

A DISCUSSION PAPER FOR ALL THE QUEENS MEN

ARTS + SOCIAL ENTERPRISE MODELLING TO BUILD SUSTAINABLE AND ETHICAL GROWTH FOR LGBTIQ+ ELDERS DANCE CLUB.

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INTRODUCTION

This Discussion Paper was developed through a research partnership between All The Queens Men (ATQM) and RMIT researchers: Research Assistant Dan Goronszy, Associate Professor Marnie Badham, and Dr Peta Murray across 2022. The research focused on two main projects: scoping models for sustainable development of the LGBTIQ+ Elders Dance Club and a scholarly research paper discussing the progression of the Coming Back Out Ball. The article, co-authored by Dr Peta Murray, Associate Professor Marnie Badham et al in 2022, “Birds of A Feather: On Queerness, Performance, The Coming Back Out Ball, and LGBTIQ+ Elders Dance Club” can be found in the *Special issue of Australasian Drama Studies on Queer Performance*, Issue 81, UNSW Sydney. This partnership builds on the participatory evaluation of the Coming Back Out Ball in 2017 and long-term relationships across the organisations.



It’s for everyone, but it’s run by queers because queers throw the best parties.

TRISTAN MEECHAM, JULY 8, WORKSHOP, 2022

This Discussion Paper scopes the literature and presents some exciting social enterprise case studies which leads to a range of potential future models for socially responsible and sustainable business development. These options are not only relevant to contemporary art and community cultural development practice but also have expanded potential for cross sectoral outcomes across health, ageing, and wellbeing. Following more than five years of ongoing LGBTIQ+ Elders Dance Club, large scale events, and ongoing community engagement, the ATQM artistic team are now assessing the organisational capacity to continue this work in its current model and want to explore new sustainable partnerships to ensure the project and community is well supported and thriving creatively.

Three key questions were posed for exploration:

- Is it possible to de-centre modes of delivery in partnership with the Aged Care sector? What are new entrepreneurial models for resource development?
- Are there options for socially responsible and sustainable business development in relation to community arts and cultural development practice?

The paper maps out four primary models for consideration first for internal staff and governance. The models explored include:

Model 1. Sub-committee as Arts Social Enterprise (ASE)

Model 2. Separate Entity – Arts Social Enterprise

Model 3. Existing ATQM team is expanded to support LGBTIQ+ elders’ growth

Model 4. Cessation

To develop these models, our methodology included a series of in-depth conversations with ATQM staff and contractors, the lived experience of the projects by researchers, and complementary discussions with other arts + health organisations and academic experts in arts + health + enterprise models. An earlier draft presentation was delivered to the ATQM team for feedback. Accompanying these dialogic methods, was a selected literature review to engage with scholarly literature on the topic as well as desktop sources to understand the practical implications of social enterprise development. From this work, we recommend that ATQM commit to one year of experimentation with Model 1: the creation of a Subcommittee for Dance Club to enable either Model 2: a future independent entity or Model 3: ATQM growth. During this experimental phase, additional consultation with elders and community is required to explore these options. Parallel to this experimental stage, it is recommended to work with a consultant to build a business plan cost these models.

The partnership was formalised through a research contract in 2022 outlining shared intellectual property created through this work to site with ATQM staff and named researchers. Documented permission has been received by ATQM to include quotes from some discussion.



SECTION 1: LGBTIQ+ ELDERS DANCE CLUB MODELS

All The Queens Men are one of Australia's most exciting, performance and community-focused arts organisations, united in their belief that artistic community collaboration, bound by strong partnerships, can activate positive social change. They are a lean team led by artists Tristan Meecham and Bec Reid, with Anna Pidgeon as Creative Producer and previously Adelaide Rief as General Manager. ATQM hires artists and production staff on a project-to-project basis, invests their human resources largely in artistic, partnership development, and community support, and are governed by a volunteer board of directors. Their funding comes primarily through grants and government investment currently, with new income possibilities now identified through earned revenue.

LGBTIQ+ ELDER COMMUNITY - ATQM has become a leading creative voice within the LGBTIQ+ community nationally and increasingly internationally, most specifically for championing the rights of LGBTIQ+ Elders (Byrne, 2017). The Company's practice, expressed through projects such as the Coming Back Out Ball, LGBTIQ+ Elders Dance Club, and Rainbow Reviews enables LGBTIQ+ communities improved access, not only to arts experiences, but to broader community networks, as well as specific health and social services.



There is so much work to be done and we can't forget our LGBTIQ+ elderly just because we're young. Our community was built by those who came before and now they need our support.

LIZZI, LGBTIQ+ ELDER, 2018, COMING BACK OUT BALL

The LGBTIQ+ Elders Dance Club has a clear social mission: dance, community, champagne. (Meecham, interview 2022) It's humble beginnings in 2016 in Melbourne exposed a real and urgent need for LGBTIQ+ seniors, and an understanding that, very quickly, they had to build care supports for people. The events are unapologetically queer, with rainbow

elders and allies (of all ages) are invited to celebrate in this intergenerational social event. Currently, Dance Club is presented in Melbourne, Canberra, Brisbane, Gold Coast, and online.

Typically hosted by Tristan Meecham, Dance Club is a delightful afternoon chatting, laughing, drinking champagne, dancing and snacking. Large round tables with seating for 12 surround the dance floor. There is music, enthusiastic performers and for a highlight of the event, Bec Reid leads everyone in dance moves together. When you enter its immediately clear this is a LGBTIQ+ event, the rainbows give it away, but the scene creates a gentle schism inside you, that on reflection is due to the invisibility of senior LGBTIQ+ people from both our community's and the general public's consciousness. Here too is our community, it's truly an intergenerational event.

Research assistant Dan Goronszy reflects: "I've been twice, once in 2018 and again in 2022 and have met the same elder person each time. The difference I observed in their behaviour in 2022 in the confidence and ownership of the event showed they were part of a community that was connected, more than in 2018 and still after the COVID-19 lockdowns. Even the language they used to describe where they were sitting as that table (2018) vs our table (2022)". Peta Murray in a recent article also expresses Dan's sentiments, with jest, through her own experience of Elders Dance Club:



“

I take a lot of photos, thinking I will need them to try to offer readers the kind of “thick description” (as Clifford Geertz might suggest) a paper like this requires. But I don’t need prompts or notes to feel again the pulse and vitality, the uplift these “outings” give me (see what I did there?) thanks to the rite of purgation-meets-benediction that becomes possible within the design and capaciousness of these events, these leaky colanders of joy, effervescence, and possibility.

MURRAY, P. ET.AL, 2022

ATQM immediately invested in this urgent and expressed need for social connection, beginning a long and complex commitment through which they forged partnerships across health and social services, arts organisations and most importantly LGBTIQ+ elders. They developed deep, individualised, and nuanced relationships with LGBTIQ+ seniors leading up to and through regular dance club events. This program is a practice of community development, but with art as its core. Dance Club has seen an array of renowned Australian and international performers including Yo-Yo Ma, Deborah Cheetham, Electric Fields, Robyn Archer, William Yang to name a few, as well as emerging talent.

“

Now those folks who you were talking about being very marginalised and isolated actually do have a sense of who else is in that community. They don’t need to be with them all the time, but they know they’re there. And that they’re a part of something.

TRISTAN MEECHAM, CONVERSATION 8 JULY 2022

COMMUNITIES AND PARTNERSHIPS - LGBTIQ+ Elders Dance Club’s aim to specifically provide for the social and creative needs of LGBTIQ+ elders. This cultural movement addresses existing complex social problems in this community, as well as more recent mental health and wellbeing issues that have emerged during COVID-19, informed by research around social isolation and loneliness plaguing elderly LGBTIQ+ populations (Barrett, 2015: 138).

In Australia, LGBTIQ+ elders have lived through a time when being LGBTIQ+ could result in imprisonment, enforced medical ‘cures’, loss of employment and rejection by family and friends. For many, impending old age has meant going back into the closet for fear of being deprived of companionship and quality care when they need it most (Badham and Bourke, 2018). ATQM combats marginalisation as a public health issue, understanding that social isolation coupled with discrimination is a leading killer within the LGBTIQ+ communities (Services Australia, 2015). Their long-term initiatives respond to these complex health issues while supporting community visibility and advocating for social equality. Dance Club has a broad range of partners including Local Governments, VicHealth, Festivals, and a range of social service providers.

SO, WHAT’S THE PROBLEM? The ATQM artistic team now recognise they have become limited in their capacity to continue this work at the same momentum due to the long tail of the pandemic and the need to develop other creative projects, but don’t necessarily want to see it end. How can Dance Club and the Ball with all its the amazing artwork, knowledge sharing, and social outcomes continue in a new way? Can the project pay back and invest into ATQM, and increase benefits for LGBTIQ+ elders, artists, and also the aged care sector? Is it possible to de-centre modes of delivery to enable communities and local partners to lead the next stage of Dance Club? Are there models for socially responsible and sustainable business development in relation to community arts and cultural development practice that could be adapted by ATQM?



THREE MODELS OF LGBTIQ+ ELDERS DANCE CLUB

Each Dance Club has evolved through a range of diverse requests from communities across Australia to ATQM, following a range of opportunities and alignments, expressed need and urgency in different locations, and important relationships that have been developed over time. No Dance Club experience would necessarily be the same in different locations, different communities, or with different partners. This is also due to different funding structures and partnerships as well as the persistent interruptions of COVID-19 public health orders and community health concerns. These unique contexts have resulted in what we can describe as three models of LGBTIQ+ Elders Dance Club over the last few years.

- 1 PRESENTED BY ATQM:**
Melbourne, Brisbane, Gold Coast, and online - In this first model, ATQM staff and artists lead, manage, and deliver the program, secure the funding, drawing on partners for limited assistance. For instance, service providers such as Victorian Seniors Festival or Aged Care Homes can assist by connecting ATQM and elders, and cross-promoting. This model also includes digital dance parties in which ATQM hosts the events online. Participants zoom in from their homes and are guided through a dance fuelled social event, which assisted the community in staying connected.
- 2 DELEGATED DELIVERY OR DELIVERED BY A PARTNER-LED ORGANISATION:**
Canberra - Here, a local partner secures the resources and funding, contracts artists, delivers program and ATQM co-manages program and community delivery. In Canberra specifically, this partner is Ainsley Gorman Arts Centre and was negotiated through the professional relationship of a former ATQM staff member.
- 3 ONE-OFF FEE FOR SERVICE:**
Adelaide - In this scenario, the local presenter commissions a one-off Dance Club manages all elements of pre-production, and then ATQM come in and perform the event.

