job. So help them do it well. Send in your requests.

Susan's story (sidebar) includes two valuable points concerning your fundraising activities. The first one is

It was a Saturday morning, and I was out to breakfast with a friend and his family. He asked about my work, and I mentioned that I was on my way to Italy the following week to give a lecture, and that an opportunity to teach and make work in Florence during the upcoming summer had just fallen through. I went on to say that I was trying to figure out how I could still go there to make my work without the teaching component. After breakfast we took a short walk, where he told me about a small foundation he had started. He said if I wrote up a proposal, the foundation would fund it.

—Susan Harbage Page, artist



SUSAN HARBAGE PAGE

Untitled (Toile), 2007

From the *Postcards from Home* series

Color digital photograph

30 x 30 inches

Photograph by Susan Harbage Page

that she was clear about her needs and open to talking about them. We often don't want anyone to know that we need support, so we struggle with it all by ourselves. Sharing your fundraising goals with others allows them to suggest ways to overcome the obstacles. You might find yourself surprised by the resources they can offer you. The second point is that a small, unknown family foundation expressed interest in helping her. I'm stressing these points because the foundation community is as diverse as the art world. It's easy to think your only option is to apply to the largest organizations such as the Rockefeller, Ford, or Guggenheim foundations and ignore the numerous other possibilities. It's true their resources allow them to fund hundreds of worthy projects each year. However, the Association of Small Foundations estimates that there are over sixty thousand foundations led by volunteer boards

or operated by just a few staff. These smaller organizations account for half of the country's total foundation grant dollars. Your project may not be fundable by the Ford Foundation, but with careful research you might find smaller organizations that are just right for you. They might even be connected to someone you already know. When I began to think about writing this book, I "tried out the idea" on some trusted friends. One of the people with whom I shared my plans was Mark Golden, the CEO of Golden Artist Colors. His enthusiasm for my project was indispensable in helping me make my final decision to move forward with it. When I needed additional resources during the book's early stages, his small family foundation, the Sam and Adele Golden Foundation for the Arts, was an early supporter.

Finding the right kind of funding for your work is part of the responsibility you have to your practice as an artist. You can't live off of grants alone, but you owe it to yourself to consider fundraising as one of the support columns in your art budget. In combination with other sources of funding, grants will help you realize your very best work. Attracting support from other organizations and individuals also creates new partnerships. In a sense they become an integral part of your project. They are invested in your success, and the resources they provide will help you make it happen. You are no longer alone.

Funding will come from either public or private sources. Public funding is the money budgeted for the arts at all levels of government. Much of it is passed on to artists through state and local arts councils or agencies. Because the source of the funds is taxpayer dollars, public funders are interested in distributing money to a wide variety of artists and projects. They shy away from supporting controversial, sexually explicit, and political work. Their granting process begins with widely published application guidelines, and selections are made through peer panel review.

The other source of funding is private. This encompasses foundations, art service organizations, art centers, corporations, and individual donors. Foundations are created for the purpose of giving money away. They maintain a reserve of funds called an "endowment," which is invested in stocks and bonds to grow and earn income for them. A foun-

dation is required to distribute a portion of their investment assets (generally 5 percent) each year in the form of grants. Thus, if Wall Street has a good year, they have more money to give. When Wall Street has a downturn, such as the recession and financial meltdown of 2008, there is less money available for everyone—artists and all nonprofit organizations alike.

Art service organizations and art centers may have an endowment to help finance their grants, but they also raise funds from other sources, such as government, foundation, and corporate and individual donors. Their ability to subsidize artists is based on their collective fundraising efforts. They will target corporations for program grants or to purchase blocks of tickets to benefit events. They also cultivate individual donors and send regular appeals for funds to their contact list. Contributions from individual donors can vary widely each year, depending on their overall financial health and interests. Some save most of their decisions for the end of the year, when they receive bonuses and feel most charitable. Ever notice how many fundraising letters you receive in December?

