

2017-18

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START TO FINISH WORKSHOP SERIES



ArtsLink NB 2018

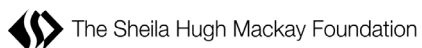
ARTSLINK NB

ArtsLink NB is a member-based organization representing New Brunswick's Anglophone arts and culture sector. Its base of over 260 active members includes professional artists and arts organizations.

The mission of ArtsLink NB is to advance the arts in New Brunswick by linking and unifying artists and arts organizations and promoting their value to the community.

ArtsLink NB would like to give thanks and acknowledge support from the Government of New Brunswick, the Sheila Hugh Mackay Foundation, and the ArtsLink NB Membership.

#ARTMATTERSNB

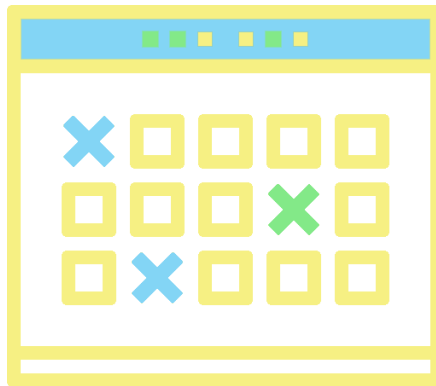


The Sheila Hugh Mackay Foundation

arts**Link**NB



START TO FINISH WORKSHOP SERIES



OVERVIEW OF PROGRAM

ArtsLink NB is excited to offer a series of workshops to take artists through all of the steps needed to access professional opportunities, and succeed in their careers. In particular, this project is aimed at increasing the number of artists pursuing grants and residency opportunities, as well as their ability to succeed in their applications.

The series was conceptualized to be complementary; those who choose to participated in all three workshops found they built upon on each other to create a robust framework for professional success.

Through this Start to Finish Professional Development Series, ArtsLink NB delivered new tools and skills to artists throughout the province. These skills are helping them to succeed in their art careers by putting in better quality applications for professional opportunities, and encouraged them to do so at a much greater rate than they would have without the skills and encouragement offered by our facilitators.

1. Writing for a Grant II
2. Document Your Work
3. Artist Residency 101



WRITING FOR A GRANT II

SEP. 11, 2017

9-4pm, Gallery on Queen, Fredericton

SEP. 13, 2017

9-4pm, AX: Arts & Culture Centre, Sussex

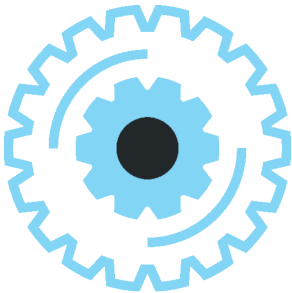
JAN. 31, 2018

9-4pm, Baybreeze Gallery, Bathurst

Writing for a Grant II walked participants through aspects of applying to arts funding bodies: developing a CV, explaining your artistic vision using appropriate descriptive language, and listing resources to ensure lifelong uptake and improvement.

Grants are a key funding source for professional Canadian artists, and learning effective grant writing is an essential skill for maintaining a successful professional practice.

TIPS



“APPLYING FOR A GRANT IS NOT THE TIME TO UNLEASH YOUR CREATIVITY BUT TO HARNESS IT CLEARLY, CONCISELY, SIMPLY, AND PROFESSIONALLY.”

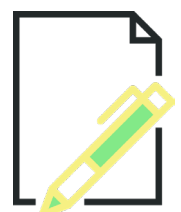
“MAKE YOURSELF STAND OUT.”

“LIST FIVE ADJECTIVES THAT CAN BE USED TO DESCRIBE YOUR WORK.”

“WRITE A TWO SENTENCE DESCRIPTION OF YOUR WORK THAT WILL MAKE IT UNDERSTANDABLE AND INTERESTING TO SOMEONE WHO DOESN'T KNOW YOU OR YOUR WORK.”

“YOU WANT THE ASSESSORS TO BE INTRIGUED AND EXCITED BY YOUR PROPOSAL”

“YOU WANT TO COME ACROSS AS A PROFESSIONAL ARTIST.”



GRANT PROPOSALS

Grant proposals typically require several important components:

- **A CONCISE BUT DETAILED PROJECT DESCRIPTION**
- **A CLEAR CURRICULUM VITAE OR RESUME**
- **A REALISTIC BUDGET PROJECTION**
- **A COMPELLING, TECHNICALLY EFFECTIVE DOCUMENTATION**

All four components need to be clearly articulated and presented for any chance of success. Furthermore, your presentation of yourself and your work is normally word length constrained.

Part of the process is learning how to write about yourself with some objectivity for people – a jury of your peers - who will probably not know you or your work beyond what you present in the grant proposal.

- **NOTHING MYSTERIOUS ABOUT GRANTS**
- **CAREFUL WORK INVOLVED**
- **SEVERAL OR MORE HOURS OF YOUR TIME REQUIRED**
- **MAY NEED TO USE OUTSIDE SUPPORT SERVICES**
- **NO MAGIC FORMULA FOR WRITING A SUCCESSFUL GRANT**

For many of us, the work involved in writing and putting together a grant proposal does not come naturally. Most of us do not regularly write. Do not get discouraged! Most of what you need to write about has to do with the *what*, *when* and *where* of a project and to a lesser, although often a critical extent, the *why*.