Both models 1 & 2 above require significant resourcing by ATQM including artistic leadership, production, and human resources management. With model 2, Delegated delivery, there is significant labour around community engagement and overseeing replication to ensure Dance Club remains consistent in terms of aesthetics, creativity and social engagement across all events. This investment in delegated delivery could be decreased over time with careful shared planning between ATQM and partners.



	ATQM-LED	PARTNER-LED	ONE OFFS
ATQM GOALS AND OUTCOMES	Community development, access to creative expression, and to honour LGBTIQ+ elders.	Building capacity in community for art and service delivery, alleviates HR pressures on ATQM	Artistic event, revenue generation
DELIVERED BY WHOM?	ATQM with local partners	Presenter with local Producer and team and ATQM advisors	Flexible
ARTISTIC LEADERSHIP	ATQM	Local artists, producer, host, dance lead, ATQM sets the tone	ATQM
AESTHETIC (VISUAL)	Remains consistent	Remains consistent	Remains consistent
PROGRAMMING	ATQM	Local team in consultation with ATQM	Collaborative
ATQM ROLE (T: TRISTAN MEECHAM AND B: BEC REID)	<ul style="list-style-type: none"> Budgets, admin, engage, manage, pay local team Venue & staff Active community development, delivery & support Staff members with relevant expertise support and attend Event production Marketing Catering Volunteer management 	<ul style="list-style-type: none"> T & B engaged to provide mentorship & guidance T & B demonstrate by doing, set required atmosphere Guidance on Elder community engagement, promotion, and marketing Community engagement, relationships and responding to different circumstances Milestone 'check ins' ATQM receives a fee for service from the partner Management heavy 	<ul style="list-style-type: none"> Flexible Guidance on elder community engagement, promotion, and marketing T loves to do the catering T & B can be FIFO artists
PARTNER ROLE	<ul style="list-style-type: none"> Depends on org focus & capacity Enthusiastic supporters with limited capacity Support visitors to come Can be hands off Sometimes come to events 	<ul style="list-style-type: none"> Budgets, admin Venue & staff Catering Engage, manage & pay local team Active community development, delivery & support Staff members with relevant expertise support and attend Referrals run both ways Volunteer management Event production Marketing 	<ul style="list-style-type: none"> Flexible Substantial marketing and production support
PARTNER REFERRALS	Yes	Yes	Yes
FUNDING SOURCED BY	ATQM	Partner	Presenter
FUNDING	Seasonal	Seasonal	Fee for service
ADMINISTRATION	ATQM	Partner	Flexible
COMMUNITY RELATIONSHIPS	ATQM T & B	Partner Local team	Presenter Relies on existing community
CARE	ATQM	Host & local team Local Producer ATQM debrief Producer	No close community relationship building
FACE 2 FACE	Yes - regular	Yes	Yes
DIGITAL	Yes	?	?
OPPORTUNITIES	Can lead to Presenter led or larger event	?	Can lead to – Presenter-led?
CONSIDERATIONS	Seasonal funding – new funding rounds want something new	Danger of sanitising arts & culture Artistically less satisfying for ATQM	Presenters want a relationship with T & B Can be financially beneficial



While these projects have evolved largely through existing relationships and the reputation of ATQM, the choice to take these on for development require a consideration of interest and resources from the organisation and staff. While these choices have been previously made largely in tacit, non-explicit ways, our scoping has opened discussion on these ways of determining new directions and assessing opportunity. When new enquiries for Dance Club arise, their current decision making is generally based around five core elements:

- **ATQM CAPACITY:** includes cultural and emotional labour to get to certain stage of trust, availability of producers and artists they trust to deliver it. Also, is there room for artistic development? Is there have space to do something new and creative in this or is it only achieving the aims of the partners?
- **EXISTING RELATIONSHIPS:** What is already known about the partners? Have ATQM or associated artists worked with them previously? Do they share ATQM values? Do we have compatible approaches to collaboration? Can this grow our partnership?
- **PARTNER CAPACITY OR READINESS:** What are the risks and vulnerabilities? Do they have an existing relationship with ATQM and their artists? Do they have existing relationships with LGBTIQ+ communities? Is there evidenced cultural safety? Do we share aims?
- **FUNDING AND RESOURCES:** Do we need more money? Who is sourcing and managing the funding? Do we have time for the hustle? Can we find ongoing or more sustainable models funding?
- **COMMUNITY NEEDS IN THAT AREA:** How we do assess gaps in services or interest from elders. Does it require significant community development? Is there an existing connected LGBTIQ+ elder community?

CHALLENGES AND FUTURES FOR DANCE CLUB

ATQM has been the custodian and driver of Dance Club for seven years and during that time it has grown exponentially. It is now time to rethink that custodianship and what it looks like. Part of its success can be attributed to its being a unique, culturally safer space for creative expression and social engagement, rather than solely as a creative ageing program. It is vastly different from other types of arts and health dance programs, as physical activity is not the only priority, but rather the vehicle to something deeper.



So, it's unlike some of the more instrumental programs that are trying to address things for instance, addressing Alzheimer's through specifically therapeutic means, which may be arts, but the direct aim is therapy... a really shocking thing for me to discover that we have the privilege of community, but that's not something that everyone has.

TRISTAN MEECHAM, INTERVIEW, AUG 2022

Dance Club is a creative exercise that builds a space: physically, visually, socially, emotionally for LGBTIQ+ elders that don't have existing LGBTIQ+ community and connections. People warmed into the joy of Bec dancing and that wonderful gift and invitation lets people enjoy themselves and become open to new possibilities.

Following our ongoing discussion and review of past delivery, the key future challenges and opportunities for Dance Club can be summarised into three main areas:



CAPACITY

A key question for ATQM is "do we have producers/artists we trust to deliver it?" ATQM have an opportunity to train the next generation of project leaders. The method for this identification needs more consideration. Is there opportunity for volunteers who know the work to step up?



FUNDING

Income generation through cultural competency training of delegated delivery partners, supported by periodic evaluation both formal and informal, with community members and research professionals. This informed approach means they are well placed to share valuable insights in LGBTIQ+ senior creative cultural safety and celebration, engagement, and care. This could be an element of identifying partner readiness for future iterations.



ADAPTABILITY

Digital Dance Club's ability to bring LGBTIQ+ culture into the home provided an inspired possibility for those in aged care settings around Australia. Born out of the pandemic which saw the state of Victoria, in particular, in months of restrictions on social gatherings and lockdowns, it developed a significant online presence, offering online social dance to stay connected when face to face events were not possible. This innovation highlighted the opportunity for accessibility for those unable to attend live events in the future.



SECTION 2: UNDERSTANDING SOCIAL ENTERPRISE AND TRADER STATUS

The rise of the Social Enterprise in Australia can be traced back to local co-operatives who became popular in the 1970s placing importance on worker empowerment and in the 1980s as an attempt by community organisations to be financially independent from government. (Barraket, et al 2017) Although they are in some ways a clear response to neo-liberalism, it can be said that increasingly since the 2000s their focus has been instrumentally turned to market mechanisms with “enterprise”, and as such internally competing with “social”. (Larner, 2014)

SOCIAL ENTERPRISE DEFINED BY BUSINESS VICTORIA

A social enterprise (SE) is an enterprise, or business, that has a social mission as one of their key aims. They can be a ‘Not for Profit’, or they can be ‘For Profit’. In the Australian context, there is no legal structure called social enterprise, but the Victorian Government defines social enterprise as organisations that: are driven by a public or community cause: social, environmental, cultural or economic, derive most of their income from trade* not donations or grants, and use the majority (at least 50%) of their profits to work towards their social mission. (Business Victoria)

The Oxford Dictionary defines trade as: “the activity of buying and selling or of exchanging goods or services between people or countries.” *For this paper we define ATQM’s trade as a good or service exchanged for money. For example, this could be workshops, one-off fee for service, subscriptions, or licensing of ATQM content and projects. In a delegated delivery scenario whereby the partner secures the funding and pays ATQM a fee, this would be considered trade.

SOCIAL TRADER CERTIFICATION

Social Traders certification allows access to benefits of being a social enterprise: funding and procurement. Certification is awarded by Social Traders, which is the national peak body for social trading procurement in Australia, driven by notions of social justice: equity and inclusion. They work with Social Traders, businesses and governments with the aim to increase procurement from social traders, and therefore the impacts of social enterprises. Certification is reviewed periodically or as the result of community enquiry.

FUNDING AND PROCUREMENT

There has been an increase in funding available to social traders, though most government funding is related to infrastructure and equipment purchasing. Some funding exists through organisations, banks, and philanthropic sources. Procurement is where an organisation or business has a policy of spending a percentage of their expenditure through social procurement, or businesses with social impacts. This appears to be mostly beneficial for Social Enterprises with products such as catering, stationary, or office furniture who can pitch for repetitive selling to a business.



ARTS SOCIAL ENTERPRISE

Arts Social Enterprise (ASE) uses artistic or creative fields to develop, deliver and trade. There are many that are grass-roots collectives, youth theatre companies, music organisations and more. They often build artistic capacity and skill of the community members they engage, with some also sharing culturally specific crafts and knowledge as part of their aim to bring their community together. ASEs are still judged based on their economic performance but there is a growing movement to address this. The challenge lies in the 'enterprise'. (McQuilten, 2017) Most ASEs develop goods to trade, for example: TWICH Women's Sewing Collective in Dandenong engage a community to deliver a service. Outer Urban Projects in North Coburg trains young people in performance and presents public shows.



ATQM doesn't easily fit in the existing models and will need to forge its own.

DIGITAL ASE INNOVATION

Digital hybridity of Social Enterprises and ASEs is growing in innovation spurred on by COVID 19. There are conversations economically about digital hybridity offering the development of better models of operation and also being able to understand and capitalise on both social impact and financial efficiency. For ASEs, the growth in uptake of digital services has allowed for more opportunity to reach a greater audience and develop content specifically for digital platforms. This growth in market share is welcome as it uses a reduced amount of ongoing physical infrastructure that face to face relies upon such as rented space, front of house, and insurances (He, et al, 2022).