Government programs, large foundations, and art service organizations all follow a similar grant-making process: published application guidelines and peer panel review. Funding appeals to smaller foundations, corporations, and individual donors vary. Often it is a more informal process, requiring only a letter of request. Their funding decisions are made by the members of the board of directors, the CEO of the corporation, or simply the donor.

There is no single approach to seeking funds for your work, so you need to employ a flexible strategy, being mindful that every funder has a different mission and purpose. With careful research and planning you can find varied funding opportunities.

Types of Support

What kind of support are you looking for? Most artists quickly jump to the notion of “Show me the money.” Actually, besides receiving money for your work, there are many other ways you can secure support. It’s to your advantage to think broadly about your needs and to put together a

mix of options. Below I will define the categories you should consider and the benefits of each.

AWARDS AND FELLOWSHIPS

This category covers money that is given directly to individual artists to help them continue making their work.

Awards and fellowships may come from government agencies, such as the annual grants provided by your state or local arts council. Some foundations also provide these kinds of awards. In addition to the Pollock-Krasner Foundation, other examples are the Elizabeth Greenshields Foundation, the George Sugarman Foundation, and the Aaron Siskind Foundation. These awards are based on the quality of your work and your past achievements. Your use of the funds is relatively unrestricted.

Because of staff time and overhead required to administer large numbers of grant applications, increasingly foundation awards are open only by nomination. Some examples are the Joan Mitchell Foundation, the Louis Comfort Tiffany Foundation, and the most prestigious, the John D. and Catherine T. MacArthur Foundation (also referred to as the “genius awards”). Art professionals, such as curators, critics, and art administrators, are asked to nominate eligible artists for the award. The artists are contacted by the foundation and asked to submit materials, which are reviewed by another panel of art professionals. By working with a preselected pool of artists, a foundation needs less administrative staff, and more of their income can be distributed as grants. I know how frustrating it can feel to be unable to apply to these organizations. This is why your promotional efforts, discussed earlier in the book, are important. Making sure a variety of art professionals are kept informed of your work will increase your chances of being a nominated artist.

Fellowships and awards are important signifiers that you have achieved a new level of peer recognition. They are generally the easiest to apply for, as you already have most of the materials in hand: your artist statement, images of your work, work sample descriptions, and résumé. The hard part is selecting the right mix of images and words to accompany them that will present your work effectively in the few mo-

ments they are flashed before a panel. I'll say more about the panel process a little later in the chapter.

PROJECT GRANTS

These are grants given to an artist to support the creation and production of new work. The funds must be used for the purpose for which they were requested.

Initially, this grant category arose to meet the needs of artists making site-specific temporary installations and public projects and those working in new media. These kinds of grants are obtained from organizations oriented to project-based work, such as the Creative Capital Foundation, which funds artists of all disciplines nationally, or the Jerome Foundation, which supports artists living in Minnesota and New York City. Many state and local arts agencies also have project-based grants as part of their funding menu. Nonprofit galleries, museums, and arts organizations will mix public funding with private to offer artists grants for installations and commissions of new work. These grants seldom cover your entire project budget. In fact, most funders don't want to be the sole support for your project and expect that you will be seeking funds and services from other organizations as well. Knowing this upfront and plotting out a plan of multiple sources of support for your project from the beginning are crucial to your project's overall financial health. Think of it as seeking a team of partners to assist you.

Oftentimes painters, sculptors, and photographers do not consider their work project-based and immediately conclude that they are ineligible for these kinds of grants. Don't be so fast to count yourself out. Look carefully over the guidelines and then at your work. See if you can describe what you wish to accomplish over the next year or two in research and development terms, such as proposing a series of works investigating an idea, concept, or process. Once you identify those features, write a statement that describes them as a project. For example, "I will investigate [idea, concept] through a series of ten to twelve modular sculptures created by [process, materials, scale]." Then create a

project budget that covers the expenses of making these works. We'll discuss how to set up a project budget later in the chapter.

