

**Start something
with the 2023
Kindling Fund
Grants.**



The Kindling Fund

In past years, the Kindling Fund distributes grants to Maine artists with project sizes of \$1500 – \$5000. The Fund supports artist-organized projects that engage audiences and incorporate the visual arts in meaningful ways.

Pandemic shifts: In 2020-21, we distributed 71 \$1,000 emergency relief grants to artists from throughout the state. In 2022, SPACE offered \$5000 flat program support grants to Maine-based initiatives that supported multiple visual artists through the pandemic.

In 2023, we are returning to project grants, offering artists to apply for \$3000-5000, with discretionary smaller Research & Development grants (typically \$1500) given by the jury.

The Kindling Fund is part of the Andy Warhol Foundation for the Visual Arts Regional Regranting Network.

Our Original Partners in the Regional Regranting Network

Alternative Exposure - The First Regranting Program

by Southern Exposure (San Francisco, CA)

Idea Fund

by Diverse Works (Houston, TX)

Now with Aurora Picture Show & Project Row Houses

Rocket Grants

by Charlotte Street Foundation (Kansas City, MO)

Precipice Fund

by PICA (Portland, OR)

Propeller Fund

by Gallery 400 & Threewalls (Chicago, IL)

Wavemaker Grants

by Locust Projects (Miami, FL)

Platforms Fund

by Antenna and Ashé Cultural Arts Center (New Orleans, LA)

The Grit Fund

Originally by The Contemporary (Baltimore, MD)

Now by Baltimore Arts Realty Corporation

Fulcrum Fund

by 516 ARTS (Albuquerque, NM)

Visual Arts Fund

by Midway Contemporary Art (Minneapolis, MN)

2020 Additions:

Velocity Fund

by Temple Contemporary (Philadelphia, PA)

Satellite Fund

by SPACES (Cleveland, OH)

INSITE Fund

by RedLine Contemporary Art Center (Denver, CO)

2021 Partners in the Regional Regranting Network

Verdant Fund

by Alabama Contemporary Arts Center,
SpaceOneEleven,
& Coleman Center for the Arts (Alabama)

Nexus Fund

by Atlanta Contemporary (Atlanta, GA)

Collective Futures Fund

by Tufts University Art Galleries (Boston, MA)

Flourish Fund

By CultureSource (Detroit, MI)

Power Plant Grants

by BigCar (Indianapolis, IN)

Current Art Fund

by Tri-Star Arts (Knoxville, TN)

Lightning Fund

by Los Angeles Contemporary (LA, CA)

The Open Fund

by Poor Farm & The Open (Milwaukee, WI)

Newark Artist Accelerator Fund

by Project for Empty Space (Newark, NJ)

Thrive Grants

by Oklahoma Visual Arts Coalition (OK)

Populus Fund

by The Union For Contemporary Art (Omaha, NE)

Night Bloom Grants

by ASU Art Museum & MoCA Tucson (Arizona)

Interlace Fund

by Dirt Palace & Providence College (Providence, RI)

Pivotal Fund

by Elsewhere & Visual Arts Exchange (The Triad, NC)

Artist Fund

by Beta Local (Puerto Rico)

Wherewithal Grants

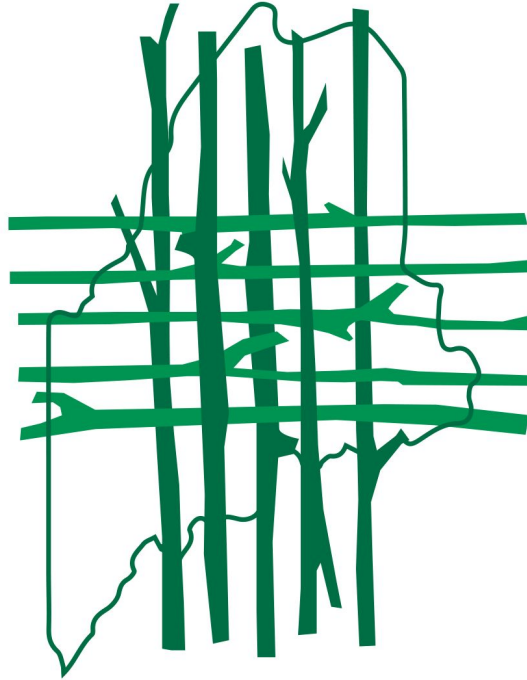
By Washington Project for the Arts (Greater DC)

Our sister fund:

Collective Power Fund

By Northwest Film Forum (Seattle, WA)