SECTION 3: INTERVIEWS AND CASE STUDIES

The following interviews and case studies were chosen for their expertise in ASEs, creatives working in health settings, and/or arts companies with embedded delegated delivery models. The interviews were targeted discussions to gather specialised response from the expertise of each of the subjects and was coupled with desktop research.

In separate interviews, Associate Professor Grace McQuilten and Dr Amy Spiers discussed considerations for ATQM forming an ASE and pointed to informative literature (see reference list at end of document). Associate Professor Keely Macarow was asked to respond to the LGBTIQ+ Elders Dance Club and its potential in health care settings nationally. Kath Fyffe from Polyglot Theatre and Dr Andrea Lemon from Kids Thrive both helm arts companies who have successfully embedded delegated delivery in their approach to financial sustainability, impact, and sector growth. Humour Foundation and Captain Starlight operate solely on a delivery approach where rigorous auditioning process generates a pool of artists to deliver all of their programs on the ground.

GRACE MCQUILTEN AND AMY SPIERS INTERVIEWS - ARTS SOCIAL ENTERPRISE

Associate Professor Grace McQuilten is a published art historian, curator and artist who is an expert and pioneer of art-based social enterprise in Australia. “Grace has a strong background in industry, particularly as the founding CEO & a current Board Director of The Social Studio, a fashion and art based social enterprise working with young people from humanitarian migrant backgrounds in Melbourne. Through this work she has supported the start-up of eight art-based social enterprises across Australia and continues to advise community and industry partners on community development and social enterprise leadership.” (www.rmit.edu.au/contact/staff-contacts/academic-staff/m/mcquilten-grace). Dr Amy Spiers “is a Vice Chancellor’s Postdoctoral Research Fellow at RMIT School of Art. She is a practicing artist, curator, writer and researcher in the field of public and socially engaged art.” (www.rmit.edu.au/contact/staff-contacts/academic-staff/s/spiers-dr-amy)

In an interview with McQuilten on Oct 11, 2022, Grace offered three key questions to guide an organisation when

considering starting an ASE, in an attempt to unpack the core of the problem to solve, the reasons why, and the nature of the commitment you are willing to make towards ASE as the solution to your problem. The term ‘separate branch’ may be a sub-committee, separate entity or other.

1. Is the goal to develop the organisation to get more funding into it and have more personnel to run and deliver everything - or - Is the goal to distribute the leadership, so that there’s less responsibility for the core team?
2. Is the goal to make the separate branch self-sustaining - or - Is the goal simply to be more entrepreneurial with a separate branch?
3. ATQM is already a Not for Profit (NFP) so, is there benefit in setting up a secondary organisation? Does ATQM had DGR status – or - Can they set up an arm of ATQM, with its own bank account, team and reporting back to ATQM? As ATQM are already a NFP with a social impact aim, it doesn’t need to prove its social impact credibility as much as a For Profit business would.

For some ASEs, procurement is fruitful as they have a good or service that larger organisations and governments



need on a repeat basis. For example, Youthworx has a video production arm and seek out organisations that have a social responsibility procurement clause as part of their corporate social responsibility. (Spiers, interview Oct 10, 2022) The Social Studio and its shop have built a highly positive reputation which invites customers wanting to shop ethically, and fashion designers working in ethical and sustainable products. This reciprocal arrangement generates income for both Social Studio and independent designers. The community social Studio services don't have capacity to stock the shop, so this arrangement benefits everyone. (McQuilten, interview Oct 10, 2022)

An organisation can be an ASE without getting formal certification. **ATQM could be considered an ASE already, as it has a social impact as a main aim of the Company.** But, for procurement and investment opportunities aimed at SEs, an organisation requires certification and must meet Business Victoria's definitions including the income threshold. It is rare for an ASE to make enough money to cross subsidise other aspects of the organisation. (McQuilten, et al, 2017) So, if the ASE is meeting its goals, which may include releasing the existing ATQM team from the management of it, then this outcome is positive. The reality of ASEs is that very few do in fact generate 50% of revenue required for this certification, (though many do have it). They tend to be more mission focused and generate some revenue towards the mission through social enterprise activity. They're still social enterprises, but they might find it a little bit harder to get investment from investors as they are usually looking for

commercial ventures. ATQM should consider whether taking on the language of heavy commercialisation and entrepreneurship is useful? You can have an enterprising activity regardless of whether it's social enterprise or not. Using the term social enterprise can open new funding opportunities and potential investment opportunities. But arts organisations must consider the extent to which that language is useful. (McQuilten, interview Oct 10, 2022)

Further, the burnout is real. Artists and Artistic Directors are generally interested and skilled in creative pursuit and impacts, which doesn't necessarily position them well to be managers or helm an ASE which has a business model. It's out of necessity rather than choice and mirrors the experience Tristan has expressed of currently feeling "like a manager" rather than an Artist when it comes to all the models of Dance Club. This is a difficult balance, juggling the business and management pressure, art, and community and social aspects without a well-developed structure or team in place. (McQuilten, et al, 2022)

Much of the government funding for social enterprise is some seed funding or some equipment purchase funding, but with the view to that you end up transitioning to a fully commercial model. Arts organisations were not making anywhere near that much, particularly when working with marginalised communities. SEs that are the most successful work with a community as an integral part of goods or service delivery rather than providing a charity model of passive service for the community.



KEELY MACAROW INTERVIEW - ARTISTS IN HEALTH PARTNERSHIPS

Keely Macarow is an Associate Professor in the School of Art, RMIT University as well as the Co-ordinator of Creative Care. "Keely is currently working on interdisciplinary projects with art, choreography, design, housing, and medical researchers based at RMIT University and the Karolinska Institute, the University of the Arts Stockholm, and Konstfack (Sweden). Her creative practice explores how art and design interventions, and thinking can be applied to healthcare, political and housing settings, and for public exhibition and performance." (www.hashnetwork.org/experts/keely-macarow/)

When discussing the potential of a National Digital Dance Club roll out in Aged Care settings, she posed two provocations:

- Aged Care workers are not necessarily formally trained. How are you going to ensure consistency of approach in services with itinerant staffing and varied qualifications amongst staff?
- Hospitals have curators, art therapists and music therapists, sometimes artists in residence. How can you interact with this space? Can ATQM consider partnerships within existing structures who have exhibited positive partnerships with creatives?

These provocations are important for considering the future delivery of an online program. There is an opportunity to engage someone from these services in the planning process.



POLYGLOT THEATRE ON INTERNATIONAL DELEGATED DELIVERY

Polyglot Theatre are Australia's world-renowned contemporary children's theatre company making exceptional arts experiences for children and families, everywhere from the world's most prestigious theatres to the football grounds of regional Australia. The following was gathered via an interview with Co-CEO and Executive Director Kath Fyffe on Oct 7, 2022, and my experience (Dan Goronszy, lead Author) being a core company member for eighteen years. All quotes are attributed to Kath Fyffe.

STRUCTURE, GOVERNANCE, FUNDING - Polyglot have thirteen staff both full time and part time led by co-CEO's – Artistic Director Cat Sewell (formerly Sue Giles) and Executive Director Katherine Fyffe. In Australia they have a pool of approximately thirty artists on PAYG hired on a casual project basis. They recently were unsuccessful in operational funding from Australia Council for the Arts, which has occurred previously in 2009 but the organisation is in a strong position and continues to grow. Their funding is through government and philanthropic sources, as well as a robust fee for service catalogue.

COMMUNITIES AND PARTNERSHIPS - In North America, Polyglot are represented by Elsie Management, and have a partnership with Inlet Dance Company, who are based in the US. The partnership sees Inlet Dance Theatre performing a small number of Polyglot's signature works in America. Inlet Dance Theatre, founded in 2001 by Executive/ Artistic Director Bill Wade, is both a professional contemporary dance company and educational centre. At IPAY in 2017, Polyglot Artistic Director Sue Giles met Inlet Dance's Bill Wade and they formed a friendship based on curiosity about each other's practice. In 2019 Polyglot needed a local performer to join an Ants tour in the USA, and as they already had a relationship with Bill, they reached out to him and began this enduring partnership for performances such as Ants and Bees, which have specific physical delivery.



In some ways an unlikely pairing, they don't share an ethos, aesthetic, approach, or mission. But perhaps this is what made the partnership work.

KATH FYFFE, 2022

THE MODEL - The presenters engage with Polyglot Theatre. Polyglot hires Inlet to deliver the performance. Polyglot does all the producing, marketing, presenter relationship development, production & logistics. Presenter contracts are with Polyglot. It is a comparable amount of work to delivering themselves because they want to maintain it as theirs, and don't want the shows to go off in another direction. They have built in structures and reporting to be able to support Inlet in delivery of the work, and to keep abreast of the artistic and social integrity. If Inlet is unavailable the work does not go ahead. Kath explains why they use this model:



Through producing the work, we maintain the relationship with the presenter. They are booking Polyglots' work, which opens the door for future works. So, when our team comes over, they have already met us, we've established those networks. Those are quite precious and important.

KATH FYFFE, 2022

She also explains why they use this partnership. Over many years Polyglot had built a substantial reputation in the USA and were getting a lot of enquiries about one - or two - day events which were unrealistic to send a cast from Australia to do. They wanted to maintain those connections and continue their presence in that space and were also keen to explore ways to be more environmentally sustainable by reducing plane travel. It's also very costly to send a cast to America. Initially, it was for engagements too small to send a cast on, but, because of COVID-19, they are now doing bigger gigs and high-profile



opportunities where Presenters may come to see the work, but at this time it's too risky and expensive to consider sending a whole Australian team.