FISCAL SPONSORSHIP

Another option is to work with a nonprofit organization that sponsors your project and agrees to receive and disperse funds you have raised for it.

Tarzan Lopez is the second part in a trilogy of family projects done in collaboration with my father, Mario, and my younger brother Igal. Each component of the trilogy is presented as both a book and an exhibition. Through NYFA's Fiscal Sponsorship Program I was able to approach foundations that do not ordinarily allocate money for individual artist projects. I was then able to raise part of our publication budget in the United States. Subsequently, I used this capital as leverage to obtain additional funding for the project in Guatemala. The publication of Re-trato paved the way for our second book, which also benefited from NYFA's sponsorship. The third and final part of our trilogy will be completed in 2010.

—Jamie Permeth

This is not exactly another category of support, but rather a way to access many more fundraising opportunities for project-based work. Most foundations and corporations are set up so that they cannot give money directly to individual artists. Their grants are restricted to the nonprofit community. Having your project under the “umbrella” of a nonprofit organization will allow you to overcome this obstacle and open up many more funding possibilities. Performing artists and filmmakers have used fiscal sponsors to help them raise money for their work for years. It's a good tool that visual artists can use as well.

This is how it works. A nonprofit organization agrees to be the fiscal agent for your project. Using their 501(c)3 status, you do your own fundraising. Grants and awards do not come directly to you but are sent to them. They deposit your funds into their bank account for dispersal to cover only valid expenses for your project. In a sense, a fiscal agent is like a nonprofit bank. The nonprofit does the bookkeeping for the project and files any forms necessary with the government. This creates a fair amount of work for them on your behalf. They are legally responsible for the funds received and for ensuring that the artist uses them properly. To cover these expenses, fiscal agents will collect a fee, generally 5 to 10 percent from any funds raised.

The New York Foundation for the Arts (NYFA) has set up a fiscal sponsorship program open to artists anywhere in the United States. They are currently sponsoring over three hundred artists' projects; one of



JAIME PERMUTH

Untitled

From the series *Tarzan Lopez*, 2005

Photographic project exploring
the life of Guatemala's largest
traveling family circus, Rey Gitano

13 x 9 inches

Photograph by Jaime Permuth

them was the development of this book. On the previous page is another NYFA sponsored project by photographer Jaime Permut.

You don't always have to go to an organization with an established program of fiscal sponsorship. If you are already doing a project with a nonprofit organization, you can use their 501(c)3 status to raise funds and have them accept the grants on your behalf. Make a list of the foundations, corporations, and individuals to whom you want to send a request for funding or solicit donations of materials and services. Meet with your nonprofit venue, and see if they are willing to help you make these contacts and accept funds, materials, and services for your project. They will be able to advise you if your request overlaps with any funding they are seeking from the same organizations and individuals. They may also have already established a relationship with these funders and can help you make a connection or get an appointment to speed up the process.

INDIVIDUAL DONATIONS

Individuals account for more than 80 percent of charitable giving. That includes all donations, not just those to the arts. You can plan ways to attract individual donors. If you are working with a fiscal sponsor, you can send out a fundraising letter to friends and family asking for tax-deductible donations for your project. Suggest a range of donations—say, from \$25 up to \$1,000—so that even the most modest donor can participate. Their checks are made out to the organization acting as your fiscal agent, with a notation that the donation is for your project. The organization will then send them an acknowledgment of their tax-deductible contribution.

You can also solicit funds from private individuals without a fiscal sponsor. Many an artist has accepted donations from his core support group to help finance his work. When seeking individual donors, it helps to give them an overview of your project and then ask them to fund something specific from your budget, such as hiring a fishing boat to photograph seals in Nova Scotia, round-trip airfare for a three-month artist residency in France, archival framing for a series of pastels in an

You have to ask yourself something other than, "Who would give me money straight up?" You have to think, "Who really believes in me?" and "Who really knows me?"