MAINE
VISUAL ARTIST
EMERGENCY
GRANTS



KINDLING
FUND
SPACE

Aaron Henry
 Ahmad Muhammad
 Alex Millan
 Andrew Scherzer
 Annegret Baier
 Anthony Michael Gallons
 Ariana Smith
 Astere Musavyi
 Audry Mugisha
 Ben Noyes
 Bethany Waickman
 Billie Gray
 Brad Terry
 Brittany Parker
 Carmel Irakoze
 Cilla Bonnie Arsenault
 Clare Hubbard
 Dev Bailey
 Diana Newman

Dieudonne Masabarakiza
 Drew Kinkade
 Elsie Gawler
 Emma Stanley
 Eric Green
 Erica Brown
 Grant Corum
 Graybert Beacham
 Hadith Bani-Adam
 Hanzaburo Araki

Isa Burke
 Ismael Solo
 Jake Morrill
 Jamie Oshima
 2020 GRANTEES
 Janane Tripp
 Janay Woodruff
 Janvier Gatavu
 Jason Ingalls
 Jason Lescalleet

Jeff Beam
 Jennifer Bates
 Jesse Wagner
 Jonathan Downs
 Katie McNally
 Kenya Hall
 Kevin Prentice
 Kris Day
 Lauren Crosby
 Luke Mallett
 Luna Colt
 Marc Maynard
 Marc P. Mailhot
 Margaret Hopkins
 Marion Earley
 Matt Perry
 Michelle Tarshus
 Myles Bullen
 Nat Baldwin

Natalie Mishell Martinez
 Nicholas Bourgeois
 Nicole Rabata
 Nina Miller
 Phil Gilliam-Cuffee
 Remy Brecht
 RJ Miller
 Ryan Meier
 Sean Fleming
 Sean Oshima
 Sonia Sturino
 Steve Niyonkuru
 Stu Mahan
 Thomas Newman
 Toby McAllister
 Travis Cyr
 Will Bradford
 Yves Karubu
 Zakaria Allaf



**maine musician
 relief fund**

SPACE
*is excited to announce
 the inaugural*

SONIC VISIONS

GRANTEES!

"Head Down: The Derivative"
 Genius Black with
 Beck Delude, RIDL TinyFoot,
 Benjamin Noyes, Kafari,
 and Titi De Baccarat

**"Flesh&Blood: Unearthing
 the Non-Binary Wisdom Body"**
 Clare Hubbard with
 Olase Freeman, Angelikah
 Fahray, and Nappy THC

"Beat Traffic"
 Philip Savage, Said Cato King,
 Sean McGovern-Waite,
 and Jay Henderson

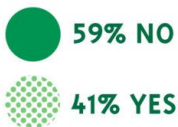
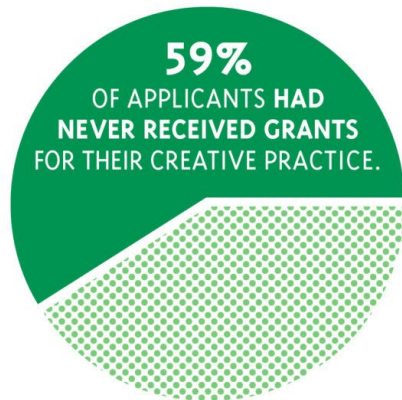
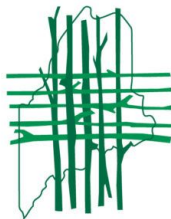
**"A Roving Puppetry Performance
 with Live Score"**
 An Anderson and
 Inventing Trees

**"Feminist Counterpoint:
 moon music"**
 Kallie Sugatski with
 Southern Maine Astronomers,
 the Earthshine Quartet,
 and more

"Third World Wide"
 Assasi with
 Alexandra Morrow, Haquin,
 and Stephanie Crosby



SURVEY: HAVE YOU EVER RECEIVED
GRANT FUNDING FOR YOUR
CREATIVE PRACTICE?
(210 RESPONSES)



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FUND

SURVEY: DO YOU FEEL THERE ARE
SUFFICIENT OPPORTUNITIES
FOR VISUAL ARTISTS
WORKING IN MAINE?*

(186 RESPONSES)



YES 39.6%

NO 38.5%

THE BEST OPPORTUNITIES
ARE OUTSIDE OF MAINE. 23%GEOGRAPHICALLY BIASED
OPPORTUNITIES IN MAINE. 24%20.3% INADEQUATE OPPORTUNITIES WITHIN
A 20 MILE RADIUS OF WHERE I WORK.15.5% THE OPPORTUNITIES I WANT IN MAINE SEEM TO
GO TO ARTISTS FROM OUTSIDE OF THE STATE.