A GRANT PROPOSAL IS NOT AN ARTIST'S STATEMENT.





MEET YOUR GRANTING OFFICER

Believe it or not, whether as an artist or creative non-profit, one of the best things you can and should do is meet with your granting officer.

WRITE A CONCISE OR RELEVANT PROJECT DESCRIPTION

The most concise, relevant, and to-the-point project descriptions, as they relate to the program, are the ones that stand out. Do not go on ceaselessly about things that have no direct bearing to your project. Stick to the point. Write and rewrite. **Read what you have to a colleague or friend to gain feedback. Do they understand what your project is about? Can they visualize it?** Your description should not lead to more questions. It should be clear enough that others get it right away and, more importantly, are intrigued and excited by it.

CHECK YOUR APPLICATION FOR SPELLING AND GRAMMAR ERRORS

A jury member may see this as a reflexion on your capabilities, that you are careless and may not be a serious or professional applicant. It may also lead them to wonder if this is a reflection of how you'll execute the project for which you are applying for monetary support.

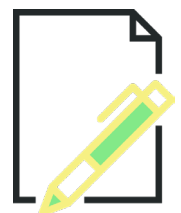
ANSWER THE QUESTIONS IN YOUR APPLICATION APPROPRIATELY

Speak to the question that was asked, be specific and only write about related projects.

Write clearly and feel free to elaborate a little on terms or ideas that are specific to your work or field. Make it as easy as possible for the jurors to understand and say yes.

PROVIDE A CV OR SUPPLEMENTARY MATERIALS AS OUTLINED

Give everything that is requested, and nothing more. Do not include reviews if that hasn't been requested or more support letters than required. You're giving too much to read. Pay special attention to file formats, sizes, and word counts. Your CV should emphasize your creative career, starting from the present. Lay it out in a clean, organized fashion, and don't get too fancy with the fonts.



TRICKS



1. START EARLY

Start two months in advance. You need time to write a proposal, perhaps hire a photographer, contact a granting officer, format your material. There can be technical difficulties when submitting online. You don't want those to happen at 11pm the night the proposal due. Besides, we all make mistakes when under pressure. Get started early, and you won't find writing a grant stressful.

2. CHECK YOUR ELIGIBILITY

Nothing is worse than an application getting automatically rejected because of ineligibility. If you are unsure, contact the funding officer. Make sure to apply to grants that are meant for you. There are a lot of opportunities out there, so take the time to find the right one. Don't bend your work and application to suit a funding body. It usually doesn't work.

3. SUPPORT MATERIALS

Support materials must be relevant to the proposal. For example, when a grant supports interdisciplinary projects, I send examples of a variety of disciplines. Choose work that references your plan. Part of proposing a grant is to convince the jury that you can achieve it. If you are a sculptor proposing a video project, don't just include images of sculptures. Include a short trial video to show your capability with the medium.

4. PREPARE FILES

Every application has specific formatting guidelines. You must follow the rules. Grants will dismiss a whole application for ignoring instructions.

Always send and format the work as requested. For example, if asked for a video submission of three to five minutes long, never send something longer than five minutes. If they ask for you to email 20 images, never refer them to a webpage. These mistakes will produce doubt in your ability and your interest in the program.

5. USE WRITING EXERCISES

In Gigi Rosenberg's book *The Artist's Guide to Grant Writing*, she recommends free writing. Give yourself a prompt based on a question from the application. Then you write nonstop for ten minutes. Writing under pressure allows you to get something onto paper. This simplistic exercise resolves writer's block and gets you started.

Whatever the strategy, get your initial ideas and thoughts onto paper. This will give you ample material to search through for important points to refine and build on in a first draft.

6. WRITE A BUDGET

Start by writing a list of expenses. Be as specific as possible and write down everything you need. This will include material costs, airfare, labor, studio space, software, and other expenses. Specific grants sometimes restrict certain expenses, such as equipment purchases. So make sure to read carefully and omit these categories. Once you've listed all expenses, write estimates for their cost. Don't forget your own labor costs. A detailed budget shows how your proposal is feasible. If expenses exceed the amount of the grant, it's important to define supplemental funding.

7. WRITE A DRAFT

Writing a draft can be daunting. But after taking notes and using writing exercises you'll have the material you need to begin.

Write clear, short paragraphs, and cover all required information.

- How does this project connect to, depart or build on past work?
- How will your work and career advance or develop?
- What makes the project important?
- How will you make this happen?
- What resources will you need? How will you get them?
- Where will you make it?
- Where will it be exhibited, performed, or published?
- Avoid stating the obvious, such as that you need money or space.

8. START WITH A CLEAR PITCH

Grant jurors read hundreds of applications. You need to state your pitch quickly. Let them know how, what, when, why, and where, in the initial lines.

Example

"A Caterpillar's Awakening is a children's coming-of-age story depicted in stop-motion animation. It will be shown October 2018 at the New York Children's Film Festival."

9. USE APPROPRIATE STYLE

It is important to write clearly, concisely, and consistently. Accessible language allows your proposal to be understood.