—Jody Lee, artist

upcoming show, crating and shipping of your show to Alabama, printing of a sixteen-page catalogue to accompany your installation/solo show/project, or the purchase of professional editing software. This list is limited only by your imagination. In your letter or meeting with a prospective donor, show how your request fits into and benefits your goals. Donors will be more inclined to contribute if they can see specifically how their donation helps them be a part of your project.

When artist Jody Lee needed to rent a large studio for a year to realize a new body of work, she decided to elicit help from her core support group to raise half of the monthly rent through their funding commitment. Jody began by considering why someone would support her proposal (sidebar).

She then gave her funding project a title, *Partisans of the Studio*. She thought long and hard about whom she could approach, what she could offer them in return, and how to pitch her request. She was uncomfortable asking for money from these private individuals without offering something tangible in return, so she decided to frame her request as follows: in exchange for their cash donations, they could choose art for their collection from a series of her drawings.

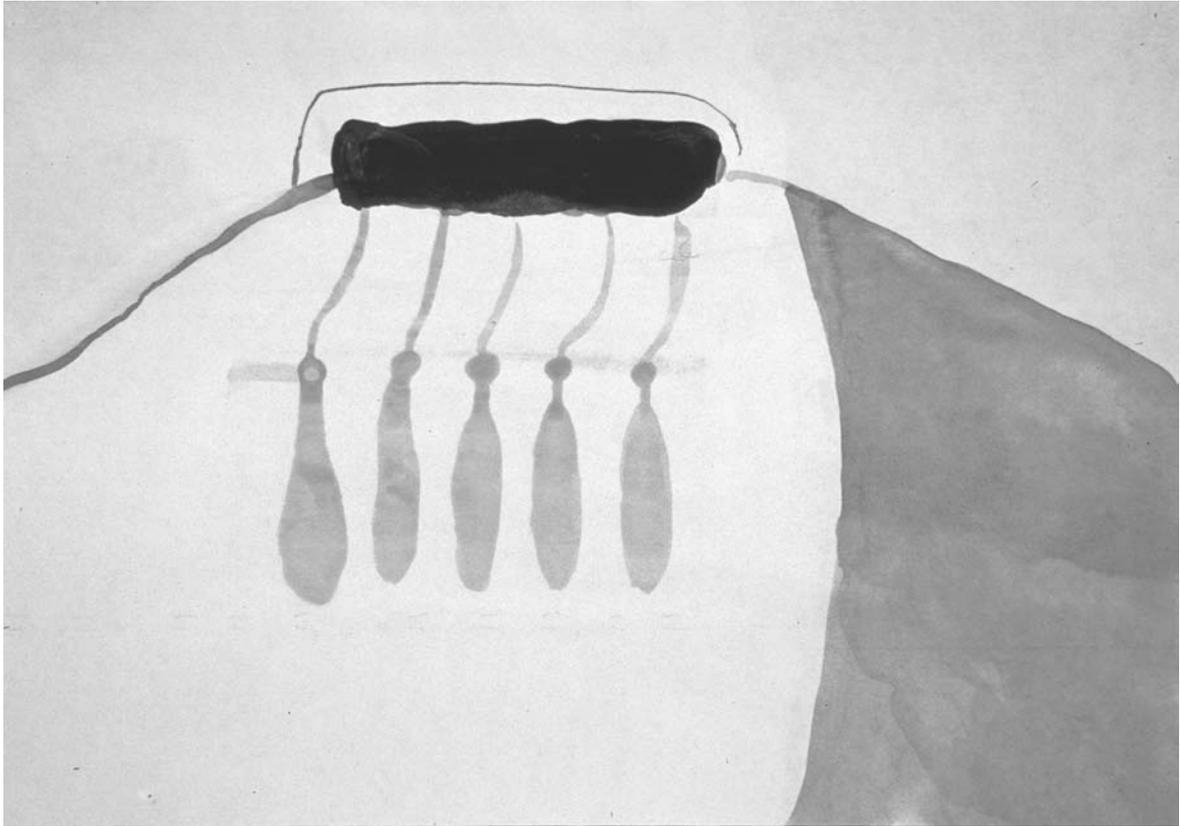
Through this project, Jody not only met her goal and accomplished a year of productive studio work, but forged a deeper bond with her core support network.