To train Inlet Dance Company members, when possible, a Polyglot member spent time developing the physical score with Inlet, but this was a day here and there on the end of other US tours. There was a long time with Inlet developing the understanding and meaning of the work; why it happens like this, of how we work with children, possible ways to respond, and how not to respond to this or that behaviour in children, what could happen next time. Polyglot has particular presentation requirements, and you can't expect everyone to work the same way, even down to how you brief the FOH or volunteers. They needed to say everything explicitly. Polyglot has 'show reports', which Inlet fill out to track how everything is going, what's standing out as challenges, and at the beginning Inlet uploaded video footage of the performances, allowing Polyglot to monitor what was happening on the ground. Eventually they didn't need the videos anymore. They had to trust in them. She explained, "Eventually we trusted it enough to train them in a second work: Bees, and we trusted that we could do that training online." (Kath Fyffe, 2022)

Now that the local USA company have been performing it, Presenters don't want to pay for a Polyglot team to come from Australia. They must consider what else they can offer that Inlet can't deliver and that would be beneficial to the presenter to justify the cost of bringing a Polyglot team. Polyglot's Australian artists have some reservations about the situation and the potential that they are losing work, but Polyglot has been transparent about their desire to be more environmentally conscious. This conversation will continue. For Inlet, it benefits

their future as they expand their networks. They earn money and their artists earn income. Their artists are trained in another form aligned with dance and physical theatre.

Polyglot is now engaged in developing a similar model in Norway, that's only possible because of the Inlet Dance experience. The Education Department in Norway asked for a version of Ants that goes into schools in Norway as part of this amazing program where they offer children, many thousands of them in schools, cultural experiences. So, Polyglot is working on a school's version with a dance company in Norway.

“

But it's also interesting to consider that within a school's context, we feel like because it's not public, there's no one reviewing it. It's happening in a different context so we can be a bit looser. We can hang onto the work but also let go of constant control a bit and know that it may shift in the hands of the artists. But we are better prepared for the training, because of Inlet Dance experience.”

KATH FYFFE, 2022



SUCCESSION PLANNING - Polyglot started a generator program five years ago to develop leadership capacity in its core artists and decentralise program creation. Then Artistic Director and Co-CEO Sue Giles wanted to challenge hierarchical company structures, make more work for artists, and recognised the power and talent it had in its core artists. She also recognised that having to come up with all the ideas on her own was exhausting. The generator took years to find its feet and became a program where artists could pitch a project for Polyglot; there was then funding to do a concept development, and often community-based works were then programmed, and performances developed as opportunities arose. They began a 6-month Associate Directors program for one generator artist at a time. Recently Sue resigned as Artistic Director, and the strength of the company, and its ability to thrive without her at the helm, is partially due to The Generator investment. A new Artistic Director and Co-CEO Cat Sewell has been appointed. There was a two-month hand over period, and this year Cat started in her new role.

ATQM can benefit from strategic planning of the next phase of LGBTIQ+ elders and considering how they can nurture artists, elders and workers into roles of leadership. It becomes a cycle of sharing the gift. The nurturing will build trust in the new members, and in turn will then free up ATQM leads.



KIDS THRIVE CASE STUDY: DIGITAL DELEGATED DELIVERY

Kids Thrive (KT) began in 2009, the brainchild of Dr Andrea Lemon and Dr Andrea Rieniets and has many parallels with ATQM. Kids Thrive is Victoria’s leading arts and community development organisation nurturing child-led social change. Kids Thrive partners artists with specialists in children’s education, health, welfare, and social justice to create ground-breaking programs promoting child-led change, and cultivating positive celebrations of diversity, in schools and other child safe-settings. (Kids Thrive - Kids Leading Creative Change - Child-led Social Change, 2022) The following information was gathered via interview with CEO and Creative Director Dr Andrea Lemon on Wednesday Oct 5, 2022, and Dan (lead author) also worked with Kids Thrive on *The Bridge*. All quotes are attributed to Andrea Lemon.

Kids Thrive models include KT delivery, and delegated delivery through offering online, pre-recorded, and written resources/ programs for delivery usually by school or community-based educators. The main difference with ATQM delegated delivery is that in KT delegated delivery structure, the partner or customer delivers the resources and program - with or without further input from KT. Most recently is *The Bridge*, created over 2020-21 during and after lockdowns. It’s an online 6-week package for teachers to creatively empower children in understanding potentially unhealthy behaviours and dangers of gaming, and the links to gambling. It includes a three-stage animation, complete with accompanying creative exercises, curriculum notes and conversation topics. This project alongside the development of a significant online learning model of their award-winning social change program, *Kids as Catalysts* has further inspired them to create more high-quality digital works to be licensed by governments, organisations, and schools.

STRUCTURE, GOVERNANCE, FUNDING

KT is a small arts company, a NFP with DGR status. They have a team of 4: CEO/Creative Director, Program manager/Lead Artist, General manager, and Finance Manager, as well as engaging artists and program coordinators on PAYG casual project basis. Their committee of management includes expertise from the Education and Child health sectors. Funding sources include government grants (primarily non-arts) and philanthropic support, Strategic Partnerships funding for their work in schools, and they take donations through their website. Like ATQM they invest in evaluation of their programs and the impacts on children and communities.



We went where we love to be, we love working with kids ego free.

COMMUNITIES AND PARTNERSHIPS

Very early they recognized that what they are good at is building community relationships and to achieve social change they had to step outside the arts, looking at primary prevention. So, they invited organizations to a conversation and were surprised by the response; three major child health and wellbeing agencies in the West Heidelberg region - Children’s Protection Society, Berry Street, and Austin Health’s CYMHS, were amongst others, who were looking for alternative ways to address social and health challenges. As an arts organization they have found that other orgs see them as best placed to address risky topics than straighter or non-arts organizations.



It’s about going, ‘Well, where are the issues challenging our society?’ And asking those partners ‘What do you need?’ And then thinking ‘How can we bring arts to serve that?’ And doing it in a way where the artists are really supported to undertake this social change work.

They developed a Slow Art Model building creative culture into the everyday within traumatized communities. The success is evident in their long-running relationships with schools, and the impacts on the students and their families.



We find the principals who are visionaries and the bighearted souls, and we hang onto them, often returning to trail new projects with these same schools.

Like ATQM, KT are concerned with capacity, income generation, legacy of highly impactful long-term projects and the communities they’ve become part of. This has led them to consider succession plans, Arts Social Enterprise, the digital space, and licensing content. Strategically, they have invested in evaluation which shows evidence-based positive impacts on parenting, and health and wellbeing for the kids, and community-building - along with data and ongoing engagement with health services. Because of this research, key organizations regularly approach them to create programs/ resources that creatively address health challenges faced by children in their communities. The organisation’s capacity to follow up these approaches is severely limited. After creating *The Bridge* during COVID-19 they are now confident of their ability to deliver high-quality digital packages with a delegated delivery model.

But this step into digital delivery comes with its own challenges. *The Bridge* was developed as a funded project, with key funding partner being a statutory body of the Victorian Government. The project was to co-design a program with and for upper primary students, and to create a digital resource for Victorian teachers to use within schools. The partner was offered the opportunity to include the resource on their website. But KT last year spent 6 months in a legal engagement with the partner, including associated costs, to retain rights over their Intellectual Property.



There was a small clause in the partners contract, which it turns out is not unique to just this agency. Clause 16.3 I think it is, which says, ‘Should the agency decide to own the IP of this project, we will send you a letter and tell you.’ That’s all they had to do. Send a letter to own the IP. And this took 6 months, and significant costs to clear up.



KT have retained the IP and offered the partner licensing rights over the resource in Victoria.

Regarding the artistic integrity and delegated delivery, they rely on substantial testing, including within the classroom and observing teachers' delivery to guide them. Andrea says the outcomes speak for themselves.

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Our primary focus is the personal and social outcomes. And we have developed simple but significant approaches and tools to achieve these outcomes. If we don't see dramatic change then it doesn't matter how good the arts experience is. We train and expect facilitators to deliver using our models, but as long as the outcomes are being achieved - we're happy! If we see them drop, we have got to find out what the problem is.... But you've got to learn to let go, that's the challenge.

Kids Thrive is exploring both licensing – where an organisation pays an annual fee to deliver the 'Kids Thrive program'; and 'white labelling', whereby an organisation purchases a product for and labels it as their own program. For instance, KT could sell a program to (insert org name here) Victoria for a fee and they label it as an (insert org name here) Victoria Program. KT is erased from it. Both licensing and white label models have benefits: the program remains alive, has a considerable reach and the impacts are continuing. The artists/arts org don't have to manage or run it, and they receive an income from licensing or sale of the program. It's like getting a royalty from a show you wrote, and another company is staging it – with or without acknowledgements.

“

We're interested in becoming slimmer and more nimble...We are getting closer to this (considering licensing and white labelling).



KT AND ARTS SOCIAL ENTERPRISE

KT have been considering creating an ASE to deliver their digital works and beyond, but the reality of time and energy required to research, and then to enable it while they are actively delivering projects is exhausting. The resources and investment needed, as well as the legal and business needs, will require planning, time, and money. But they think this is an interesting idea that could help generate income for both Directors and the NFP. Additionally, servicing the compliance for the NFP they have “is killing us, I'm sure Tristan and Bec are the same”, so servicing compliance for two organisations seems very challenging. Unless they hand it over to someone else, but then it's the new team that benefits.

“

We have worked our bums off for X number of years to make this incredibly successful... How can we make sure that it continues to live and have a great life, and can also pay back to us and/or future projects?

They don't yet have a succession plan for KT, and the passion and skills required to continue the legacy of the organisation mean it's a small pool of potential candidates. Ideally, it's two people as Andrea acknowledges the partnership with Andrea Rienets is part of what's made them successful, they each bring different expertise and focus that support the other, the projects, and their approach.

HUMOUR FOUNDATION & CAPTAIN STARLIGHT: TRAINING ARTISTS IN HEALTH SETTINGS

Both Humour Foundation's Clown Doctors and Captain Starlight deliver joy, laughter, stories and engagement with children and their families in hospital settings. (*Humour Foundation – Humour Foundation, n.d. & Starlight Children's Foundation, n.d.*) Clown Doctors are generally bedside and roving, Captain Starlight has a designated room at hospitals all over Australia. Humour Foundation also has an arm: Laughter Care which sends Clown Doctors into Aged Care settings to work with dementia patients.

Both have a large pool of artists who go through a rigorous application and audition process to ensure they are the right people for the job, combining their performance skills with ability to be sensitive, intimate, joyful, safe, caring professionals. Both organisations engage performers and artists from across disciplines of music, acting, puppetry, comedy, etc, with Humour Foundation focusing on clowning, and Captain Starlight also engaging visual artists and writers. The artists are engaged on a casual basis to work around their schedules.

