

What You Said

Support for Independent Artists
Program Review Process 2016

Community Consultation Meetings



Saskatchewan Arts Board

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MISSION

The Saskatchewan Arts Board recognizes, encourages, and supports the arts to enrich community well-being, creativity, diversity, and prosperity.

VISION

A creative society where the arts, artistic expression, and innovation play a dynamic role and are accessible to everyone in Saskatchewan.

VALUES

- *Accessibility* – We are committed to providing accessible and user-friendly service to our clients.
 - *Diversity* – We are committed to building an organization that reflects the ever-increasing diversity of the people of Saskatchewan and which embraces a broad scope of creativity and artistic expression through the arts.
 - *Accountability* – Our policies and processes are transparent and reflect a commitment to effective stewardship for the public trust we hold.
 - *Collaboration* – We recognize greater outcomes will be achieved through collaboration, partnerships, and the engagement of clients, staff, and stakeholders.
 - *Excellence* – Our commitment to focusing on our clients and going above and beyond to support excellence in the arts.
 - *Adaptability* – Our ability to think differently, innovate, and continuously evolve in order to support our clients and the dynamic role of the arts within a creative society.
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MESSAGE FROM THE CEO

The Saskatchewan Arts Board began planning for a review of our Independent Artists (IA) program, which supports Saskatchewan professional artists as they pursue their creative work and careers, in early 2016. The term “independent artist” was intended to reflect individuals who were working outside the structure of established – and often funded – arts organizations, whether they were pursuing their practice independently or collaboratively.

We knew that the ways in which independent artists work have changed radically.

- More people are working in nascent, emerging arts disciplines, while many artists are becoming more multi- and cross-disciplinary in their practices.
- Independent artists are working in different types of collaboration, including loosely based collectives that may be formed around a single creative process. It is no longer considered essential for artists to create their own companies as a means of producing work.
- Many aspiring and emerging artists are entering the field all the time, but we still need to value and support the work being created by established and senior artists.
- The career of an artist has become more “hyphenate,” as individuals pursue revenue from various types of arts-based activities.
- New works are being developed over a much longer time period, and it is not uncommon for an artist to have several major new works in development simultaneously.
- Technological changes are forcing massive change to both the production and the dissemination of work.

Despite the many changes in how artists work, the manner in which the Arts Board supports independent artists has not changed. A review of the IA program was undertaken between 2002 and 2004. While there were adjustments to the program after that review’s report was received in December 2004, and while there have been minor adjustments over the past 12 years, the program remains fundamentally the same as the Individual Assistance Program that was introduced by the Arts Board more than 30 years ago.

When the Arts Board set out to review the IA program, however, we realized that a fulsome review needed to reflect more than just that one program. We wanted to look at all of the programs that support the activities of independent artists and consider how these various funding streams complement each other. This includes support for travel opportunities, funding for artists to work in schools or communities, scholarship and award monies, and special funding programs that support Indigenous artists.

MESSAGE FROM THE CEO (continued)

We established an advisory committee to help oversee the review process for us. The panel is charged to act as a “sounding board” for SAB – to challenge us about the questions that we are asking, to reflect on what we are hearing from the community, and to help us keep the needs of the independent artist front and centre in this review process. We wanted the advisory panel to reflect the true diversity of artistic practice in Saskatchewan, with people from different artistic disciplines, different geographic regions, and at different stages in their professional careers. After an open call, we were pleased to appoint Joel Bernbaum, Michel Boutin, Johanna Bundon, Ellen Moffat, Elizabeth Philips, Anita Rocamora, and Gerard Weber to the advisory group.

We wanted, however, to engage more voices in this review process. Among the strongest values of the Arts Board – and of my own personal values – is a belief in open and transparent processes that allow input from all stakeholders. We engage in ongoing evaluation in order to be more effective in our work, and we remain steadfastly committed to the concept of excellence. We invited the arts community, therefore, to attend a series of public consultation meetings about the IA program – to tell us what you thought of how we are doing, what we could be doing differently, and, equally importantly, what we are currently doing that we need to protect.

You came, and you had a lot to tell us. The meetings were amazing, not only because they allowed me, as a new resident in this province, to see so many more communities and meet so many more people, but because you approached the process with a willingness to have difficult conversations and to hear other points of view. We heard a lot of thoughtful suggestions, many of which were contradictory to our initial suppositions. There was also disagreement around a number of issues, and we have tried to reflect these conflicting points of view in this record. The results of those meetings – *What You Said* – are summarized in this document.

Michael Jones
CEO, Saskatchewan Arts Board

PHASE ONE – COMMUNITY CONSULTATION MEETINGS

From late May through mid June, 2016, the Arts Board held a total of eight consultation meetings with almost 150 independent artists and other members of the arts sector and general community. Two meetings were held in each of Regina and Saskatoon, and meetings were also hosted in La Ronge, Prince Albert, Swift Current, and Yorkton.

The Arts Board tried to structure these meetings so that everyone could give us their thoughts – people who had long relationships with SAB programs, but also those who were new to Arts Board funding or had never engaged with the agency before. We wanted to hear from you about the issues that were important to independent artists pursuing their careers in Saskatchewan, and we wanted to hear about what an ideal funding program might look like. The meetings were broadly structured around two main questions.

Question 1: What should a program that supports independent artists in Saskatchewan look like? What things should be considered when developing that funding program?

Question 2: Given all of the amazing things that the Arts Board should support but only limited money to do so, what should our priorities be? How do you choose what to do?

Michael Jones, Arts Board CEO, and Program Consultants Philip Adams and Joanne Gerber facilitated the meetings. People were highly engaged in the process, open and honest with their responses to the questions. Arts Board staff listened and took many notes.

WHAT DID YOU SAY?

This document presents a summary of what you said during those community consultation meetings. You shared many diverse challenges and ideas, and we even heard contradictory perspectives on some issues, which we have tried to capture here. While not all quotes could be included in this document, all your comments were heard and are still being considered during the program review process. All quotes in this document have been edited to remove identifying information.

WHO WE SHOULD SUPPORT

We heard from you that artists at every stage of their career and practice, living throughout Saskatchewan, should have access to provincial support. Arts Board funding has been a deciding factor in artists across (and beyond) all disciplines pursuing their creative practice here. If independent artists and collectives are to continue to produce the work that inspires us and sustains our arts organizations, we will have to invest more in supporting them.