Remember that every donation doesn't need to be large. Small amounts of funding from a number of individuals can make a difference too. One way individuals and organizations are tapping into small donations is through online organizations set-up to collect donations for specific requests. One such organization is Fundable (<http://www.fundable.com>). You can post a description of your need and ask for donations within a specific time frame—say, two weeks. You send this information to everyone on your list, and they can respond by making pledges. If you meet your goal within the timeline, the pledges are collected by the Fundable staff and turned over to you,

I didn't want them to feel like they were helping bring something about so much as support something that is already fully there and would be taken further with their support. . . . So I made a booklet out of those studio photographs, printed them on Shutterfly, and put that in a portfolio, where I included my pitch letter. I wrote many drafts of that letter, and included whatever press I had and my c.v.

My idea was to ask them to parcel out their support by sending me money either quarterly or bi-annually, so it wasn't just, "I'm so deserving; send me your money." It was really like, "Let's make this alternative arrangement supporting the studio in its entirety as a field of inquiry." What I was asking of them was to support the whole endeavor of the studio in a wider sense than purchasing individual pieces from shows. . . . I thought that this would be a really interesting way to get the work to people. That turned out to be one of the best parts. . . . I could sense they were happy to be a part of it, because they were included in that process like important investors, which they were. Artists don't realize how valuable it is to people who are not artists to get close to the process.

—Jody Lee, artist



JODY LEE

Counting Your Chances in Sleep,
2007

Gouache, graphite on paper
9 x 12 inches

less their 7 percent administrative fee. If you don't make your goal, then the pledges are erased, and the donors owe nothing.

You can also throw yourself a benefit. Almost every nonprofit organization hosts benefit events each year. Benefits are festive galas, dinners, parties, and insider previews, designed to promote the organization and enlarge their circle of support by providing a pleasurable experience for contributors. You can throw your own benefit party. It can be similar to an open studio event but with something special thrown in, such as serving exotic cocktails or your grandmother's famous lobster bisque. You can use this opportunity to show off new work or a project in progress. Everyone attending buys a ticket to the party, and you watch your expenses to allow a profit from each ticket sold. For example, the benefit ticket is \$45, while your expenses are \$15 per person, which brings in \$30

per person to your project. If twenty friends and family come to your benefit party, you have made \$600 toward your project budget. You can offer different levels of support; for instance, donations of \$100 or more might include a limited-edition digital print of your work. You may find that some of the people unable to attend will still send you a donation. Besides raising money, you will have attracted a lot of silent partners committed to your project. They have invested in you.



DAVID POLITZER

Storytelling: My DVD Intro, 2005

Color video with sound, 2 min.

ARTIST RESIDENCIES, STUDIO WORKSPACE PROGRAMS, TECHNICAL ASSISTANCE

These are organizations providing time, space, and assistance for you to do your work. They encompass get-away-from-it-all artist communities, such as a month in the New Hampshire countryside at the MacDowell Colony, where your only responsibility is to make art. Your lunch may even be delivered in a basket outside your studio door so your work isn't interrupted. Visual artists, writers, and composers intermingle, share ideas, and network in the evenings. Some residencies are even longer, such as the Provincetown Workshop on Cape Cod, in which artists are provided an apartment, a separate studio, and a monthly stipend for seven months, or the year-long program in Roswell, New Mexico.