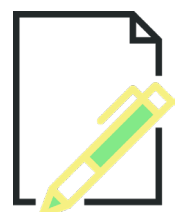
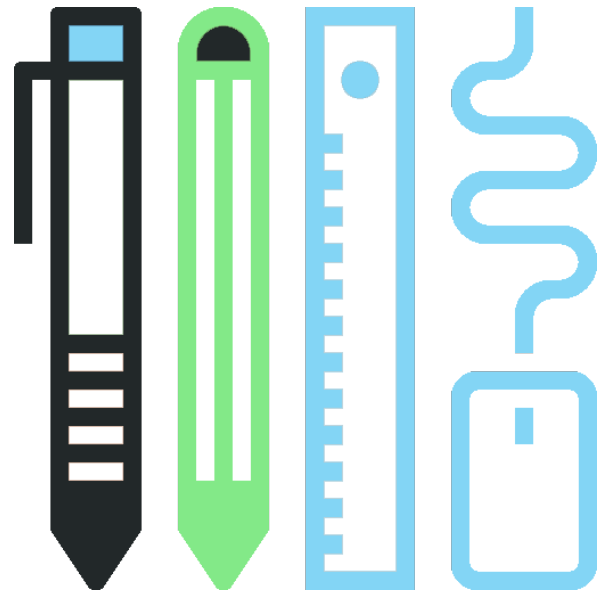
- Avoid jargon.
- Use future tense.
- Use the best word. Use the most specific language to paint a precise picture of your project.
- Use concrete words, instead of abstract or general terms.
- Use the fewest words. One adjective is better than two.
- Get rid of qualifiers. These only make you sound unsure.
- Avoid passive tense.
- Reflect the language used by the funder.
- Use strong verbs instead of weak nouns.

10. USE EDITORS

Now that you've sketched out a draft, you need feedback. Choose someone who is not an artist to ensure that the language is accessible. More than one editor is best. The editor you respect the most should read your last draft.

11. USE A CHECKLIST

Checklists are often provided, but if not, make your own. It's important to include everything. If mailing the proposal, there will be details on how many copies of each form, and how to collate the information. The application will even specify minuscule instructions such as to use staples, or paper clips. Again, follow directions exactly.



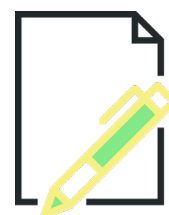
WRITING FOR A GRANT W/ JOHN MURCHIE

John Murchie has worked in Atlantic Canada for 45 years as an arts administrator, writer, and researcher as well as a practicing artist. He has primarily worked in and through the region's artist-run-centres although he was a curator at the Art Gallery of Nova Scotia and a research fellow at the National Gallery of Canada. For ten years he was the Coordinator at Sackville's Struts Gallery & Faucet Media Arts Centre, and from 1972 to 1990, when he moved to New Brunswick, he worked at the Nova Scotia College of Art and Design.





**JOHN
MURCHIE**





DOCUMENTING YOUR WORK

MAR. 9, 2018

9-4pm, Charlotte Street Arts Centre, Fredericton

MAR. 10, 2018

9-4pm, ArtsLink NB, Saint John

APR. 14, 2018

1-4pm, ArtsLink NB, Saint John

APR. 27, 2018

9-12pm, AX: Arts & Culture Centre, Sussex

Giving artists hand-on experience with producing professional quality documentation through affordable or free technology. This workshop offered audio and music recording in the morning, followed by an afternoon of visual documentation.

Visual documentation: two and three-dimensional work as well as a lesson in lighting works, ideal camera settings, tips for recording three-dimensional work, and more.

Sound and music recording: focusing on an overview of affordable software, instruction on recording equipment and much more.

LENDING LIBRARY

Members can rent equipment for free to help document their work. Email: info@artslinknb.com to set up your rental.

AVAILABLE TO RENT:



Impact Tungsten
Light Kit



Canon EOS Rebel T6
Camera + Tripod



Digital Light Meter



Mini Lapel
Microphone



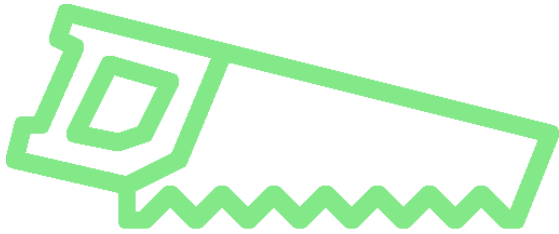
ZOOM H4N Field
Recorder



TAKSTAR Interview
Microphone



EQUIPMENT



CAMERA:

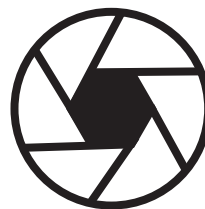
Set your camera to the highest quality available. Use a 60mm or slightly longer telephoto lens (not longer than 105-135mm), or for close up shots, use a true macro lens. Set the ISO to 100-400 and aperture to f/5.6 – 8. Adjust shutter speed to avoid camera shake. It is best to mount your camera on a tripod.

LIGHT METER:

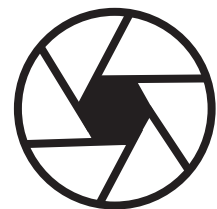
If you have access to a light meter, it is handy to check to ensure even lighting on your work.

LIGHTING:

When documenting your work digitally, you can adjust your WB (white balance) setting to accommodate the type of light source. Many digital cameras do not have a flash hot shoe; therefore, the tungsten lights are a great choice. Natural light is also great if you have a space illuminated by indirect light. Lighting is extremely important. Start by setting up the light sources as shown in diagram below. Take multiple light readings to ensure the tungsten lights are set up evenly and adjust as necessary. It is best to have your work (2D) at a distance of 3 - 4 times its width of the work to help keep the lighting even.