In some of the categories below – particularly students and academics – divergent views were expressed at meetings, but generally there was support that we should provide funding to a wide range of artists.

- Artists at every stage of their career/practice: aspiring, emerging, established, senior
- Collectives of artists working on a specific project, which may include collaborators from outside the province
- Independent artists whose practice is primarily collaborative (such as dancers or theatre artists)
- Indigenous artists, whether their work is traditional or contemporary or created in collaboration with non-Indigenous artists
- Newcomers creating art in any form, whether or not they meet Western definitions of “professional artists” or “professional training”
- Artists in remote communities (rural/northern)
- Arts councils which provide services, organize events and present the work of local artists
- Students and academics, who are also artists, working on independent projects

WHAT WE SHOULD SUPPORT

ACTIVITIES

You welcomed the opportunity to expound on ideas about the Arts Board's role in supporting the practice of independent artists. We heard suggestions about the activities we should fund, and initiatives and partnerships, beyond simply grantmaking, that we could undertake.

- Support for the creation of new works is paramount
- Support work that is artistically excellent and may be risky
- Support collaborative projects
- Support community-based practice that is socially engaged and promotes the public good through outreach, development or education
- Support travel within the province for rural artists to access audiences and opportunities
- Provide opportunities for artists who want to build new markets for their work, particularly within Saskatchewan
- Continue to support professional development and career development for artists
- Invest in arts education and audience development (but not at the expense of monies available for creation)
- Have money available for capital expenditures – money for the materials and equipment necessary to create art

INITIATIVES, OUTREACH, PARTNERSHIPS

- Build active connections with local artist groups or councils to broker access to facilities or resources – artists need spaces to create and present work
- Consider ways for SAB office and staff to be more accessible throughout the province
- Establish a portal for exchange of information, ideas, and event notices that could showcase projects and artists funded
- Build active connections, exchanges and networks between artists throughout the province
- Pursue creative partnerships with other funders and sponsors, and/or undertake advocacy

HOW WE SHOULD SUPPORT

Independent artists have as many opinions as there are art forms. The wide range of responses to and opinions about our current practice was matched only by the breadth and certainty of your suggestions about how we ought to proceed. You made recommendations about the overall nature of Arts Board funding, about new types of programs that we could offer, and about ways that we could adapt our current processes.

OVERALL FUNDING

- More money is needed – too many worthy projects aren't funded
- Promote mentorship and training
- Take a leadership role by fearlessly promoting the arts and artists throughout the community

TYPES OF PROGRAMS

- Project funding for independent or collaborative applicants, possibly with a multi-year funding model
- Micro or kick-starter grants with more nimble criteria and processes
- Opportunities for new art forms, risky practices, progressive ideas, possibly in an “incubator” model

SAB PROCESSES

- Eliminate categories like emerging/established, PD/research/creation/production – it's all art
- Consider one generic application form that includes glossary, criteria, and requirements
- Reduce administrative requirements in both applications and reporting
- Maintain peer jury process, but look for more transparent processes around jury recruitment
- Create a more positive tone in the application by using accessible language and focusing on what applicants *can* do, not what they *can't* do

NEXT STEPS

Ideas need to be put into action. The Arts Board is grateful to everyone who came out to participate in these public meetings – all of you who exhorted us to make changes to our programs and those of you who also wanted to protect either entire programs or aspects of them.

Over the next year, we will be continuing our review of the ways in which we support independent artists.

- We will continue to work with the IA Review Advisory Panel. They will help to ensure that independent artists' points of view are reflected in any changes that we consider.
- We will create and disseminate an online questionnaire in September. This survey will help SAB staff “drill down” on specific issues that you raised during the meetings.
- After that survey is complete, staff will compile and analyze the feedback from the community visits and questionnaire.

As we continue to learn new things, SAB staff will look for more opportunities to engage with you – our community – on possible changes to the ways in which we support independent artists. These changes could be reflected in our application materials or in different types of support for artists as early as spring 2017.



QUOTES REGARDING WHO WE SHOULD SUPPORT

Artists at every stage of their career/practice: aspiring, emerging, established, senior

“Programs need to think about sustaining a full lifetime in the arts.”

“There needs to be some sort of incentive for longevity, for continuing practice. It shouldn't all be ‘whoever has the best idea wins,’ because I don't think that's the best way to do this.”

“I'm in a unique situation where I speak with a lot of artists about their circumstance in this part of the province. One of the reasons why there is not much art here is they have to maintain their day jobs, but another is that they don't believe in themselves enough.”

“When you create a jury ‘of peers,’ what is it that they're looking for? Are they willing to look at an upstart who can't write an application or just looking for someone already established?”

“The SAB should consider giving more funds to talented emerging writers and less to old established ones.”

“We want to give opportunities to other people. If you've had it, made some progress, then let someone else have a good start. It shouldn't be the same people getting the same amount year after year.”

“There is a perception that IA funding only goes to people with formal training, BFAs – so I no longer even bother to apply...”

“I don't necessarily agree with funding only the cream. Even funding a little bit inspires you to keep going, it gives you that push that you might need.”

“I'm concerned because a lot of programming and opportunities are geared towards young people right now. It doesn't make me happy [as a young person] at all. It makes me concerned for the future. If I don't make the most of my prime, then I'm hooped after 30.”

“Most gallery opportunities are geared towards young people where everyone wants that contemporary sort of stuff. It's the hot thing right now, but this doesn't give me confidence that I'll be able to sustain a life in the arts.”

“It's disheartening to see my mentor artists, who have a vast well of staying power in their work, not be supported for that because their work is considered ‘not contemporary’ even if there is a lot of integrity to it.”

“In supporting creators, I don't want us to lose the senior artists. We need to be fair to all people and don't want to lose those people.”

“The other end of the scale is being a senior. As you get older, your limitations start to set in, so I wonder if there are supports that can keep us mobile to keep us doing what we're doing.”

“What about people who retire from their full-time jobs and become artists as seniors? Is there anything for these people? How does that get put into the stream of obtaining a lifestyle?”

“I urge the Arts Board to try to be less widely accommodating – to make value judgements and find ways of rewarding the serious artists rather than watering down their funds to accommodate even more artists.”

“Many artists don't believe that they are eligible because they don't consider themselves as professional.”

Collectives of artists working on a specific project, which may include collaborators from outside the province

“The philosophy of the thing is important. If I, as an independent theatre artist am going to do something for myself under the terms of a collective for this program, then how can I be the lead applicant? It's a collective that is the lead.”