There are workspace programs that provide facilities, access to special equipment, and technical assistance in addition to a place to stay, such as Sculpture Space in Utica, New York, or the J. Michael Kohler Center in Sheboygan, Wisconsin. Diana Al-Hadid was one artist who benefited from a residency at Sculpture Space. Commenting on her residency, Diana said,

I just finished the Roswell Artist in Residence, which provides a studio, a place to live, and a monthly stipend for a whole year. It isn't easy to pick up for a year and set aside the life you've created, but I had just gotten married, and my wife and I both really love the Southwest. So when they mentioned that they might have a studio for her too, we began to think of it as a year-long honeymoon with the ability to dedicate almost all of our time to our work.

For me, it came at a good time. My money/job/rent situation was getting tight. I had no studio, and I had two shows to prepare for. So the idea of living expense-free for a year, in a nice new house with a large studio, was very appealing. Because of the facilities here, I was able to be much more ambitious about my work. My projects got bigger, and I was able to build sets for shooting video.

—David Politzer, artist

The combination of twenty-four-hour access, flexible workspace, and access to specialized equipment allowed me to complete three large-scale projects, a task which would have been virtually impossible to accomplish without the facilities, resources, and time made available to me. It is crucial for an artist to have time to make important mistakes, to work in the manner and the mess of their own choosing, to invent and expand their collection of artistic weaponry, and to feel generally unconstrained by space and time, so that their ideas can also have the same unobstructed freedom.

We have shop spaces with various types of equipment, from metalworking to woodworking, and a technology studio with computers and software, so artists can create their proposals. Even those [artists] with laptops still come down, because they can set up their own files and use our printers.

—Jeff Becker, artist and executive director of Arts Incubator, Kansas City

Your family or work obligations may be such that going away for weeks or months is out of the question. You may want to research nonresidential programs instead. These programs provide only space to work, access to special equipment, and technical assistance. Just a few examples in the New York area are Eyebeam, an art and technology center for digital research and experimentation; the Lower East Side Printshop, which provides printmaking facilities; and Harvestworks for electronic media projects. You will need to research similar facilities in your area. Many communities have set up free or below-market-rent artist studio programs, such as the Arts Incubator in Kansas City, which provides both studios and facilities.

The opportunity to work undisturbed at an artist residency can be of enormous benefit to your work. Receiving free technical assistance and use of equipment can replace the dollars in those categories on your budget line. The Alliance of Artists Communities (<http://www.artistcommunities.org>) estimates that these programs provide \$36 million in direct support to artists each year in the form of stipends, travel, materials, room and board, and technical support. There are also international residency programs. For these, you can begin doing your research at Res Arts (<http://www.resartis.org>), which lists over two hundred programs in fifty countries. Check out what is available through your state art agency. Some states, such as Ohio and New Jersey, have provided funding to reserve spots exclusively for their artists in different residency programs in other parts of the country.

All artists at some point can benefit from getting away or having a “working vacation” at a residency. You can create, experiment, or just hunker down, removed from your regular schedule. Living and working within a community of other creative beings facilitates new friendships, develops your network of peers, and provides fresh feedback on your work. The great news is that this category of support has grown in the last decade. There have been fewer new sources of cash grants created, but many new sources of time, space, and technical support. In just two decades, the number of artist communities in the United States has expanded from less than 100 to over 250 today.

IN-KIND GOODS AND SERVICES

This category covers the donation of materials, supplies, equipment, or professional help. These contributions come from manufacturers, distributors, stores, and professional firms, such as accountants, engineers, and advertising agencies. In fact, New York City has a program, Materials for the Arts, devoted to collecting and distributing goods and equipment to nonprofit art organizations. Last year they collected \$3.6 million worth of supplies from local businesses, schools, and theatre companies. Visual artists working with nonprofit organizations can search through their huge warehouse for art materials, picture frames, equipment, office supplies, and furniture.