*PARTICIPANTS COULD CHOOSE MORE THAN ONE ANSWER.

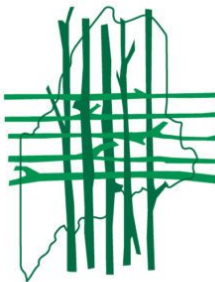
SPACE

KINDLING
FUND

SURVEY:

(201 RESPONSES)

DO YOU SELF-ORGANIZE YOUR OWN CREATIVE OPPORTUNITIES DUE TO LACK OF INSTITUTIONAL, CIVIC, OR STATE SUPPORT?*



YES

I ORGANIZE MY OWN PROJECTS IN MAINE.

67.7%

YES

VIA SOCIAL MEDIA, MY WEBSITE, OR OTHER ONLINE FORUMS.

74.1%

NO

5.5%

NO LONGER AS I HAVE GROWN MY CAREER TO FIND INSTITUTIONAL OPPORTUNITIES.

NO

5%

NO, DUE TO LIMITATIONS.

YES

I AM INTERESTED IN ORGANIZING PROJECTS AND REQUIRE FUNDING.

78.6%

YES

30.8%

I HAVE PARTICIPATED IN ANOTHER ARTIST'S SELF-ORGANIZED OPPORTUNITY/PROJECT.

*PARTICIPANTS COULD CHOOSE MORE THAN ONE ANSWER.

SPACE

KINDLING
FUND

Who can apply?

Individual Artists

Individual Artist-curators

Individual Artist-organizers

Art writers or publishers

Artist collectives and alternative artist spaces, with a lead applicant

All eligible applicants must have their primary residence in Maine.

This includes: visual artists, musicians, dancers/choreographers, performance artists, theater artists, creative writers, digital or media artists, filmmakers, installation or multimedia artists, and traditional fine craft artists based in Maine.

Prior Kindling Fund, Relief Fund, and Sonic Visions Fund grantees are eligible to apply, SPACE has a maximum lifetime grant amount of \$15,000 at this time. Past funded projects will be made available to the jurors.

Who *cannot* apply?

2022 Kindling Fund or ARP Maine Project Grant grantees*

Incorporated 501(c)3 not-for-profit organizations

Those with projects taking place as programs of 501(c) organizations

Applicant Artists living with their primary residence outside of Maine

Enrolled Students (Undergraduate or Graduate)**

*\$1500 / R&D Grantees may apply for a maximum of \$3500

**Part time graduate students in professional/non-art degrees may be given exceptions for projects with public components taking place outside of their college/university and no relation to their coursework.

Why does this grant exist?

SPACE has been working through its statewide grantmaking program to build a sustainable arts ecology in Maine where the value and labor of artists is championed with project commissioning funds. We value experimentation and innovation, and when possible, fund ideas that value collaboration and multi-disciplinary works that cannot find avenues for funding elsewhere. It seeks to fill a gap for individual artist-driven project funding that is not awarded elsewhere.

The charge from the Andy Warhol Foundation (for the Visual Arts) is to incorporate the “visual arts” in meaningful ways from artist-organized projects with a “public component.”

SPACE’s staff does not have voting privileges on the jury – SPACE’s job is to help you make the best application possible and answer any of your questions.

What makes a successful Kindling Fund project?

The Kindling Fund has historically supported:

- Innovative and/or unusual artist-driven projects that engage the public
- Public visual arts art projects
- Interventions and site-specific installations
- The publication of writing directly related to the visual arts, in print and online
- The creation of an artist-run artist residency
- The opening or programming of an artist-run exhibition space
- Specific programming initiatives for a pre-existing exhibition space or collective
- Social practice projects and other public happenings that engage the visual arts
- Performance projects that engage or collaborate with the visual arts in a meaningful way
- Previously funded projects that feel vital to sustaining Maine's artist ecology
- Curatorial projects that focus on unconventional artistic practice and/or innovative research

“Project” Grants

Projects with no tangible outcome and public component will not be considered. Jurors may choose to make smaller (typically \$1500) Research and Development grants available to artists that show great promise given the pool of money, those applicants will be eligible to apply in the following year. These are not fellowships, relief funds, or awards for achievement.

Applicants may select on their application to receive partial payment if they request more than \$3000, the jury may choose to award smaller grants to projects based on their budget, merit, or the needs of the applicant pool.

Applicants may apply for \$3000-5000 for their project, at this time.

Application and Review

What is the criteria for jurying?

- Artistic quality
- Project concept
- Audience/engagement consideration
- Equity
- Budget
- Feasibility
- Timeline

The Jury

The jury is anonymous during the application process and shared once the grantees are announced.