“The other problem with the lead applicant thing is that someone can be involved in all these different projects, but that someone can ‘hit the limit of what you can receive,’ therefore another member has to put their name on the grant application. Is that legit?”

“As an independent artist, it's like I'm a small organization that is being forced to report like I'm the National Arts Centre.”

“Start to change the rules about working with out-of-province artists or collectives.”

“If there were that next step – however that is vetted – might it be something that could have more substantial funding, that is this polished project as opposed to this scraggly thing that optimistic individual artists wanted to throw together?”

“How do we ask a jury to assess pure creation against a group who wants to put on an existing play?”



QUOTES REGARDING WHO WE SHOULD SUPPORT (continued)

Independent artists whose practice is primarily collaborative (such as dancers or theatre artists)

“For theatre, and for dance as well, the term ‘independent artist’ does not apply. It should be a different template or model.”

“I don’t like the idea that theatre production is competing with someone’s livelihood as a poet. It’s a different thing to pay wages for a bunch of people versus the simple necessity of one person having the time to write something.”

“The system needs to be fair and supportive and to recognize that dance is always the poor sister and that it needs special support.”

“We’ve got to recognize that dance is underfunded in this province.”

Indigenous artists, whether their work is traditional or contemporary or created in collaboration with non-Indigenous artists

“I think that that an Indigenous person might be discouraged from applying to a general program if there was a specific Indigenous program that was more defined.”

“If our process is fair and it’s based on a jurying process, I’m not sure why it’s necessary to have separate programs, but it might be more essential for some populations than others.”

“If in this process of trying to determine arts funding within capitalism, and that means that there are grants that a white guy can’t apply for, I’m okay with that. If it doesn’t go through the process of specifically stating and formalizing these things, we can fall back to the default because we have a dominant system with layers of privilege.”

“Saskatchewan is so diverse that the funding should be open to all.”

“We need more support for First Nations art, and for collaborations between First Nations and non-First Nations artists. There is sport and school interaction, but there is no artistic activity, so we’re missing so much there.”

“Would the monies be better suited to going to an Aboriginal Arts and Cultural Leadership project where the funds are administered out of local not-for-profit arts organizations? This could engage emerging artists in a more community-oriented space like a school or university.”

“Sometimes, in programs that are directed to specific populations, your art is expected to reflect that (‘you may be queer, but your work isn’t queer enough...’)”

“I’m falling between the Indigenous Pathways Initiative and IA. Whenever I applied to IA, I got forwarded to the IPI program, but then with IPI I get told ‘it’s not Indigenous enough.’”

“I don’t think that art is about a type of person. We just look at it as art and don’t look at it through a particular lens.”



QUOTES REGARDING WHO WE SHOULD SUPPORT (continued)

Newcomers creating art in any form, whether or not they meet Western definitions of “professional artists” or “professional training”

“I think ‘radical inclusion’ is something that we want to see more of in independent artists.”

“I would hope that we don’t have a process that would discriminate other cultures who are practising artists. I don’t understand why we need to have different sections of people because art is a universal language.”

“There is a misunderstanding of professionalism. I would like to see a definition of professionalism approached. People spend time defining it for the public and the local funders. It is an automatic belief that if you’re a professional artist, that’s how you make your living, but that’s often not how you make a living.”

“From a personal point of view – I have a son who’s chosen to become an artist – my fear, as a newcomer and a visible minority, would he still be able to get a job?”

“Does Saskatchewan have a stage for visible minorities? We need to support newcomers.”

“The art forms that involve newcomers are mostly featured in multi-cultural events. I would hope that they would be eventually featured in mainstage performances as well. I would like to see those things at Frontier Days.”

“We need a transparent engagement so that all minorities know that their work is valued, front and centre, without being a token.”

“It’s important that funding agencies have belief in art from newcomers, but it’s also important that information is shared in the way that these other groups share information.”

“When you are applying to become a Canadian citizen and have a history in performance, you should immediately be made aware of funding that is available, and the SAB needs to let you know that that funding is accessible.”

“Funding should be explained in the terms of the applicants, because not everyone knows the meaning of that money in a Canadian context. They also need to understand how to access it.”

“Not everyone will conform to our long-standing, very white way of jurying this money. It would help if there was more consultation around understanding how other communities think about this.”

“We need assistance with how to fill out those applications.”

“How do we ensure that the new voices are coming out? The artist who’s recently come from Syria, or a 15-year-old who grew up on the reservation, makes an important contribution to our society.”

Artists in remote communities (rural/northern)

“We need better artistic access for people in rural Saskatchewan.”

“When you live in a rural community, mentoring is hard because you get lost in your own work.”

“Just having a collective space for people to come to would start to create a community of artists, a community of people who can relate to one another and affect one another’s art practice.”

“The artists don’t seem to get together very often. We just don’t connect with other people very well, so it’s nice to talk to different artists about what you’re doing.”

“This meeting here today, and getting us talking, is very helpful.”

“It’s also about sharing and getting to know each other. There needs to be room in an application to explain who you are and where you’re from, because it feels like all people who receive grants are from Regina and Saskatoon.”

“The problem with the IA program is the accessibility for people up here. Our work is very accepted in our own community but the south doesn’t know about us. They become unknown artists at the jury level, in part because most applications won’t even get there or be filled out.”

“Our work is accepted here, but when we get into Regina we are not seen as worthy.”

“Some of the points that have been made are strong [isolation, being relatively unknown, no place to work]. They all mean we are functioning at a bit of a disadvantage. The idea of funding some kind of facility that would help the community, not just an individual, is a good one.”

“There’s a general recognition that specific things are unique to the north, but we don’t think that has ever been recognized in any of the changes that have happened in the IA applications.”

“We get rejected because it is perceived as ‘small town art,’ but who is the judge about what art is all about?”



QUOTES REGARDING WHO WE SHOULD SUPPORT (continued)

Arts councils which provide services, organize events and present the work of local artists

“Why not give the local arts councils some administrative funds so that they can hire additional staff to work with people?”

“Do you have programs where an arts council can apply for funding? That might be a better thing for a community like this, because we have nothing in the way of structure, roots, supplies. We don’t have access to things that you would have down south, and so the arts council might be in a better position to come up with an idea about how to showcase the work.”

“If the local arts council had the money, they could give it out themselves – maybe not a \$15,000 grant, but just enough to get a gallery price or performance price paid.”