New artists receive deep training and guidance, and work alongside experienced practitioners to develop their skills and confidence in this setting. Each organisation also runs a periodic camp or forum, which brings together the whole company for professional development. I (Dan, lead author) had the pleasure of delivering two Polyglot Theatre professional development sessions at Camp Starlight two years in a row, and it was extraordinary.



SECTION 4: DISCUSSION AND ANALYSIS

When considering the literature, interviews and research above, we will first return to discussion of ATQM's key challenges and futures for LGBTIQ+ Elders Dance Club summarised in three areas: capacity, funding and adaptability.

CAPACITY

To create a whole new organisation, complete with its own Board requires significant resources. ASEs don't often make enough money to run and require considerable business experience at the helm. As suggested by McQuilten and Spiers, often this business role is left to an artistic or creative director who is stretched into leading in both a creative and business role. It's worth considering collaborative leadership: Artistic Director & Executive Director or Creative Director and Producer or Manager. Further, is there opportunity for elders and existing volunteers who know the work already to step up into other roles to support the delivery of the program regardless of whether it's an ASE?

A key question for ATQM was: Do we have producers and artists we trust to deliver it? Through the case studies of Polyglot Theatre, Humour Foundation, and Captain Starlight we can see that through engaging a team of talented creatives, expertise can be built through conscious training and development. And this takes time. Ultimately, as Andrea Lemon suggests through their work with teachers, if we want the impacts of the work to continue, we need to trust it in the hands of others and know it may change. For ATQM, the community of elders must also be entrusted to shape the future of LGBTIQ+ Elders and so below we refer to an elders consultative committee. How this group is formed may need input from the elders and other stakeholders. Determining the boundaries of their role can be formed by ATQM, stakeholders and elders. Successful ASES are often started and run by the community they service, rather than the community being a passive receiver of charity. (Grassl, W. 2014)

FUNDING

The benefits of being an ASE: procurement and funding, rely on gaining SE Certification, which requires 50% of income being generated via trade rather than funding. To gain certification as a new SE, resources must be spent on a business plan showing a trend towards 50% self-sufficiency. Importantly, ASES rarely make enough money to run, as they aren't producing the volume of goods or services required, and therefore rely on grants, philanthropic support, or funding. They require significant start-up funding. Additionally, an experimental phase by a separate team inside ATQM can assist uncover what's possible for an LGBTIQ+ elders ASE.

Also, cultural competency and consultation offers an exciting income generation opportunity to be explored. This can include cultural competency training of delegated delivery partners, supported by periodic evaluation, both formal and informal, with community members and professionals. There are parallels with Polyglot, expressed in the interview, having to think beyond what they already do, to add value for presenters. What else can ATQM or LGBTIQ+ elders offer that organisations aren't already getting? An interrogation of your expertise may lead to more services, that become additional items to trade and generate income to support financial sustainability. Peta Murray asked when reviewing this paper with ATQM, "how do we embed into the cultural narrative this idea of not only positive aging but also creative aging and connected ageing?" (Peta Murray, 2022)



ADAPTABILITY

The success of Digital Dance Club’s ability to bring LGBTIQ+ culture into the home provided an inspired possibility for those in aged care settings around Australia. There is more work to be done how the digital dance club may be placed within aged care settings, including capitalising on existing models within hospitals and care settings as suggested by Macarow. Similar to Polyglot and Kids Thrive, ATQM pivoted during the COVID-19 and uncovered a potential income generating service, which builds on their brand and opens up new and extended markets. As its digital, there’s a potential to be able to gather specified data in relation to elder participation in creative programs. The option to share these experiences beyond LGBTIQ+ elders shows promise, with the caveat that they remain queer in their delivery.

Additionally, for the purposes of communicating our recommendations we will now use the name LGBTIQ+ Elders (proposed by Steven Weir, Nov 2022) to encompass the ASE or similar team. This was offered by Steven Weir to recognise the breadth of possibility beyond the dance club. When considering the knowledge and expertise generated over the seven years of Dance Club and working with LGBTIQ+ elders, the team could be an identified organisation, specific to creative cultural competency and elders. By removing ‘Dance Club’ from the title, we can open up the possibilities of what could be offered.

FOUR MODELS FOR CONSIDERATION

In this next section of the discussion paper, we have identified four potential models for the future of LGBTIQ+ Elders and examine the strengths and challenges of each model through the lenses of artistic, social, and pragmatic considerations.



MODEL 1
Sub-Committee as Arts Social Enterprise (ASE) sees ATQM form an identified LGBTIQ+ Elders team or Sub-committee. They have their own staff and bank account, and report to the ATQM Board, ultimately remaining a part of ATQM.



MODEL 2
Separate Entity – Arts Social Enterprise sees the creation of a totally new organisation to continue the work of LGBTIQ+ Elders. It is a separate entity from ATQM, though is started by ATQM. It has its own board, team and leads the future development of LGBTIQ+ Elders. Ideally has ongoing connection to ATQM, but this cannot be guaranteed.



MODEL 3
Existing ATQM team is expanded to support LGBTIQ+ Elders growth. This model proposes not starting an ASE but adding additional staff to the ATQM team to support operations. It differs from Model 1 by adding staff to the existing team, rather than making a new team.



MODEL 4
Cessation - Dance Club ceases to run (but has fabulous last extravaganza). This model sees LGBTIQ+ Elders cease to run, with ATQM continuing to operate on future projects.

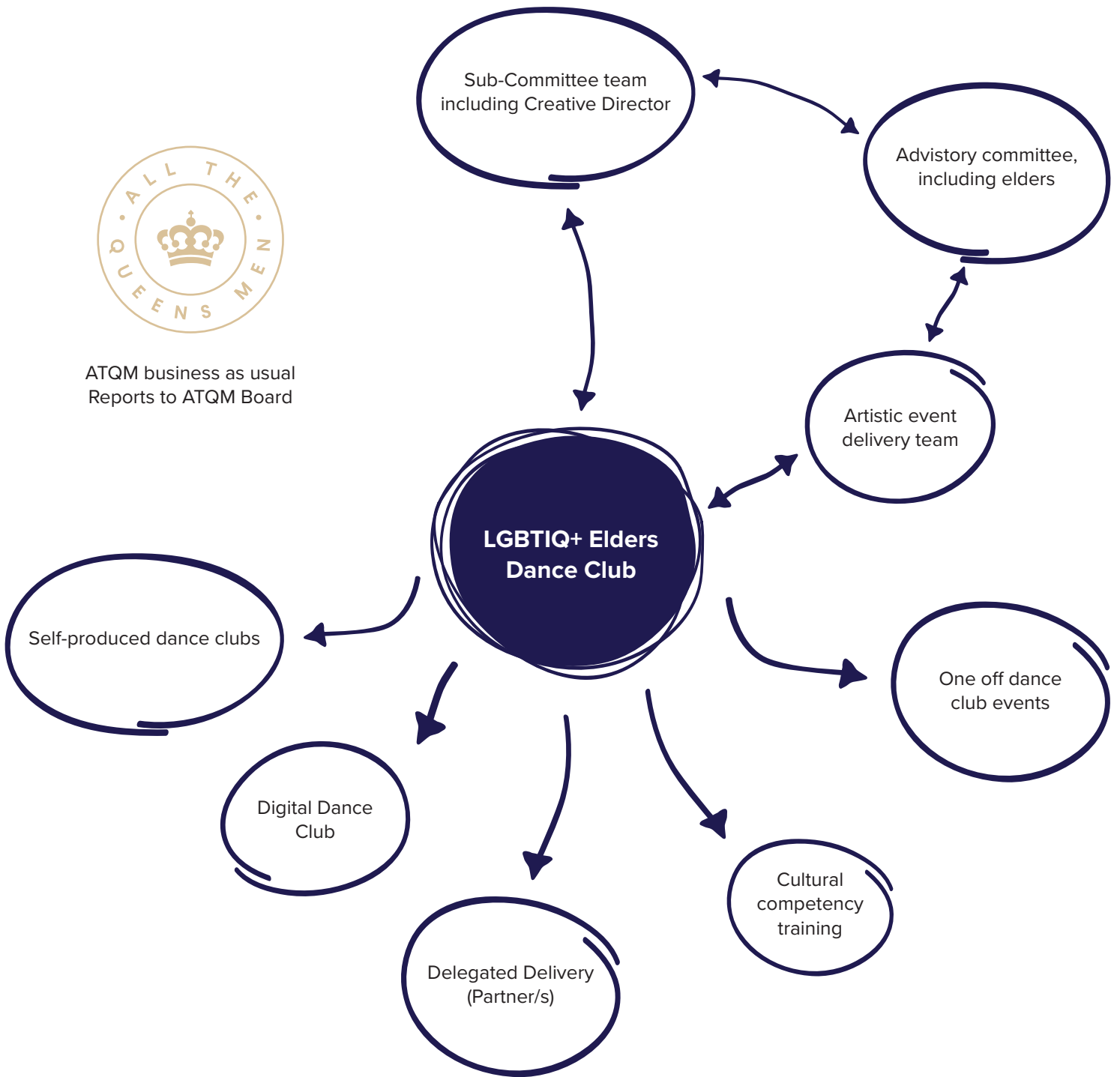
We will now explore the models with a deeper focus on Models 1 & 2. We will show their governance structure, their trading items, and a SWOT analysis for each. The trading items remain the same for each and the impacts on the models is discussed in the SWOT.