Our juries are typically comprised of three people: one local representative, one regional, and one national.

Jurors recuse themselves if they have any financial conflict of interest (professional day job, artistic collaboration, personal contractors or housing relationships). SPACE staff are not eligible for awards.

SPACE is committed to highlighting a diverse range of artists across discipline, geography, and identity vectors in all of its grantmaking opportunities. This charge is shared with the jury in creating the final grantee cohort.

Application advice: Be direct and detailed

Show your research, what can be expected, and your values

Example:

The Sound X Project gathers a variety of artists into communal visual and auditory space to explore methods of listening, seeing, inventing and attending to non-coerced form in sound art **installed within the traditional visual arts gallery setting.**

The Sound X Project invites fourteen musicians, visual artists and dancers to work with each other outside of any pre-formed group or ensemble, permitting improvising artists to explore group performances with unfamiliar collaborators in two different ways: on the first day, apart from the directive that each set has to have both smaller and larger ensembles, the meeting ground is entirely open; the second day, the use of scores allows, by pre-defining some parameters, for a different approach to free improvisation.

For the related exhibition,, six artists will be invited to install a work, each one in a different gallery or room of the building, to be shown for the minimum of a month. The visual space is defined by sound that interacts with structural and architectural elements of the building (previously a fruit and vegetable canning factory whose history is closely webbed to the history of rural, coastal Maine and which, in fact, straddles a stream). Installations will vary in scope, from site-specific works that take on environmental elements, phenomena or issues, to abstract works that engage science and explore the nature of cognition or perception, to the creatively fanciful.

Artists will spend two to five days on site to put up their installations. Ideally at least one of the artists is able to spend a longer period of time in residency, right after the Festival, working with the space in creating their work.

Our team is committed to a balanced representation of artists from Maine and elsewhere and showcasing work composed by composers of all genders. 2017 participants have not been chosen or invited yet, but a partial, possible additional list of collaborators is as follows: A, B, C, D, E, F, G.

Thoughtful collaboration

Collaboration starts from the ground up. Nothing about “us/we” without an us!

Example:

I am requesting the full grant amount, \$5000, to produce an interactive virtual reality project, the first chapter of a larger collection of videos focusing on minorities in Maine. Consisting of five short-format virtual reality observational documentaries, this project will invite Maine's population into the heart of the Lewiston Somali Bantu community, prompting a dialogue related to the spaces we inhabit - both physical and social, the invisible lines we rarely cross, and what we lose as communities and individuals when we aren't in contact with one another. **The videos will be housed on a public online portal accessible by smartphone and also shown through direct engagement with the public in sidewalk screenings during Art Walk events in Portland, Lewiston, and Rockland Maine.**

Collaborating artists for this project include Somali Bantu community members and filmmakers A, B, and C. They will help identify video topics, liaise with the community, coordinate and film shoots, as well as participate in the audience engagement portion of the project. Possible themes that have already been identified include: Friday prayer, a wedding, a traditional dice game called Ladu, children learning Arabic, a dikri singing gathering, a soccer game, an Eid celebration, and women coming together to cook meals.

Blueprints for Community Engagement

If you know your audience, so will the jury.

Example:

How it works now:

This film is designed to take interactive documentary to live audiences for the first time. **To date we have only screening at the Camden International Film Festival.** There the co-directors facilitated the audience's participation, beginning with a brief orientation to the discussion and decision-making practices to be used during the screening. The audience then watched the film's opening, which brought them to the first of many decision-points, which lead in turn to a series of divergent narrative pathways. What they see, the emotional quality of their experience, and perhaps even whether they feel personally implicated in unruly protest, will depend on the choices they make.

Proposed work:

While the audience was very engaged with the documentary itself, it became clear at CIFF we are not making the most of the live experience—an area that is new to us as filmmakers. The audience's participation, in other words, remains underdeveloped and why we are applying for the Kindling Fund. **What is the appropriate role for the facilitators? Should there be actors seeded in the audience to express sharply contrasting positions? Are there practices we should adapt from interactive theater or activist facilitation?** The project timeline and engagement strategy below lays out how I would use funding to improve audience participation in this final iteration of the project.

Work samples

You can write an excellent narrative, but if the jury can't see how the visuals relate to your work, then the project might get stuck in the middle of the pool. This is where most applications stop being reviewed or advocated for by the jury. Be sure to spend time thinking of what story your work samples tell. Does it demonstrate the narrative?