“Although I think that some places like Swift Current, Estevan have better access than we do, many small places, even down south, struggle with the same type of issues.”

“If you’re going to go with a program [that serves remote communities], is the Arts Board going to handle it, or is it better to work with local arts councils?”

Students and academics, who are also artists, working on independent projects

“Independent artists are also students, and students are independent artists. They should be able to access grants.”

“Doesn’t it depend on what they apply for? Look at their applications and compare them and then leave that up to the jury to decide, but let them apply.”

“People at universities need to leave space for other people if we want people to be artists in this province.”

“It’s unfair that university professors who have huge salaries can apply for grants, but people who work at PAOP clients cannot.”



QUOTES REGARDING WHAT WE SHOULD SUPPORT

Support for the creation of new works is paramount

“The support for creation is the most important thing. We celebrate creation as artists.”

“It seems that everyone wants to fund the art for the people, but not the actual making of the art.”

“In my job, I work four days a week. But I find it difficult to contribute time to my art, so I work off my kitchen table. I like the idea of getting some respite, something more than the two weeks’ holiday that I’m allowed. It would be wonderful if I was able to finance that time off to attend to my art and then maybe get enough pieces together to fulfill a contract.”

“A lot of places, you work and then take a job to support yourself. There are a lot of people supporting themselves while they create work, so I want an IA program that respects part-time practice. People are earning a revenue so that they can sustain a practice which is a compromise; it’s something that needs to be reflected in the program.”

“Supporting creation is important. Let us make it in the first place, because you can’t do all the other stuff until you do that.”

“Professional development or research is important, but this is less important. For me it goes lower on the list.”

“I ask this: is education important? Education for the sake of education is completely useless. Is research important? Is this a separate part or part of the whole? Is this not part of the creation project? Researching what I’m doing is part of the creation project, and so it’s part of the creation grant application.”

“I do a lot of research on my own. Having coffee with people is my research, buying someone a coffee is important, but I don’t always have the funds to travel to them and do this. When I’m not actively working on a specific project, I collect the stories and share them. I’m trying to tell these stories but don’t have the funds to do this all the time.”

“There’s a limited pool of money. So maybe we’re kidding ourselves that it does any service to the ecology to half-fertilize the crop.”

“Maybe there should be less focus on giving money to people to train or community workshops and more money for the creation of work.”

Support work that is artistically excellent and may be risky

“The Arts Board is about fine art and it’s a fine line and ought not to be crossed and getting into this commercial thing.”

“Art doesn’t have to be financially successful to be successful. I worry about Arts Board becoming interested in art that is too commercial.”

“We have to recognize that the work done by an independent artist is taking on the burden of risk, taking on the burden of innovation, pushing the actual art form. It is the independent artist that is doing this, and it’s being done for free.”

“There is no place to present because we are way out there on the margins. The places that do have the capacity to show this kind of work don’t want to take on that financial risk.”

“Why would I develop new work here? There is no vehicle to present it, so my work becomes artistically compromised.”

“Is there a mechanism to fund people who have just an idea and then to fund the best idea? We need to foster a culture of excellence while supporting risk and innovation.”

“My limited funds go to the idea of risk: I want to take the personal financial risk out of risk.”

“I want to see what dreams may come with no upper limit because I’m always capping my ability to think that big.”

“I have a great idea for something that might take five years. Why can’t I get funding for that? That’s innovation.”

“The willingness to support failure should be taken as a given. It’s a necessity; it counts as research.”

QUOTES REGARDING WHAT WE SHOULD SUPPORT (continued)

Support collaborative projects

“Separate project-based funding from the IA program. This would alleviate the concerns about who is getting the money, because that involves a variety of people who have to earn money.”

“I would like to be able to apply for cluster management with other artists for multiple years.”

“The funding I get is actually to support the other people that I’m going to pay within my project (a stage manager, other actors, venues...). I can think about making work in two ways – an ambitious project with a lot of people or a small concise streamlined project.”

“Some IA funding may be paying salaries for other people. The only option for this type of work is to make these applications [to the IA program].”

“I would like to see more collaborative opportunities, so that it’s not just individual artists who are getting funding, but not to create the need to be incorporated – just ways to work with other artists.”

Support community-based practice that is socially engaged and promotes the public good through outreach, development or education

“Value work that is community-based.”

“The involvement of community needs to be considered – what is the engagement level?”

“We should require letters of support for artists from communities. Shouldn’t this, or at least an understanding of the community with which you’re working, be part of the criteria for those grants?”

“It would be very good for writers to continue to go out in the community. But, when we apply for grants, we need an empty room, we need enough money to live off, we need silence to write in a bubble of isolation.”

“The arts’ best quality is that you can indulge in diverse activities, and it doesn’t have to be instrumentalized. If we privilege a certain set of outcomes that are about community service, it does a disservice to the potential of the art.”

“In a theatrical context, there are certain structures in place to support new play development. These have been great launch pads for theatre artists to create new work, but more often than not, it’s where theatre artists make work that goes there to die. There is this pressure when creating work that is going to be premiered.”

Support travel within the province for rural artists to access audiences and opportunities

“There’s no in-province travel support. Travel within the province should be eligible.”

“I look at the programs which support people to travel out of province – they don’t work for people like me, who love to live in the north. It’s like they’re asking ‘why don’t you move to Saskatoon?’”

“This is a major problem for visual artists. If I get a show in Regina, I have to pay all of the shipping costs, and I have to pay for myself to get there as well. I go into the hole for a show that’s out of town – just in getting stuff and myself there, so I don’t do those shows very often because it costs me too much. It should be a source of income rather than the opposite.”

“It would be great to have easier access to travel programs, including travel for creation of work.”

“Travel programs are important. If your work is somewhere, you have to be there, and you need to travel local, national, and international.”

“It could be less money if you’re not going as far, but it’s still important.”

“Maybe the priority should be on Saskatchewan – and not so much on the artists as it is on the communities that they’re going to.”



QUOTES REGARDING WHAT WE SHOULD SUPPORT (continued)

Provide opportunities for artists who want to build new markets for their work, particularly within Saskatchewan

“One of the things that I’ve been thinking about lately is the dissemination of the artwork once it’s actually created. It would help if there was more time spent disseminating who we are, what we do – both in the province and outside, internationally...”

“I would like to have more courses on how to operate a business, how to deal with the business end of doing art.”

“It’s not so much about the funding as it is how to get more involved with creating and selling work – how to present your work and the business aspects of art.”