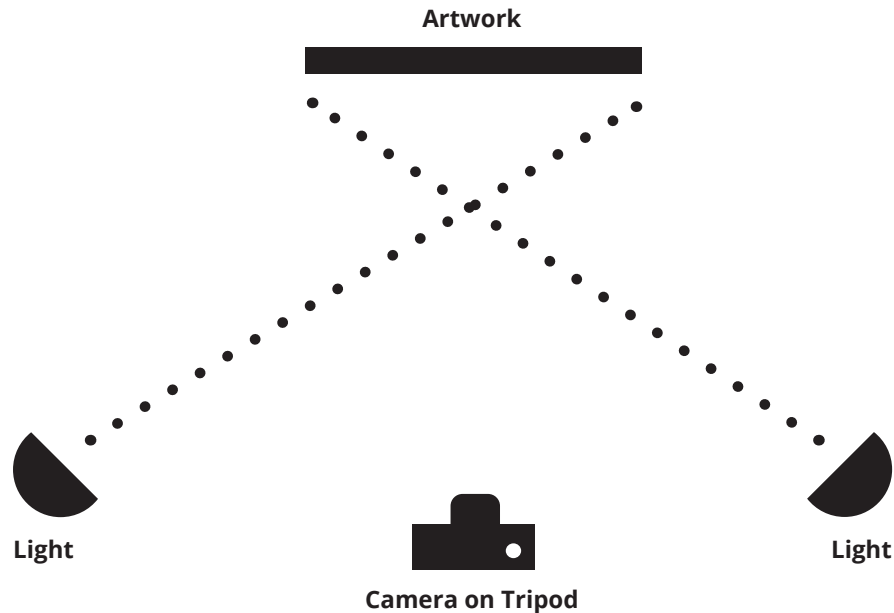
f/5.6



f/8



SETUP



LIGHTING FOR 2D WORK:

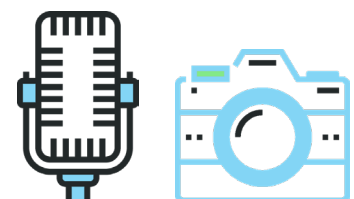
Set up lights equal distance apart and just less than a 45° angle from wall. Check for even lighting by metering the centre of the work along with each corner. If the readings are not equal, re-adjust lights (angle + distance).

LIGHTING FOR 3D WORK:

Does subject look best with “cloudy day” light or “bright sun” light? Adjust camera to the angle that shows the subject the way you want it seen. Adjust lights so subject looks good from the camera position. Detail can be lost in deep shadows- try a white bounce card before using a second light. Images can lose detail in either the highlights or shadows (or both) depending on the exposure.

PERFORMANCE:

Always have a camera support – monopod or tripod to offer stability and a broad spectrum of shooting methods. Consider on site light – is it sufficient to document appropriately? If you need to freeze a moving subject, then fast shutter speeds are required, which means strong light. If movement is preferred, opt for slow shutter speeds/long exposures with a tripod. If possible, it is best to visit the location in advance to check lighting and potential camera location.



TIPS

SITE PHOTOGRAPHY:

This refers to documentation anywhere beyond a controlled studio environment or copy stand. If you are using natural light, think about the direction and intensity of the light and use that to your advantage and bring a reflector. If artificial light is necessary, sign out the ArtsLink kit.

OTHER USEFUL TOOLS:

Tape, clamps, white drop cloth, black out material, lighting umbrellas for diffusing light, extension cord, large white paper, frosted Mylar, and, colour checker chart (or grey card).

GENERAL NOTES ON FILES TYPES:

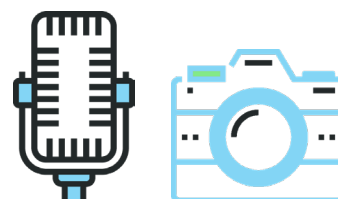
As noted above, when documenting your work with a digital camera, use the highest resolution setting available. If available on your camera, RAW is best. If you chose RAW and a low res jpeg it results in two different files of the same image – one low-res that can easily be emailed and viewed on a screen, but not for reproduction or editing (6.5" wide or 1024x768 resolution at 72 dpi). The other one will remain a high-res file that can be printed/reproduced (300 dpi). Always keep your largest file size and make duplicates of smaller files.

*Remember that files can always be made smaller and maintain quality, but they cannot be made larger and maintain quality.



**DOCUMENT YOUR WORK
W/ KAREN STENTAFORD****KAREN
STENTAFORD**

Karen Stentaford is an artist and educator working primarily in medium and large format photography, often employing toy cameras and alternative processes. Since 2012, her work has been made using the wet plate collodion process. Recent bodies of work investigate ideas of place, absence and memory influenced by the Newfoundland landscape of her childhood. Stentaford completed the Master of Arts in Photography program at the Edinburgh College of Art. She received her Bachelor of Fine Arts from Mount Allison University and Bachelor of Education, Visual Arts Specialist, from NSCAD University and Mount Saint Vincent University.