If your project is being sponsored or presented by a nonprofit organization, go over your list of needed materials and equipment with them, as discussed in the section on fiscal sponsorship. As early as possible, make an appointment with the nonprofit to go over your budget and determine what you need and who might be approached to donate to it. Discuss which community resources they recommend you approach. Most nonprofits don't have the funds to cover the entire cost of your project, so this is a significant way they can be of assistance. It



DIANA AL-HADID

All the Stops, 2007

Cardboard, wood, metal,
polymer gypsum, fiberglass,
plastic, and paint

68 x 56 x 104 inches

Image courtesy of the artist
and Perry Rubenstein Gallery,
New York

I kept saying, “We have to raise more money, and whatever we don’t raise, the participants share equally.” So at every meeting I would say, “Okay, here is the list of what we need. Who is going to ask for this?” That part of it was really hard because none of them thought they could go out and ask for money. . . . We kept hearing “poor us,” and we kept saying, “Get over it. You need to empower yourself by learning how to do it.” The process was set up to be an inclusive one, where they could learn by doing or seeing how to put together a poster or a press release to promote the sales. . . . You have to get in there, get dirty, do the work, and that’s how you learn. You learn from your mistakes, but you also learn by working with somebody.

—Susan Moldenhauer, artist and director/chief curator, University of Wyoming Art Museum

strengthens your request for funds and materials to have an organizational partner. The fact that a nonprofit is sponsoring you assures the corporation or business that your project is legitimate. When the items are donated directly to the nonprofit, the business can take a tax deduction for the cash value of materials and equipment. As a donor, the company also gets their name included in all the written materials associated with your project, which can increase their visibility. Think creatively: cans of paint, yards of fabric, dozens of aluminum tubes, six matching flat-screen monitors, the services of an experienced bricklayer, an airplane ticket to Timbuktu—all of these items could be secured as donations rather than cash outlays. Save your artist fee to pay yourself.

If you are not working with a nonprofit, don’t despair.

You can still approach suppliers on your own. You can’t offer them the tax deduction, but frankly, few people donate just for that reason. They might be interested in donating to you because it’s novel, a way to participate in something new and exciting. After all, on the surface the artist’s life seems so much more exciting than their humdrum existence. Use the myths to your advantage. If they can’t donate the goods outright, you may be able to negotiate for a wholesale price or a deep discount. Either way, you end up with more money in your pocket.

When Susan Moldenhauer and Wendy Bredehoft were organizing the Laramie Artists Art Fair discussed in chapter 3, in addition to each artist committing to a \$100 contribution, they were encouraged to reach out to their contacts for additional support (see sidebar).

EARNING MONEY FOR SERVICES

Another way to extend your budget is to offer your services for an honorarium. You can do a lecture on your work, give a demonstration of your process, or develop another topic of interest. Scheduling these events

throughout your project or exhibition helps promote it, and you can use them to solicit volunteers or interns. If your project is being presented by a nonprofit organization, there is often a separate budget for artist talks, and it can help boost the artist or project fee they have already offered. Lecturing about your work enlarges your community of contacts.

The Fundraising Steps

Up until now we have identified the many ways you can find support for your work. The next section will walk you through the five steps of the fundraising process.

1. Clarify your fundraising goals.
2. Research potential funders.
3. Initiate contact through a query letter or request for guidelines.
4. Draft a proposal.
5. Seek feedback, revise, and follow through.

1. CLARIFY YOUR FUNDRAISING GOALS.

You need to regularly analyze what is happening in your art practice and what would help you make your very best work. Identifying the kind of support you need ensures that your time and energy spent raising money will produce meaningful results. Unfortunately, many artists only think about fundraising when a situation becomes dire. Grants, residencies, donations, and technical support don't show up immediately in response to an emergency. Yes, from time to time urgent situations may arise; no amount of planning protects you from that. But you want to minimize unnecessary emergencies by taking the time to determine your needs, set your fundraising goals, and then follow through with the plan.

To be able to create a competitive proposal and have it land on the appropriate funder's desk, you first need to know what you want to