“It’s one thing actually creating the art. It’s a whole other world, the marketing and the selling, and it’s so valuable for people in the art community to know and learn about it.”

“It should be some sort of workshop – a mentorship, but in a group setting so that more people can take advantage and then you can share.”

“A lot of people waste resources when they are looking at doing this stuff. Maybe you don’t need to develop your own website, maybe there’s an ongoing resource that’s already available that will do it for you.”

“I took the [Arts Entrepreneur Business Development Course]; it was quite good. I wish that I would have had that when I came out of photography school.”

“It’s fine to be a great artist, but if we don’t know how to put the business thing together or to promote ourselves... Individuals need to have the confidence to be able to promote themselves. A lot of artists are very shy, introverted.”

“I didn’t become an actor/director to become an accountant/marketer/entrepreneur. I don’t have to be anything other than an artist who wants to make art, and I’m getting fed up being told that you have to do this or you have to take this business-for-artists course. I’m spending more time doing admin and justifying my existence as an artist than doing the art, and then the work suffers.”

Continue to support professional development and career development for artists

“More professional development is important, but that doesn’t necessarily have to take a class – maybe just creating this piece of work is going to develop my art.”

“It would be amazing to have opportunities to mentor with someone through the Arts Board in order to find someone doing similar projects elsewhere in the province.”

“Mentoring and apprenticeship programs are important.”

“One thing that came up earlier was importance of residencies. There is a lack of residency opportunities in this province; there is nothing and no funding for them.”

“I feel that the residencies are tailored to the visual arts and not so much other art forms.”

“I keep thinking of this as part of the actual making of the art. It is tied together permanently.”

“Maybe I just want to go to see an exhibition of someone who is creating the type of work that interests me – to be inspired by other people.”

“There is career-based funding – professional development – this is necessary to study or to put one’s own career together.”



QUOTES REGARDING WHAT WE SHOULD SUPPORT (continued)

Invest in arts education and audience development (but not at the expense of monies available for creation)

"We need to build arts awareness – all of this amazing stuff is happening in this province."

"There is an ignorance barrier between what we do as artists and the general public – a lot of it is based on the media that goes out, and it's demeaning to the arts."

"I dislike the idea of art as entertainment – we are not design artists, we are fine artists."

"It's important to support work with youth. I don't see that much in the schools, and there is not enough visual arts presence."

"They give awards to kids that excel in music, but there is nothing about other art forms in schools."

"There could be something [for students] that might not cost much, but it would be good to support opportunities for students. You need to plant these seeds quite early."

"It's important to provide free access and cultural literacy."

"The audience is not the focus, but it needs to be involved. How can you bring something with a larger potential audience to more people?"

"You're doing these amazing projects that you're putting your heart and soul into. It's more disheartening than not getting the grant to have the show and not get people to see it. Maybe IA people need access to additional money for PR, marketing."

"We want to grow audiences. There's nothing more frustrating than seeing the same people at every single event. Mind you, it's better than no people."

"There are people in this town who think that the only theatre here is the Globe and that's only because they have money for marketing."

"I want to see the Arts Board stay as a funding organization and not marketing organization."

"I would rather increase the number of people who are totally engaged with what I'm doing – not people who've just bought a ticket because it's been marketed the shit out of it."

"It's a tricky thing to talk about audiences – a quality audience of 25 is worth way more to me than 1,000 people who bought it because they got a fancy card in the mail."

"I want to see a 'did you know' campaign – things like 'Did you know that there are six different theatre organizations in Regina?'"

Have money available for capital expenditures – money for the materials and equipment necessary to create art

"Something I find with grants is that we can't put capital expenditures in them. In many cases, we need to buy a new set of saws, a new digital suite, a new computer that might cost \$3,500. You can't put this into the grant, but that's what would really help me."

"I want to be able to pay for capital expenditures – without that cost, I can't do the proposal."

"We also need something like that on the music side of things. A person has been saving up to buy this guitar, saved up \$200 already, and they would like the extra \$500. It would not be enough, but it's something and it meets you in the middle."

"Should grants consider financial need? If you don't have enough money to buy paint, how can you get this stuff down on the canvas?"

QUOTES REGARDING WHAT WE SHOULD SUPPORT (continued)

Build active connections with local artist groups or councils to broker access to facilities or resources – artists need spaces to create and present work

“I’ve been trying to stretch my mind to think of ways that are non-monetary forms of support from the Arts Board – maybe you could support incubation, mentorship, critical discourse, community conversation.”

“There is a lack of performance venues in Regina, and dance has particular needs, so for us to bring in professional dance we need to have sprung floor, specific temperatures... If we don’t, people won’t come and bring work in.”

“In town here, we always struggle with a location where we can hold a class. There used to be an art room at the high school that was set up for some pottery, but when they redid the high school, the pottery section was put in wrong: no water, no acceptable fire protection.”

“It’s difficult to have a space because you then have to maintain it and that’s at a high cost. Operations and maintenance is expensive.”

“There is lots of room for putting money towards developing art at grassroots levels. In small communities like ours, we don’t have a place where you can buy supplies or take lessons from a music teacher. These are all obstacles to developing whatever your art is.”

“Getting funding for a facility that helps an entire community is what we need, not just money for an individual artist.”

“What about the SAB buying property and then renting it out as studio space? There would then have to be some sort of a grant for rental space. The money to purchase space for a collective which means spending money on a permanent thing for lots of people in the community as opposed to single piece of art.”

Consider ways for SAB office and staff to be more accessible throughout the province

““The Arts Board needs to scream out ‘We are here to help you!’”

“The potential is huge for the Arts Board and its Consultants to be connectors within the community. Part of the job of the SAB is to encourage a healthy ecology amongst the citizens of Saskatchewan.”

“There are people who have never been through the process of writing a proposal; they need people that they can ask questions to.”

“The SAB needs to host more workshops here.”

“Wouldn’t it be great if the Arts Board had a centre here – have a person here on a regular basis so they got to know us and we could have better access to them?”

“What about a mobile office that would come here, say, four times a year, to get to know people: a pop-up Arts Board?”

“I feel that the information that I’ve got from staff has been inconsistent, which makes it harder to do the work of filling out the application properly.”

“At another agency, I applied for something that was non-arts-based and sent in the application. Then the following week, I got a phone call from my ‘advocate’ who was going to take my application and make sure that everything was in it, so that he could represent it to the curators and explain why it was a good application. That sounded pretty revolutionary – consultant as advocate – it’s the consultant who knows about the project and they speak to it.”