MODEL 1A: SUB-COMMITTEE AS ART SOCIAL ENTERPRISE

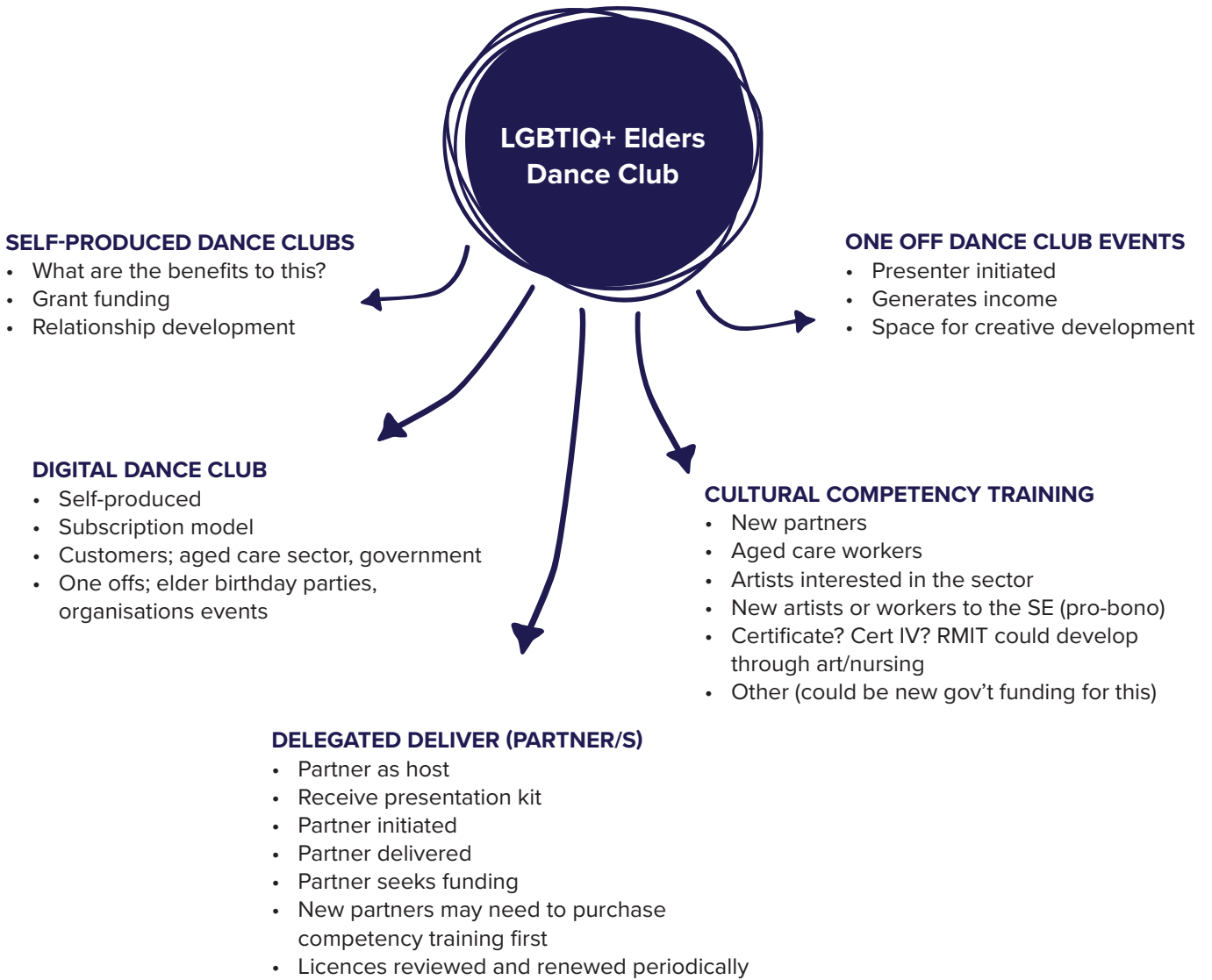


ATQM business as usual
Reports to ATQM Board





MODEL 1B: SUB-COMMITTEE TRADING ITEMS





MODEL 1C: SUB COMMITTEE TRADING ITEMS, INCOME, AND SOCIAL IMPACT

Each of the trading items interacts with each other, supporting ongoing development of the partners, participants, artists, and health outcomes. Income generated flows back into the organisation to support:

- Artists to continue the creative work
- Dance camp (intensive peer training) to bring all the artists and producers together (maybe partners too)
- Elders to be engaged as advisory committee members/artists
- Research partnerships and participatory methods
- Operations

Each stage develops partnerships, not only between direct event partners, but also each delivery partner becomes part of a collective group who are all working on the same impacts. They all become advocates for LGBTIQ+ elder cultural safety and community agency with development and delivery partners increasingly hold the relationships with the elders. Each stage develops partnerships, not only between direct event partners, but also each delivery partner becomes part of a collective group who are all working on the same impacts. They all become advocates for LGBTIQ+ elder cultural safety and community agency and development and delivery partners hold the relationships with the elders.

Cultural Competency and Consultation as a trading item has potential to generate income for the company and its company members. There are a number of models to developing this program to release ATQM artists from needing to deliver it. For example, a facilitator could work with Tristan and Bec to unpack their knowledge to create and disseminate a number of packages. These can then be delivered by a company member and an LGBTIQ+ elder who will receive training to do so. This model is employed by Polyglot Theatre and Arts Access Victoria. (<https://www.artsaccess.com.au/creating-change/training/>)

Self-Produced dance clubs require funding and so though they are included in this chart they are not “trade” for SE certification purposes. Digital Dance Clubs can be explored to extend to Weddings, birthdays, funerals and other significant events for Elders. One off Dance Club events continue as an easy income generator. Delegated Delivery model is developed to synthesize and streamline the approach. The Cultural Competency requirement could reduce the resources ATQM currently expends to support delivery. ATQM identifies and trains one or more amazing human/s into being the lead role of this team. With sufficient planning, this handover can formulate some of the cultural competency research too.

ATQM forms a company membership of artists and facilitators, who receive cultural competency training as part of their onboarding. They are engaged on a casual basis, and perhaps go onto PAYG ensuring they are covered by insurance, work cover, and for superannuation. (This is the process for both Polyglot and Kids Thrive) Ongoing company development brings company members together for periodic Dance Camp, where they learn the new dance, receive professional development, and together build company culture.



MODEL 1D: SUB-COMMITTEE - SWOT ANALYSIS

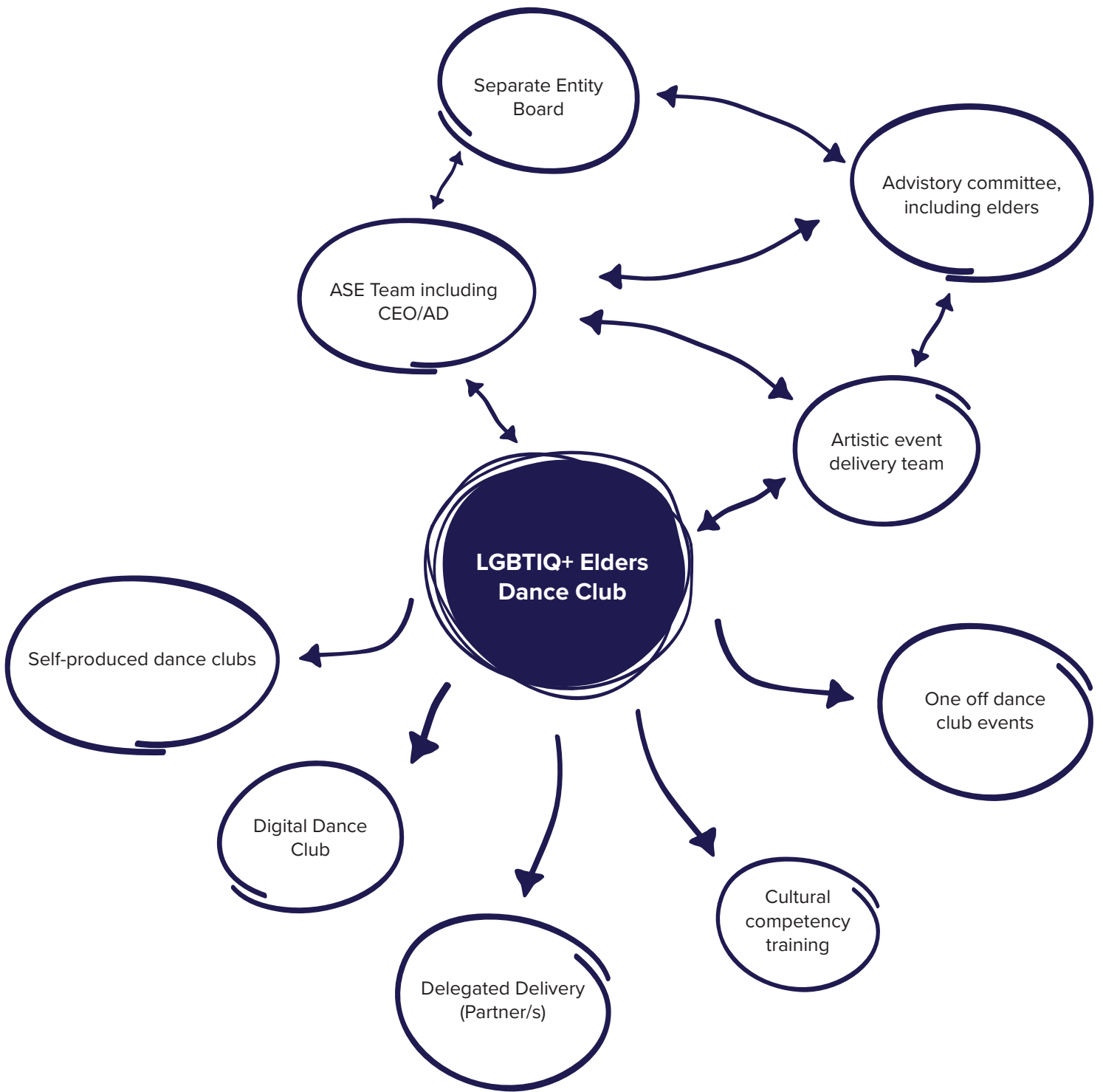
OPPS	FOR ATQM	FOR SUB-COMMITTEE
ARTISTIC	Retains artistic integrity oversight, reputation & hiring of subcommittee & personnel	Allows new team to develop independent artistic identity aligned with ATQM & build their reputation as a team
SOCIAL	Elders' relationship no longer managed by ATQM artists & staff	Elders relationship held by ASE or partners ATQM support as team develops care process
PRAGMATIC	Good pilot testing model before creating a separate entity <ul style="list-style-type: none"> • ATQM removed from day to day management • Pilot of ASE Business case supported • Comparably reduced time & energy to set up than separate enterprise • ATQM via sub-committee develops relationships with partners 	ASE governance & management <ul style="list-style-type: none"> • Own team • Own social mission statement, vision & intention, aligned with ATQM • Own bank account – to report on revenue separate from ATQM • Reports to ATQM Board – ASE manager could be on board • Potential for Social Trader Certification • Procurement • Alternate Funding sources