SOUND RECORDING

Formats have drastically changed, over the last 100 years. The recording industry has analog and digital formats. Analog recording, tape based machines and methods, have become a niche market and are used by people looking for an “old school” approach. Currently, Most studios and artists are working in the digital domain. Digital is very affordable and portable.

When working with digital, keeping the formats in mind is important. The most common formats are; WAV and MP3.

WAV is the standard for most engineers. It’s raw digital audio, with no coding compression. The file is measured by a bit depth and sample rate. The industry standard is 16 bit 44.1kHz sample rate.

MP3 is the standard for listeners. It’s a lossy format, meaning it replaces coding information with noise to make the file smaller. This format is great for saving space on devices, but isn’t the best for recording projects.

It’s best to start a project in the WAV format and then use MP3 for sharing files over the internet. When talking about compression, don’t get file compression mixed with audio compression. File compression is the algorithm used to represent the sound in the digital domain. Audio compression is an effect of the actual sound, that gives the audio a certain characteristic.

Basic breakdown of recording sessions:

TRACKING

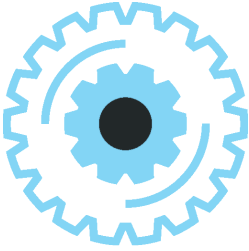
The first stage of a recording project, where all the ideas are recorded to a multitrack recorder. Performances and sonic qualities are the most important part of this stage.

MIXING

Now that there’s a full session of tracks, the project has to be balanced for a final mixdown. Mixing is the art of taking multiple tracks and arranging them in a coherent representation of the project. The end goal is turn multiple tracks to a final left and right stereo file.

MASTERING

The final touch up. This is where the stereo mixdown is listened to and treated for the last time. This stage usually requires some minor EQ and compression to boost the volume of the mix.



INTERFACE / MIXER

Deciding what is needed for your setup, is the most important part. There's a lot of choices in recording market, from small single track recorders, to professional multitrack recorders.



ZOOM H4N Field
Recorder

LOOKING TO DO FIELD RECORDINGS?

A Zoom recorder or anything like it, will best suit your needs. These devices work completely on their own and require minimal additional gear.



Focusrite Scarlett
2i2

LOOKING TO DO SOME SONGWRITING AND WANT A DESKTOP SETUP?

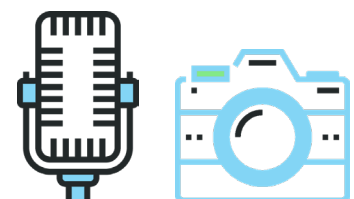
There are a lot of small interfaces, that will allow for easy workflow with a computer. Unlike the field recorders, These interfaces require you to have a computer with a recording software. They typically come with some inputs for microphones and instruments and outputs for speakers and headphones.



Presonus AudioBox
1818VSL

MEAN BUSINESS AND WANT TO RECORD A FULL BAND?

This type of setup is getting close to a standard recording studio setup. These interfaces work like the small interface, previously mentioned, but typically have a minimum of 8 channels. This setup requires a lot of additional gear.



HEADPHONES

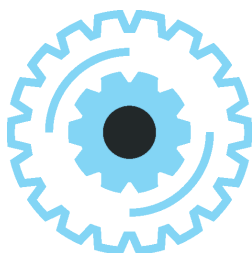
Once you have a recording device picked, you only have a couple more pieces of gear to pick out. One of the most crucial ones is headphones. It's best to get a comfortable set of headphones, that represent the audio in an accurate way. You'll be wearing headphones for long durations, so comfort is key. Headphones can range in price. It's not recommended to cheap out on them, although, there are cheap options, that will work for most projects.



Apex HP65
Cheap Option



AKG K240 MKII
Expensive Option



MICROPHONES

There's many variations of microphones and purposes for each type. There's two things to keep in mind about looking at a microphone: How does it capture sound? What is it's polar pattern?

SHURE SM58

This is one of the most common microphones. It's a dynamic microphone and works via a moving coil. A moving coil works much like a speaker but instead of pushing frequencies, it's receiving them. The polar pattern for this microphone is cardioid, which means it records in the front direction of the microphone.



SHURE SM58

ART AR5

This is a ribbon microphone, which is one of the oldest styles of microphones. These types of microphones use a metal foil to capture sound. They tend to be "darker" sounding, meaning they don't capture a lot of high frequencies. They record in a Bi-Directional or Figure 8 polar pattern. This pattern records equally in the front and back of the microphone, while rejecting the sides.



ART AR5

APEX 580

This is a condenser microphone. Condenser microphones are the most sensitive microphones. They capture a lot of detail (high frequencies) and require phantom power or 48V. Condenser microphones don't have a typical polar pattern. This example can record in 3 types of polar patterns; cardioid, figure 8, and omnidirectional. Omnidirectional record in every direction, with no focus. This pattern is great for capturing rooms sounds and having an "open" sound.



APEX 580

An additional accessory to consider, if you're going to do voice over or recording singing, is a pop filter. A pop filter will help the proximity effect of "P" words and phrases that push a lot of air. The pop filter goes in front of the microphone.