“I had unsuccessful applications, so I went to a workshop with the Program Consultant and it made all the difference. I knew more about what was expected and it was helpful.”

“One of the things that works is the Consultant meetings before applications are written, but often they’re [scheduled] too close to when the application is due. We need to have them enough in advance that you can follow the path that they’ve outlined.”

QUOTES REGARDING WHAT WE SHOULD SUPPORT (continued)

Establish a portal for exchange of information, ideas, and event notices that could showcase projects and artists funded

“We need to have a gathering just to talk about art because Saskatchewan residents don’t honour art.”

“We need a place where we could promote our work, announce concerts, and display what we are doing so that, at the very least, it could be a way to link up with artists in other disciplines. It would also help to promote the work of Saskatchewan artists.”

“Everyone wants time to sit and make art. If you’re making something good, great. If you’re making something where you’re compromising yourself and your art at each decision, it’s not as fulfilling for anyone. It would be good to talk with someone about these kinds of things.”

“I think a lot of artists are isolated. If you get talking, even informally, it just twigs you. But if you’re always around people who don’t make work, you start to think ‘what’s the difference’ and then you just give up.”

“I’m experiencing this now in this meeting. It’s so good to meet other artists like this and just talk about these things.”

“These meetings were a great way to make contact with artists across disciplines, to meet new people, to reconnect with others through having some fundamental conversations about the arts in Saskatchewan. This was something I experienced that was unexpected and delightful.”

Build active connections, exchanges and networks between artists throughout the province

“It’s really important to mix with other artists, because it helps inspire and sustain the artistic temperament.”

“We have to stop thinking of ourselves in silos. We need to think of ourselves in community. It’s a kind of mentorship, just like sitting in this room here with lots of people I didn’t know before.”

“What about having a collective space for people to come to? We could even do it online.”

“We need opportunities to connect with other artists. We need a place on social media for all artists of all disciplines, a place where we could connect and feel connected.”

“The Arts Board could provide us a place to connect and see what was going on.”

“I want my work to get better, and I want the work that I see to get better.”

Pursue creative partnerships with other funders and sponsors, and/or undertake advocacy

“It took me a long, long time before I felt comfortable calling myself an artist, because I saw in the culture of Saskatchewan how poorly being an artist was looked upon.”

“It’s because we know, fundamentally, that there is something second class in the societal dynamic in how people view the value of what we contribute in this province.”

“We all suffer from arts fatigue. We are constantly explaining who we are, what we do, defending getting a grant. This has made me not want to go out into public, and therein lies the irony.”

“Can the SAB act as a lobbyist for artists and arts organizations? It has weight and respect to add some authority to what we’re doing here.”

“Can the Arts Board foster relationships with Boards of Education? People don’t see art as a vocation anymore, but as something they do part-time whenever they can afford to do it.”

“Can the SAB help broker corporate sponsorships to support things going on in schools?”

“Here’s a proposal: speed-dating for artists and patrons. This is something the Arts Board could facilitate. It could be a program like ArtsVest where people who are able to give money to artists meet in a social event.”

“The municipalities need to be smartened up about value of art and the importance of public artwork.”

“Let’s not deal with the city as our adversary. What can the Arts Board do that can help to change the minds of other people? Isn’t there a way to try to change the mindsets that people have? What is the role of the Arts Board in that?”

“How can the Arts Board help to promote that work that has been done and the successes we have here in Saskatchewan? That is really important.”

“I just had a discussion with someone from Canada Council. My primary user group is independent artists, and the person there said, ‘no one applies from Saskatchewan.’ This means that an entire community has fallen off the national radar.”



QUOTES REGARDING HOW WE SHOULD SUPPORT

More money is needed – too many worthy projects aren't funded

"A lot of work goes into independent artist applications with only 25% success rate."

"If we can't get more General Revenue money, is there a way to give more of the money that we're already being given to the independent artists?"

"The Arts Board's job is to say that we want more money. In an ideal world, the Arts Board wouldn't need to exist; an artist's job would be like a plumber, a lawyer – a necessity."

"The funding amounts do not take rising production costs into consideration: studio rents, equipment rental, supplies are all going up."

"With inflation, the reality is that funding levels have actually decreased."

"The reality is that there's very little money, period. We went through this with the local arts council a few years ago where we spent a lot of time dreaming about what we could do with a lot of money, then what we could do in five years, then one year, finally what we'd do with more money for one month. There just wasn't enough."

"It's always process before product. The problem with the lack of money is that we have to shortcut the process in order to get us to the point where we actually have a product."

"We need more monetary support from SAB for incubator, critical discourse, conversations within community."

"I feel like it would be really nice to just get funded in full as opposed to having to ask for 15 different grants from different disciplines just to get funded in full."

"A larger number of artists receive partial funding – this handicaps these artists ... Although this approach supports more artists and projects quantitatively, there is a negative impact on the artists and the quality of their work."

"Without receiving the requested amount, the artist is required either to modify the project or to seek additional funding to complete the project. Insufficient funding impacts the quality of the work."

"I never once felt like the amount that I'm asking for was piddly. It's always an amount that would make an enormous difference, so I've always been willing to do work to get the grant."

"The funding levels are already low for artists whose projects require full-time attention, particularly for mid-level and established artists, so we can't do our work with less."

"I think you need both small and large grants. We need to be given enough money to seed a project from beginning through the middle until the end."

"If we are growing [as a sector], there should be more money."

"Can we get more money from organizations and give it to independent artists? Only 25% of independent artists that apply get funded."

"What if the operating budgets from large organizations could be allotted in IA? Organizations are there to support the work of artists, but that is not necessarily happening. There are big grants going to some organizations who are not supporting the sector."

"How much of the overall funding that the Arts Board gets comes to the independent artists? How much do organizations get? A lot more. So does that mean I need to be a not-for-profit to access more money?"

"When you create professional art, you are not happy with a little bit of money. It takes time, energy, money to do something good and you want to do it well at a professional level."

"A priority for this money should be the Saskatchewan voice – the art of the people here – this should be the focus of the Arts Board."



QUOTES REGARDING HOW WE SHOULD SUPPORT (continued)

Promote mentorship and training

“If we develop more young artists, we will have more good artists emerge.”

“We have great training programs and yet senior artists still need to be supported, because sometimes they are doing the best work of their careers.”