CHALLENGES	FOR ATQM	FOR SUB-COMMITTEE
ARTISTIC	Potential confusion between Dance Club and larger events, ie. Ball, Salon	Potential confusion between Dance Club and larger events ie. Ball, Salon
SOCIAL	N/A	N/A
PRAGMATIC	ASE Doesn't earn accreditation: at least 50% income from trade Sustained energy and resources to start & run ASE sub-committee	Funding precarity Financial: cost to run ASE's business often exceeds income Burnout from staff attempting to fulfill dual purpose- art and enterprise ASE Doesn't earn/retain accreditation: at least 50% income from trade Physical address needed for Certification



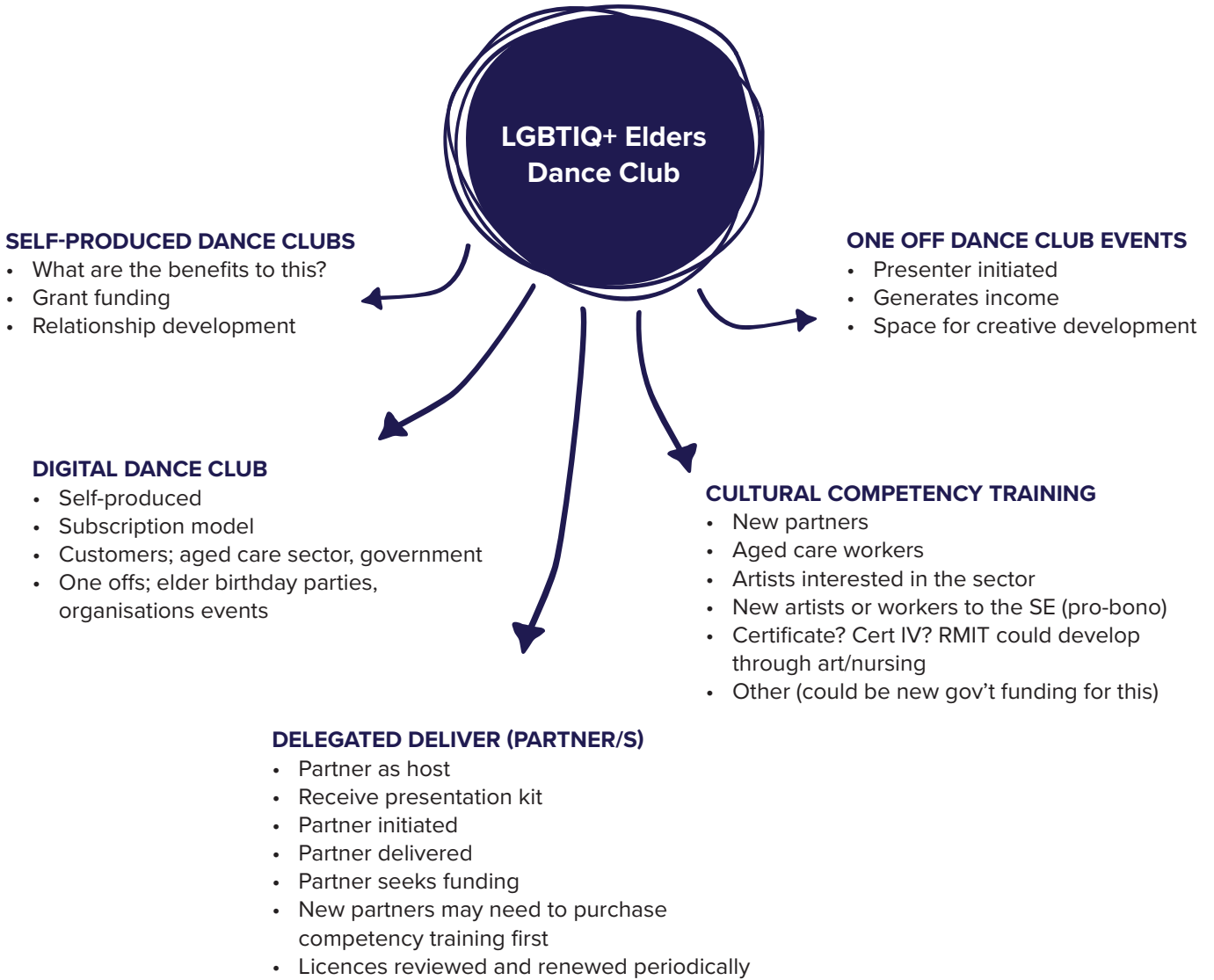


MODEL 2A: SEPARATE ENTITY AS SOCIAL ENTERPRISE





MODEL 2B: SEPARATE ENTITY TRADING ITEMS





MODEL 2C: SEPARATE ENTITY TRADING ITEMS, INCOME, AND SOCIAL IMPACT

Each of the trading items interacts with each other, supporting ongoing development of the partners, participants, artists, and health outcomes. Income generated flows back into the organisation to support:

- Artists to continue the creative work
- Dance camp to bring all the artists and producers together (maybe partners too)
- Elders to be engaged as committee members/artists
- Research
- Operations

Each stage develops partnerships, not only between direct event partners, but also each delivery partner becomes part of a collective group who are all working on the same impacts. They all become advocates for LGBTIQ+ elder cultural safety and community agency & development and delivery partners increasingly hold the relationships with the elders. Cultural Competency and Consultation has potential to generate income for the company and its company members. There are a number of models to developing this program to release ATQM artists from needing to deliver it. For example; a facilitator could work with Tristan and Bec to create a number of packages. These can then be delivered by a company member and an LGBTIQ+ Elder who receive training to do so. This model is employed by Polyglot Theatre and Arts Access Victoria (www.artsaccess.com.au/creating-change/training/)

Self-Produced dance clubs require funding and so though they are included in this chart they are not “trade” for SE certification purposes. Digital Dance Clubs can be explored to extend to weddings, birthdays, funerals and other significant events for Elders. One off Dance Club events continue as an easy income generator. Delegated Delivery model is developed to synthesize and streamline the approach. The Cultural Competency requirement could reduce the resources ATQM currently expends to support delivery. ATQM identifies and trains one or more amazing human/s into being the Lead Role of this team. With sufficient planning, this handover can formulate some of the cultural competency research too.

ATQM forms a company membership of artists and facilitators, who receive cultural competency training as part of their onboarding. They are engaged on a casual basis, and perhaps go onto PAYG ensuring they are covered by insurance, work cover, and for superannuation. (This is the process for both Polyglot and Kids Thrive) Ongoing company development brings company members together for periodic Dance Camp, where they learn the new dance, receive professional development and together build company culture.



MODEL 2D: SEPARATE ENTITY – SWOT ANALYSIS

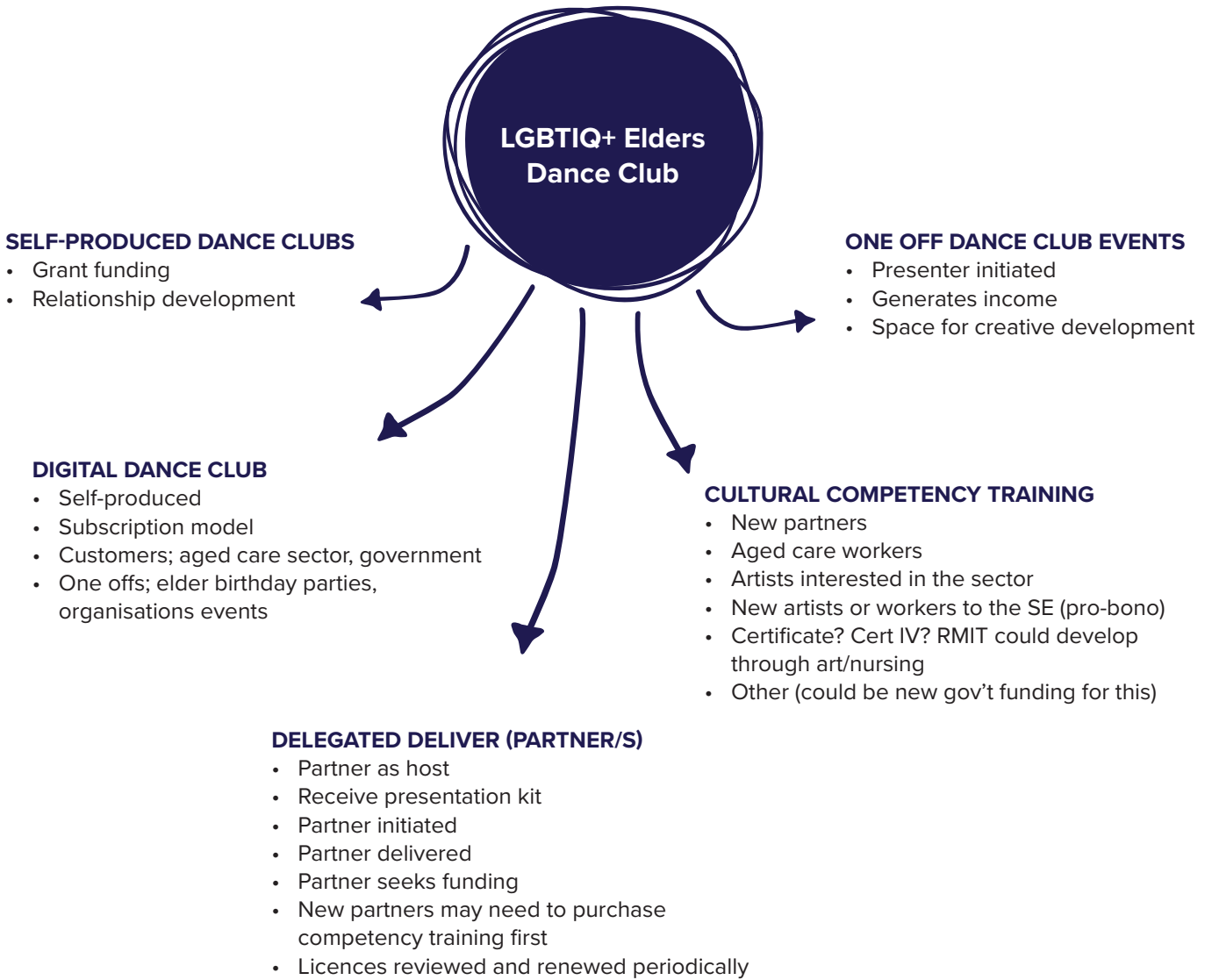
OPPS	FOR ATQM	FOR SEPARATE ENTITY
ARTISTIC	Can hire ASE to support delivery of other things	Early support and oversight by ATQM? Allows new team to develop artistic identity, build reputation Holds employment contracts with staff & artists
SOCIAL	Elders relationship no longer managed by ATQM artists & staff	Elders relationship held by ASE or partners
PRAGMATIC	ATQM removed from management ATQM holds no financial responsibility for ASE	ASE governance & management <ul style="list-style-type: none"> • Own board • Own team • Own social mission statement, vision & intention, aligned with ATQM • Own bank account • ASE manager could be on the board • ASE holds employment contracts with staff • Potential for Social Trader certification • Procurement • Alternate Funding sources • ASE develops partner relationships