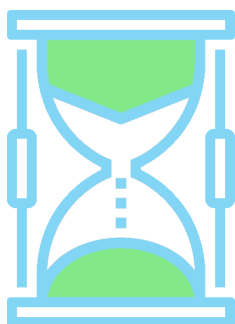


POP FILTER

COMPUTER SOFTWARE

The full term used to describe a recording setup is Digital Audio Workstation (DAW). This is the connectivity of the microphones, the interface, and the computer software. There are plenty of recording software available and some have specific applications. The industry standard for recording studios is software such as, Pro Tools, Logic, and Cubase. People making beats and electronic music use; Reason, and Ableton. For beginners, they are a couple freeware software available; Garageband (mac only), Reaper, and Audacity.

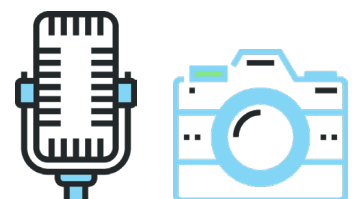
Depending on your requirements, choosing a software can be a big decision. Take time to research a couple platforms and decide the right one for you.



RESOURCES

AUDIO SOFTWARE

dontcrack.com
reaper.fm
audacityteam.org

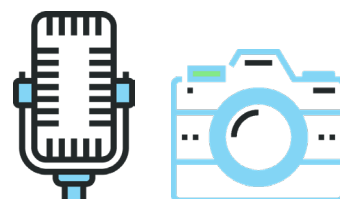




**COREY
BONNEVIE**

DOCUMENT YOUR WORK W/ COREY BONNEVIE

Corey Bonnevie is a musician, audio engineer, community organizer, based in Saint John, NB. His music projects include Little You Little Me, ER & The Other, and Tooth & the Fang. He is owner and operator of Monopolized Studios and Records. Monopolized is involved with recording and releasing interesting regional projects such as; Motherhood and Greville Tapes Music Club. He is a founding member of Quality Block Party, an annual music festival based in Saint John.





ARTIST RESIDENCY 101

MAR. 21, 2018

9-4pm, ArtsLink NB, Saint John

MAR. 22, 2018

9-4pm, Charlotte Street Arts Centre, Fredericton

MAR.23, 2018

9-4pm, AX: Arts & Culture Centre, Sussex

Participating in artist residencies is a key part lifelong learning and career development. Residency programs provide the opportunity for artists of all disciplines time and space to create, reflect, engage and grow. Residency programs can be found locally, nationally and internationally, and vary in funding, expected outcomes and duration.

TIPS ON APPLYING



CONTACT YOUR PROGRAM OFFICER.

- Don't hesitate to contact a program officer or director before applying. It is always a good idea to discuss your applications with any in advance of the submission deadline. Write down all of your questions and think about your project idea in preparation for this discussion.

GIVE YOURSELF ADEQUATE TIME.

- Successful application writing is not done at the last minute. You should be researching and formulating ideas for your application at least two months prior to the deadline.

READ THE GUIDELINES.

- Always read the program guidelines and application form to determine that your proposed work is eligible and a strong fit for the residency.

DETERMINE ARTISTIC VISION AND GOALS.

- Think about your artistic vision and what you want to accomplish with the work. Talk about the project with others and articulate its unique artistic merits and importance.

WRITE CLEARLY AND DIRECTLY.

- Answer all of the questions as directly as possible and thoroughly outline the steps that will be taken, key individuals involved, and partners engaged to successfully complete your project (if applicable).

OUTLINE YOUR ACTION PLAN.

- Outline the steps that will be taken to ensure the successful completion of your project. Think about questions a jury might ask. This shows you have thought through the project thoroughly and able to carry the project out.

GET FEEDBACK.

- It is always a great idea to have another person read a draft of your application. When grant writing Grants Officers may also support you by reading a draft of your proposal and providing feedback. Make sure that you provide adequate time for this process (four weeks before deadline).

GATHER SUPPORT MATERIALS.

- Do not wait until the last minute to gather your support materials. This may be the only opportunity a jury has to see your work so make it count. Ensure that materials are on the best possible formats and are the strongest examples of your work.

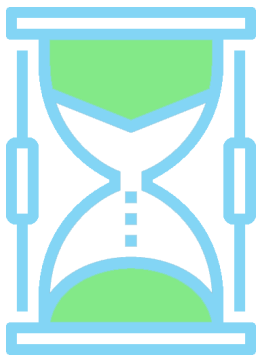
FOLLOW INSTRUCTIONS AND TRIPLE CHECK YOUR APPLICATION.

- Do not put so much hard work into application only to miss the deadline! Make sure you check the deadline time. Go over your final package three times to ensure that everything is in the correct order and completed. Do not send materials that are not requested in the application.



WHAT IS AN ARTIST RESIDENCY?

They come in many shapes and forms. Artist-in-residence programs give artists the opportunity to live and work outside of their usual environments, providing them with time to reflect, research, or produce work. During a residency, artists can explore new locations, different cultures, and experiment with different materials. Some residencies impose restrictions or conditions on the work produced over the course of the residency, others give participating artists free reign to produce what they like. Similarly, the duration of a residency can vary greatly, although they typically span from a couple of weeks to a year.



WHO? WHY? WHEN?

Are you looking for Solitude? Retreat?
Socialization? Community? Interaction?
Critique? Landscape? Cityscape?
Resume? Promotion? Exhibition?