“We could benefit from some kind of mentoring. Can we get someone to come down and answer our questions? I’m a good visual artist; I just can’t write grants.”

“Many years ago ... one of the recommendations we put forward was for an Indigenous Artist Mentorship Program, so I’m just interested to know if any Indigenous mentorships have occurred or are planned in the future.”

“This community would really appreciate it if the Arts Board could link people with those who could push their growth and provide some mentorship.”

“[Mentorships] would be good even with people who work outside of the arts in entrepreneurial training.”

“We would really like to find a mentor who was curious about dance and theatre but who knows about marketing, someone who would be willing to learn the language of dance and theatre and help translate that to their own work.”

“Should the Arts Board be supporting pre-emerging artists as well as in some type of mentorship, particularly for people who did not go through a formal art program where they are meeting similar-type people? It would help a starving artist who might just want to take a class, but doesn’t have the \$100 or \$200 fee.”

Take a leadership role by fearlessly promoting the arts and artists throughout the community

“An arts funder should be fearless in supporting artists to create.”

“We need a community that values art. It doesn’t really matter how good an artist you are; if no one values it, what’s the point? We all need a community that supports you.”

“The professional arts are a service, not always a product. That’s a fundamental difference.”

“Part of it is about empowering artists. Young, emerging artists, whom Saskatchewan is losing because they are flying the coop, need to know that they can make work here and that they are valued.”

“Art is a healing modality in our communities, so raising the public profile of our artists is vital to a better society.”

“The work that we do is for the public good. There may be people who don’t recognize that it is their story that we’re telling. We need to educate them.”

“A lot of art isn’t going to make money – a lot of important, culturally significant art has not made money. This doesn’t mean we shouldn’t be doing it.”



QUOTES REGARDING HOW WE SHOULD SUPPORT (continued)

Project funding for independent or collaborative applicants, possibly with a multi-year funding model

“We need the return of a project-based system.”

“A good idea would be to have multi-year funding of independent artists for a specific type of project. There is something to be said for building momentum because, again, the end is always on the horizon and sometimes that’s a few years away.”

“There are some kinds of projects that just can’t be successful over a one-year model.”

“Maybe it’s about funding excellent projects. I like the idea of supporting something from inception to the end because, otherwise, projects feel unfinished or pushed to product.”

“Three-year, multi-year commitments would be amazing, because it would be like an operating grant for independent artists or small collaborations.”

“What about multi-year funding for independent artists? The SAB wouldn’t need as many juries, and they are expensive.”

“If you have that, there could still be some annual grants that would be much smaller (professional development, but not creative projects), so maybe the amount of money annually would be smaller. That could save time, energy, money.”

“It would be interesting to look at other funding models...like [Ontario Arts Council] with the Creator Reserves. It seems that Newfoundland, for a while, had something good going in making their arts and culture vibrant both in province and out.”

“Longer development processes need to have money in place sooner, because the lead time from deciding on the project to project coming to fruition is sometimes not even adequate at 18 months due to the availability of artists, space.”

“Having more lead time would allow me to use the money in hand to find other money – money I need to do the work.”

Micro or kick-starter grants with more nimble criteria and processes

“A micro-grant system might help develop a stronger arts ecology, because you often find out about a new opportunity just after the [grant application] deadline. It would help to have a smaller amount of money with regular deadlines or continuous intake to respond to these opportunities.”

“Could we have a simple application category up to \$500 with an ongoing deadline, simple application, one-page letter?”

“The micro-grants at the Canada Council are good – one pager, easy to apply – it’s a kind of activity assistance.”

“The real importance of micro-grants is that they are simple applications for anything up to \$3,000. It needs to be easy to access this money too.”

“A ‘kick-starter’ grant is a stepping stone for emerging artists. However, if I had the choice between \$15,000 for big project or small grant anytime, what would I want? I would go with the starter grant and then be eligible for larger grants later.”

“With most of the artists in town, no one’s looking for a huge grant. That’s why I love the ‘kick-starter’ idea. Most people can do quite a bit with \$500 in their pocket.”

“It could be a two-tier approach – an accessible, small grant that allows people to grow as individuals, then back to project-based system that’s about building on that small grant.”

“If we have limited funds, the Arts Board might want to foster artistic excellence by funding fewer projects that are better through a more difficult, rigorous process. This would fund better work. Maybe consider it a ‘macro grant.’”

“The micro-grants could be assessed in-house.”

“Please provide smaller grants so that people can go to small festivals and showcase their art or go to the economic development conference and meet people. It would also be a good way for artists to emerge.”

“I know it’s not a lot of money, but a lot of projects don’t cost a lot.”



QUOTES REGARDING HOW WE SHOULD SUPPORT (continued)

Opportunities for new art forms, risky practices, progressive ideas, possibly in an “incubator” model

“Art forms that fall into the cracks are difficult because the SAB doesn’t have unlimited categories and funds, so that becomes a problem for the artist.”

“Can we think of incubation as being different from creation, research – fostering the process of an idea without having to produce a ‘product?’”

“I ask the question, ‘If risk and failure is important, why is there an underlying need for success [in grant programs]?’”

“The impact of an artist or an art piece should not be equated with popular approval.”

“If an artist is not allowed the place and time to develop their skill, their perspective, then the story that they have to share with the community will have little impact. I mean, really, what is the point of connecting with the community with bad art?”

“I am frustrated with the grant program, because they ask the outcome when the work is completely experimental and so how am I to know what the outcome is? I’m paranoid about what I’ve said I’m going to do, so I work towards doing that and not letting the project flow on its own accord.”

“We agree – creation of the work is primary focus. But what you need is time, you need the incubation period. The Arts Board gives me time so I don’t have to be booking gigs, on social media, doing daily administration.”

“The decision to expand the number of artists who receive funding may be good optics; however it may impede the calibre of the work produced.”

Eliminate categories like emerging/established, PD/research/creation/production – it’s all art

“The split between emerging and established artists needs to be eliminated, because what’s the difference? Artists are artists, so it all gets confusing to self-define along those lines.”

“The distinction between emerging and established is challenging. You can be senior in one art form and still be emerging in another, and there’s nothing wrong with that.”

“I never understood the function of the emerging or established artist ‘ticky box.’ Everything should be both.”

“Why do established artists get more money than emerging artists?”

“The needs of creation and dissemination seem to be too different to be properly assessed in the same program and jury, so separate creation and dissemination. Apples should not have to compete with oranges.”

“Has there been discussion about following the lead of the Canada Council to lose the idea of discipline-specific programs?”