Give context by:

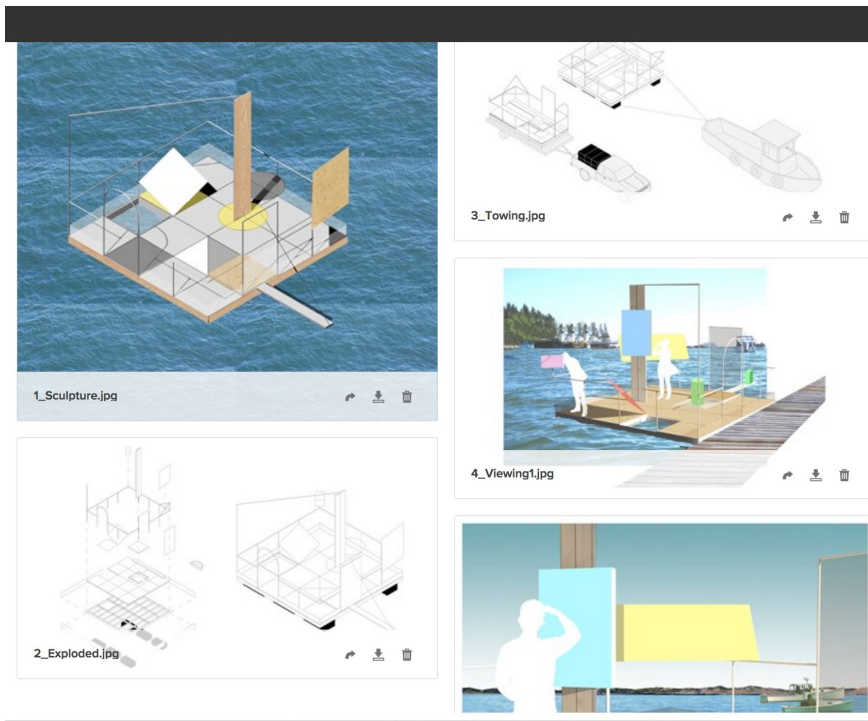
- Making sure the images hit the major points in your narrative. For example, if your application speaks of a performative dinner, use an image of people eating at one of your events
- Showing how audiences are engaged and/or siting the work in the location or venue you plan on using
- Making sure your image list and file names correspond so the jury knows which title belongs with which image
- Use the images to showcase a blueprint for your work.

Work Sample Advice

- + Ensure a balance of installation views, event shots, or images of individual works of art that tell the story of what a public may encounter along with work samples of specific artworks.
- + Applications that have only singular art work samples do not speak to public engagement; applications that have only public engagement/installation photos may not be able to be juried based on artistic excellence or experimentation.
- + Use a friend, peer, or mentor to ask which images are most impactful to new eyes. Sometimes you may be too close to the work to understand how they “read” with the narrative of your application.

“What if I haven’t made it yet?”

The jury still needs to know your vision for the project!



Make a mockup! This gives a sense of the artist’s intentions for the project and its presentation. It offers multiple perspectives and shows that you have a plan.

You don’t have to be fancy — you can snap a pic of your sketchbook with a cell phone just as long as it tells your story.

Mood boards tend to be abstract unless the relationships between the images and the narrative reinforce one another. Remember to be as specific as you can wherever you can.

“And... how do I budget?”

- Tell us how much you are paying yourself and any collaborating artists. (Resource: Working Artists for the Greater Economy, aka WAGE)
- Tell us how much materials, equipment rentals, supplies cost.
- Did you call to get an estimate for a major expense or financial obstacle? If you are renting special equipment, need a venue, or a permit, call around to find out how much things cost. Specifics will make the jury confident you have the capacity to do your project. .
- Don't let your ambitions outpace your wallet. Start small -- you can always apply again for additional funding in years ahead!
- If you have additional income (another grant, program revenue, sales) include these in the budget and tell us how those funds are getting spent as well.
- Remember that the funds you receive will be reported as taxable income. Distributing artist fees, itemizing expenses and reporting reimbursements can lower your tax liability as you file as an individual self-run business.

What is expected of grantees

- Prompt and professional communication with grant staff
- Financial accountability
- Submission of a final report, and any mid-year updates needed throughout the year
- Periodic contribution of written updates and images for SPACE website, social media, and publicity outlets — we want to promote your projects!
- Attendance at an orientation/awards party, social gatherings, or other events supporting our grantmaking programs.

Grantees are held legally responsible for all activities, materials, and outcomes associated with their projects.

Go for it!

Please reach out about your idea: director@space538.org or info@space538.org

If you would like a response, please send your questions by February 20th. I answer all email inquiries in that final week before Friday the 24th.

5 year publication:

https://space538.org/wp-content/uploads/2021/05/KindlingFund_5Year_DigSpreads.pdf