INDEPENDENT

Independent residencies provide you the valuable time and space to work away from home. They are great for the self motivated. I have found it useful to step away from the distractions of my everyday life to really immerse in making new work. Sometimes independent residencies can be really valuable for their facilities and resources such as a ceramic studio, print making equipment, photography studio. Perhaps a project you are working on requires particular research related to a place or you are a photographer looking to shoot a specific landscape. You may crave solitude or simplicity which can be really useful in making new work and can seek out a cabin to retreat to. Some national parks offer residency where you are provided a living space and a studio space in an ideal setting.

GROUP

I have lived in small cities and remote and rural communities over the course of my art career and have often craved more peer interaction and new peer interaction, making group residencies attractive. They are an opportunity to surround yourself with other artist who's art practices, work ethics, opinions, insights and resources can motivate, inspire and give perspective and potentially open doors to opportunities. I am often working quite solitarily and the only artists looking at my work are close friends who know me and my practice very well. I have found it extremely valuable to have new people from outside of my community give critique. It is really motivating to be in proximity to other working artists to witness their routines, studio set ups and process. Often people point me in the direction of artists, galleries and other residencies they think I will be interested in which end up having a major influence on me, as well as books and music. It is intimidating to step outside of your studio, your community, your comfort zone, but breaking from your own bubble in my experience is essential to growth as an artist. You might not realize you have been missing and craving a community and contacts that exist outside of what you know until you find it. Connections made at residencies have lead to exhibitions, freelance work and strong friendships.

MENTORSHIP

If you are looking for a more structured and programmed residency, look for ones with mentors. Residencies that provide a mentor will often have scheduled meetings, discussions, readings, critiques and studio visits. If you struggle to structure your time and find critical feedback and stimulus this can be a great fit. The Banff Centre's thematic group residencies are a great example of a residency that is close to a University experience with exceptional facilities, studios, visiting artists, mentors and attention on your work. They also have an space you can book to exhibit your work during your time there. It's not uncommon for residencies to have an exhibition opportunity coinciding with the residency. If you are looking to show your work and build your resume, this is something to look for. Having the deadline of showing your work at the end of the residency can be a great motivator. Mentored residencies tend to be group residencies, similar to a classroom size. I have found the most growth in my work through this format of residency.

WHERE DO I FIND A RESIDENCY?

WHERE?

You have to ask yourself a few questions when choosing where you want to go. Perhaps the location isn't important, just the program is. Or maybe the location is the most important thing. Maybe you have seasonal depression and find it hard to create in the winter and you choose to do a residency somewhere warm during the cold months. Maybe a specific project relates to a specific place or landscape and you chose a location for that reason. You may crave being able to see more art in person and want to be in a big city so you can visit a variety of galleries and museums. You could be exhausted from the hustle and bustle of your life and you want to be in nature, somewhere quite and peaceful and slow.

I have Norwegian heritage and always wanted to visit Norway so I researched residencies in Norway in order to explore my heritage and where I came from. I wanted to escape Halifax winter and researched residencies in California. I craved a critical environment and applied to the Banff Centre. I bought property and began planning and designing a cabin and studio to build and attended a residency run by an artists who's art practice focus's on conceptual design of small living spaces. There is such a variety of residencies that can serve your different needs depending on what it is you need in the moment. Ask yourself what it is you are looking for and begin narrowing in on the right fit of residency for you.

DATABASES

RESARTIS

resartis.org/en

TRANSARTISTS

transartists.org/about-residencies

CALL FOR ENTRIES

callforentries.com

RESIDENCY UNLIMITED

residencyunlimited.org



HOW MUCH?

- **Funded**

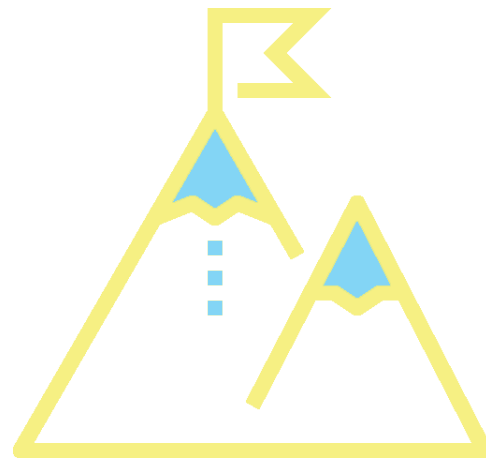
Some residencies are fully funded, meaning travel, accommodation, facilities and supplies are paid for and you receive an artist fee or stipend. These residencies are often the most sought after and competitive. They often have the best facilities and mentors and are incredible opportunities and worth applying for. Don't be discouraged if you don't get accepted into these programs. A lot of people are applying and it may be worth waiting to apply later in your career when you have developed your practice further. There are also lots of smaller programs that are fully funded such as Struts and Faucet's residency program.

- **Free**

Some residencies have no fee to attend but you have to cover travel and food. In this case you can look into applying for travel funding through the provincial or federal government to offset your expenses. You can find residencies locally sometimes through libraries, universities and artist run centres that are just providing studio space and not accommodation. These can be interesting opportunities for visibility of your work, often ending with an exhibition and/or an open studio and promotion by the organization.

- **Fee**

Some residencies come with a fee. These residencies are most likely independently run and all expenses are covered by the artists participating in the residencies. You can apply for outside funding to cover your expenses in this case. These residencies can be less competitive and offer wonderful facilities making them a great place to start as an emerging artist. Fees can be wide ranging depending on location and facilities. It is not guaranteed that you will be successful with funding so be mindful of deadlines of grants and the timing of residencies so you can plan accordingly.