CHALLENGES	FOR ATQM	FOR SEPARATE ENTITY
ARTISTIC	Potential confusion between Dance Club and larger events i.e. Ball, Salon Artistically goes in different direction to ATQM DC & no ongoing agency over staff	Potential confusion between Dance Club and larger events i.e. Ball, Salon Artistically goes in different direction to DC Reputation doesn't hold
SOCIAL	?	?
PRAGMATIC	ASE Doesn't earn accreditation: at least 50% income from trade Significant & sustained energy, funding and resources to startup separate ASE organisation & governance ASE develops the partner relationships, rather than ATQM No employment contracts with ASE staff	Funding precarity - most ASEs don't make enough money to operate Financial: cost to run the business Burnout from staff attempting to fulfill dual purpose- art and enterprise ASE doesn't earn or retain accreditation: at least 50% income from trade not grants Separation impact on reputation to ASE; share legacy without continued dependency



MODEL 3A: EXISTING ATQM TEAM IS EXPANDED

*ATQM business as usual including new team members: designated Grants officer and/or LGBTIQ+ Elders Lead. Deliver same items as models 1 & 2.





MODEL 3B: EXISTING ATQM TEAM IS EXPANDED - TRADING ITEMS, INCOME AND SOCIAL IMPACT

Each of the trading items interacts with each other, supporting ongoing development of the partners, participants, artists, and health outcomes. Income generated flows back into the organisation to support:

- Artists to continue the creative work
- Dance camp to bring all the artists and producers together (maybe partners too)
- Elders to be engaged as committee members/artists
- Research
- Operations

Each stage develops partnerships, not only between direct event partners, but also each delivery partner becomes part of a collective group who are all working on the same impacts. They all become advocates for LGBTIQ+ elder cultural safety and community agency & development and delivery partners increasingly hold the relationships with the elders. Cultural Competency and Consultation has potential to generate income for the company and its company members. There are a number of models to developing this program to release ATQM lead artists from needing to deliver it. For example; a facilitator could work with Tristan and Bec to create a number of packages. These can then be delivered by a company member and an LGBTIQ+ Elder who receive training to do so. This model is employed by Polyglot Theatre and Arts Access Victoria (www.artsaccess.com.au/creating-change/training/)

Self-produced dance clubs require funding and so though they are included in this chart they are not “trade” for SE certification purposes. Digital Dance Clubs can be explored to extend to weddings, birthdays, funerals and other significant events for Elders. One off Dance Club events continue as an easy income generator. Delegated Delivery model is developed to synthesize and streamline the approach. The Cultural Competency requirement could reduce the resources ATQM currently expends to support delivery. ATQM identifies and trains one or more amazing human/s into being the Lead Role of this team. With sufficient planning, this handover can formulate some of the cultural competency research too.

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MODEL 3C: EXISTING ATQM TEAM EXPANDED - SWOT ANALYSIS

OPPS	FOR ATQM
ARTISTIC	Retains artistic integrity oversight, reputation & hiring of personnel No potential confusion between Dance Club and larger events i.e. Ball, Salon
SOCIAL	Elders' relationship no longer solely managed by Tristan
PRAGMATIC	Good pilot testing of new project lead <ul style="list-style-type: none"> • Shared management • Pilot of subcommittee or ASE Business case supported • Comparably reduced time & energy to set up than separate enterprise • ATQM develops relationships with partners

CHALLENGES	FOR ATQM
ARTISTIC	Conflict between existing and new artistic leads on the project
SOCIAL	N/A
PRAGMATIC	Income for expanded staff unobtainable Sustained energy and resources to develop expansion model



MODEL 4: CESSATION 🥲

The final model offered from this research is that LGBTQ+ Dance club ceases to run and has big final extravagant party. Elders, artists, and partners are invited, with transparency to it being the last hurrah. In this model, ATQM continues in many other creative projects as they wish. These may or may not include with LGBTQ+ elders. This idea was the least desirable based on feedback from Tristan and ATQM, so we will not unpack it further.





SECTION 5: PRELIMINARY FINDINGS AND RECOMMENDATIONS

Following our preliminary research into Arts Social Enterprise through desktop research, literature review, interviews, lived experience and discussion with stakeholder, we have presented several models that could be developed for ATQM. However, it is our recommendation to now experiment for a set period (one year) and then review because of the uncertainty of sustainability in the Arts as Social Enterprise sector. We therefore recommend a staged process, which may or may not lead towards creating an ASE.

This research has found that creating an ASE requires significant resourcing to start and maintain, and it's highly likely it won't meet all the desired aims; sustainable, impactful, creative program, in health settings. However, the stages outlined below offer a process to pilot building a specific team to hold and deliver LGBTIQ+ elders. As an ASE does not need to be certified unless it wants to be regarded for Procurement or funding, it may be useful to adopt that language before certification as a way of delineating a new team holding this project. We recommend Model 1 rather than model 3, as it would be beneficial to have boundaries around the team holding LGBTIQ+ elders, the finances and reporting, and truly understand its potential. After the pilot period a review may show significant financial gains with which to make a Certified ASE recommendation.

At this juncture, it appears that SE funding and investment points largely towards capital infrastructure and commercial opportunities, although there may be some start-up support. Putting a business plan together could include deeper research about what SE funding opportunities exist for ASE's. This will guide whether it's useful to invest the resources used to obtain certification. To repeat Grace McQuilten "Having an experimental stage allows you to gauge the ability to generate income without the investment required to form a new enterprise." (McQuilten, 2022) She also recommends, regardless of the model, engaging a Grants Officer whose sole role is sourcing, managing, and reporting on grants & philanthropic funding. (McQuilten, 2022)

Each of the stages mapped out below present clear action aiming to reduce management for ATQM lead artists, while still developing both LGBTIQ+ Elders and trading items to feed back into ATQM. The cultural competency and consultancy arm has potential across many sectors for those wishing to for strategies around not only LGBTIQ+ seniors but also seniors, isolation, community and positive aging. We recognise this may not be desirable for the lead ATQM artists to lead, but strategic planning can create these packages for trained members to deliver.

Progression planning is little discussed in the arts sector. Often artists and charismatic leaders spend years developing a project or small company, contributing an immense amount of resources. They put a considerable amount of their own wellbeing into what they create, and develop expertise and tacit knowledge along the way, refining over time. Welcoming someone else in to take the mantle is not a small deal and can be challenging for all parties. Tristan and ATQM could benefit from a mentor, or facilitator to assist in guiding this process and provide critical expertise and support. A progression plan, as seen with Polyglot Theatre should be mapped out in your strategic planning and have resources attributed.

Additionally, ATQM must consider; how are the ATQM creatives acknowledged for their IP developed over the last seven years. If a separate entity (Model 2) is created, how can they be compensated for the work they have contributed towards LGBTIQ+ Elders thus far? (Jade Lillie, workshop, 2022 Nov).



STAGED RECOMMENDATIONS

STAGE 1

Forming a new team as ASE needs clarity and resources:

- Seed funding – new team contributing to the planning
- Business Plan
- Financial Forecast
- Marketing Plan
- Investment strategy
- From here either apply for Start-up Certification or not
- Mentorship for Tristan/ATQM in progression planning

STAGE 2

Pilot – Sub Committee model (can be as Certified ASE or not)

- Allows for a pilot phase without too much invested in the outcome
- Creates separate bank account and team to periodically report to ATQM
- Allows team to develop relationships and inject energy
- Business Case testing
- Certification review

STAGE 3

Review approach

- Continue with sub-committee or not
- Form Separate entity ASE or not (currently not recommended)



SECTION 6: PRELIMINARY CONCLUSIONS

Through our review and discussion, we have presented literature and experts in Arts Social Enterprise to explore future sustainable business delivery options and models for ATQM LGBTBI+ Elders Dance Club. These sources suggest they are rarely sustainable enterprises, due to the impacts of maintaining a creatively impactful program, which doesn't necessarily produce goods or services, to generate sufficient income. However, a new proposal for LGBTIQ+ Elders (as an expanded program) has potential to generate income based around a new service, cultural competency training and consultation, which will require more research with users and content development.

The opportunity for Social Trader Certification can open potentiality of new sources of funding and procurement, and business modelling is required to see if this is applicable or appropriate for Arts Social Enterprise who don't require funding for capital infrastructure. ASEs require significant resources to start, and so an experimental stage will be advantageous to discern the earning potential of the ASE before a separate entity is enabled.

We have presented expertise from arts leaders who present options for delegated delivery and models which develop talented pools of creatives to deliver their projects programming and presentations. These practices demonstrate positive outcomes for artists and creatives, and our broader arts sector, as periodic professional development for the artists pools means those artists also take that knowledge back into our sector through their personal practices. Additionally, we have presented the idea of progression planning as being critical for the wellbeing of ATQM, the next lead of LGBTIQ+ Elders, artist and most importantly the community of LGBTIQ+ elders.

The next step for ATQM is to discuss this paper and its findings amongst stakeholders including staff and board, with potential for community representatives - perhaps a group of elders - to explore the impacts of change more deeply. Developing a business case for the chosen model could benefit from hiring someone such as Jade Lillie, who knows the project and understands the care needed, and the lives impacted by the decisions that will be presented. This stage can also benefit from further research around possible uptake in Aged Care settings which was beyond the scope of this research.



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