“One practical way of the Arts Board helping would be supporting the entire ecology. It requires clarity around how many emerging/established artists there will be and some clarity around definitions.”

“We don’t want to divide things up into too many categories because isn’t education, professional development, and research all part of creating work?”

“I want to echo the difficulty of putting everything in boxes and having different categories. It really starts to diminish what people are doing. It needs to be simpler, since this actually puts people off making an application.”

“There are just too many programs, too many categories.”



QUOTES REGARDING HOW WE SHOULD SUPPORT (continued)

Consider one generic application form that includes glossary, criteria, and requirements

“Filling out an application is too much work. It takes a year to get the grant stuff together, so there ought to be one form, not 50.”

“There is too much jargon, too much ‘grant speak.’”

“When I look at a form, I don’t think I qualify for any of this, so I just fund it myself. Then I stop painting, because I can’t afford to make a living and paint.”

“It needs to be something more accessible.”

“A letter of intent focused on the art might be a better entry into the grant submission process for emerging artists and those who are not well-served by the present grant application processes.”

“Though I believe a detailed application process is very useful to both the applicant and the funding agency, I also think some busy work would be alleviated if we adopted a two-part process of a letter of intent followed by a full application from those invited to continue in the competition.”

“Can you reduce it down to one competition per year? This might make it possible to assemble more appropriate, qualified, or larger juries, to create time for processing a letter of intent phase. You could complement the project [applications] with the micro-grant fund throughout the year.”

“It’s like we’re truly independent artists, but then we are pushed into this other program because someone else made a decision to put you someplace else.”

“It needs to be easier to do: one form, if possible, to start – possibly one form that points you in the direction of where you fit – like at the Canada Council.”

Reduce administrative requirements in both applications and reporting

“We need a nimbler application.”

“Filling out the application takes energy away from my work, and sometimes I don’t want to take money away from other artists [just because I can write a good application].”

“Make them two-page applications that actually are two pages.”

“I want to spend the time on the project, not on writing a grant for it because I have my day job and my family as well.”

“Please make the applications easier to read and more easy to understand.”

“I’m terrible at writing grants. I didn’t sign up to be a grantwriter and that’s not what I do. Why should I need to justify what I do?”

“I say, ‘That budget page is intimidating,’ so I’m just going to pass on this application.”

“We want grants to be accessible so more people can apply. Then it won’t be the same people applying all the time.”

“Make things simple – like a simple one-page final report.”

“It’s well recognized that grant applications have quadrupled in length and complexity. It has become more onerous.”

“They are more onerous to decipher, because the language is not clear and often means different things from the last time it was updated.”

“Just ask for what you want to hear, and ask simply.”

“The number of times a program is changed just creates more work, because you can’t reuse past materials.”

“Every year I do the grant, I have to put in all the information that I’ve put in for six years in a row. A lot of the basic structure is the same even if the details are different. So I have questions about returning grant recipients. Can we set up a data bank so that we don’t have to go back, we can just have the former information on file and then just fill in the new stuff?”

“You spend half of your time figuring out if the application actually applies to you.”

“As this was my first time receiving a SAB grant, I found the wording in the initial application confusing. It does state that funding must only be used for the approved categories, it does not mention that the applicant must keep and show receipts in the final report.”

“I noticed this as a juror: there are some people who are very good at writing the application, they have all of the support letters and everything is in order, and yet their art is not as good. Then there’s the good artists, and their application looks like shit.”

QUOTES REGARDING HOW WE SHOULD SUPPORT (continued)

Maintain peer jury process, but look for more transparent processes around jury recruitment

“We need to form interdisciplinary juries because art practices are getting all merged together.”

“There is a vulnerability in multi-disciplinary juries, because when one person who knows a lot about one thing but the other two don't, there is a heavy reliance on just one person. Is that fair?”

“It's difficult to adjudicate the jazz album against ceramic pots.”

“Juries need to be comprised of established artists who know the genre thoroughly so that they can identify and support younger artists.”

“I've been on a few juries, and I find that the complexion of the jury shapes how funding priorities shake out.”

“Someone has to compose the juries to make sure that the interests of the applicants are reflected in the diversity of the juries.”

“The fact that funding agencies are determining the aesthetic of the art that we get to produce is sad and dangerous. Therefore, it's important that peer juries are determining the aesthetic.”

“One of the strengths of the Arts Board is that it is apolitical. We are a democracy and this is important so the artists can do what they need to do without the fear of a political agenda. Maintaining arms' length principle is critical.”

“It's a challenge having a jury that is both diverse and representative of various ranges of work. It's risky to attempt to fulfill priorities of diversity and breadth of work, which means that you get people who are not as good. The priority of jury composition should be the expertise of the people who are on the jury.”

“How juries are currently chosen? Is there a pool of jurors? Where do they come from? Is there a rotation? You need to balance people who've been on juries in the past.”

“Funders have to be very careful about pulling jury names. Do they have the qualifications for the applications in front of them?”

“Getting personal feedback on an application, from jury members, could be the core of mentorship.”

“Juries are like democracy – they are really screwed up, but better than any other system.”

Create a more positive tone in the application by using accessible language and focusing on what applicants *can* do, not what they *can't* do

“Are jurors looking for a good art or a good application?”

“Grant applications can seem intimidating.”

“I've found that talking to the Consultant in advance is a really important part of the process. They cater your project to win the grant, to be successful, and to be rated high. But this also means that the application, therefore, determines what sort of art is being put on. Is this right?”

“Too much is asked for – not all work needs to be seen, failure is okay. This kind of framework forces people into providing descriptions, having presenters in place, and this creates bad art work.”

“I'm not too good with filling out grants, so when does my art get outweighed by the paperwork? The system is designed to fund artists that are at least as good a business person as they are an artist. The system is not designed to fund artists who are only good at the art.”

“If funding is based on number of applications, underfunded disciplines will never improve, plain and simple.”

“The application needs to be redesigned to be inclusive of culture, English second language speakers, and all economic and education levels.”

“Everything is too jammed up when building towards a deadline. Sometimes you need to have space to build things in your brain. The information is there, but it takes time to get through it all.”

“I defaulted on my grant because I didn't come up with what I was trying to do. Does that disqualify me?”

“It feels like you need to have something snazzy about your application to get their attention so it's not so much about the work that you're doing; it's the just eye-catching.”

“You don't always know what you're going to create when you're going into the studio.”



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