FUNDING

Become familiar with the funding grants available to you and their deadlines. In order to fund your residencies you have to time residency applications strategically with your grant applications. Be thinking about these deadlines well in advance in order to successfully coordinate funding the program you want to attend. Take advantage of the program advisors of grant bodies. There are program advisors whose job it is to help people write strong applications. This is a free resource and your best opportunity at creating a strong application.

FUNDING

CANADA COUNCIL FOR THE ARTS

canadacouncil.ca

- Explore and Create Program
- Arts Abroad/ Arts Across Canada Programs

ARTSNB

artsnb.ca

- Creative Residencies Program
- Artist in Residence Program
- Career Development Program

HOW LONG?



Residencies can range from 1 week to 2 years. Most often they range from 2 weeks to 3 months. Shorter residencies may focus less on production of new work and more on networking and connecting with other artists, developing and sharing ideas and experimentation. A short residency is a great way to get a feel for the experience of participating in a residency, and can be great opportunity to travel to a new place and connect with other artists and stimulate new work. If you have job with limited vacation time this can be a good option.

Five weeks or more in my experience is the most ideal for creating new work. It takes me a about a week to settle into a new place before I can be in the head space to really start working. The first week for me is often a mix of exploring the place (town, landscape, facilities), unpacking and getting comfortable in a new studio, writing and if it's a group residency, getting to know the other artists. A lot of artists struggle in the first week because they feel they have a limited amount of time and should be getting to work right away but it's normal to need an adjustment period and important to acknowledge that and value the process of getting comfortable somewhere new. Everyone works different as well, so in a group residency if some artists are in the studio working day one and it takes you a week before you can get to work, don't be hard on yourself. We all work different and are potentially at very different phases of projects.

If you really want to dive into a project and it works with your lifestyle to be away for a few months, you may chose a residency that is 2-12 months. This can be a great opportunity to really make headway with a project. In this case you want to do thorough research on the place you are attending. Don't be afraid to phone and talk to the director of the program and hear a human voice and get a better sense of a place. You want to find an environment that is conducive to you and your art practice.



ARTIST RESIDENCY 101 W/ SARAH BURWASH

Sarah Burwash grew up in Rossland, British Columbia, and graduated from the University of British Columbia, Okanagan, in 2009 with an interdisciplinary BFA. Her work has been shown in Canada, the United States, and Europe and is included in private and public collections internationally. She has participated in residencies across North America and abroad, most recently in Suldal, Norway, and at The Banff Centre. Burwash lives in Nova Scotia, working full time as an artist and freelance illustrator.



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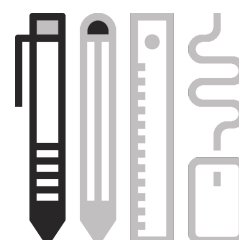
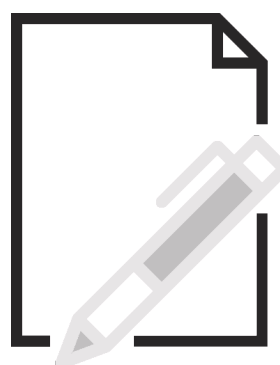
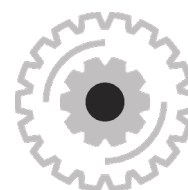
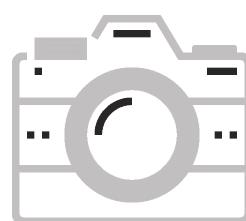
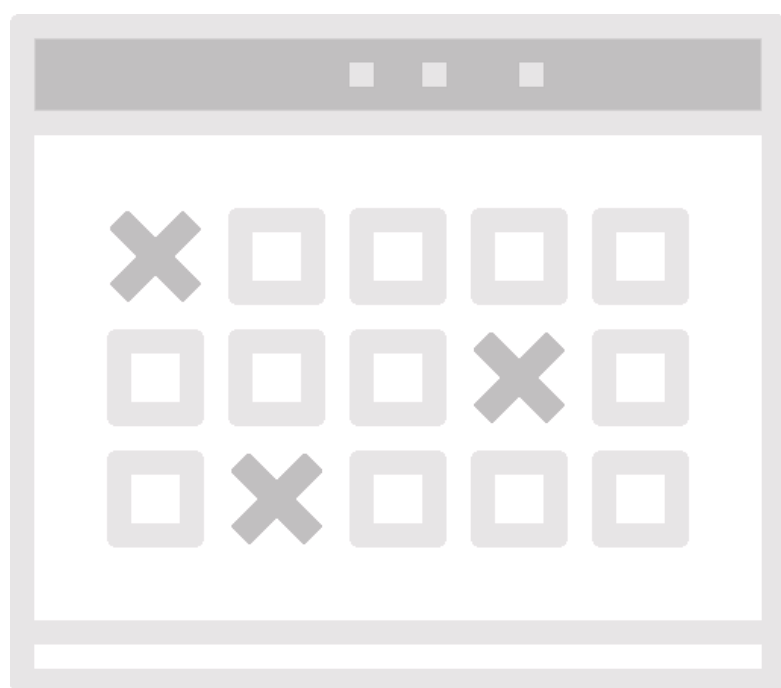
**SARAH
BURWASH**



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