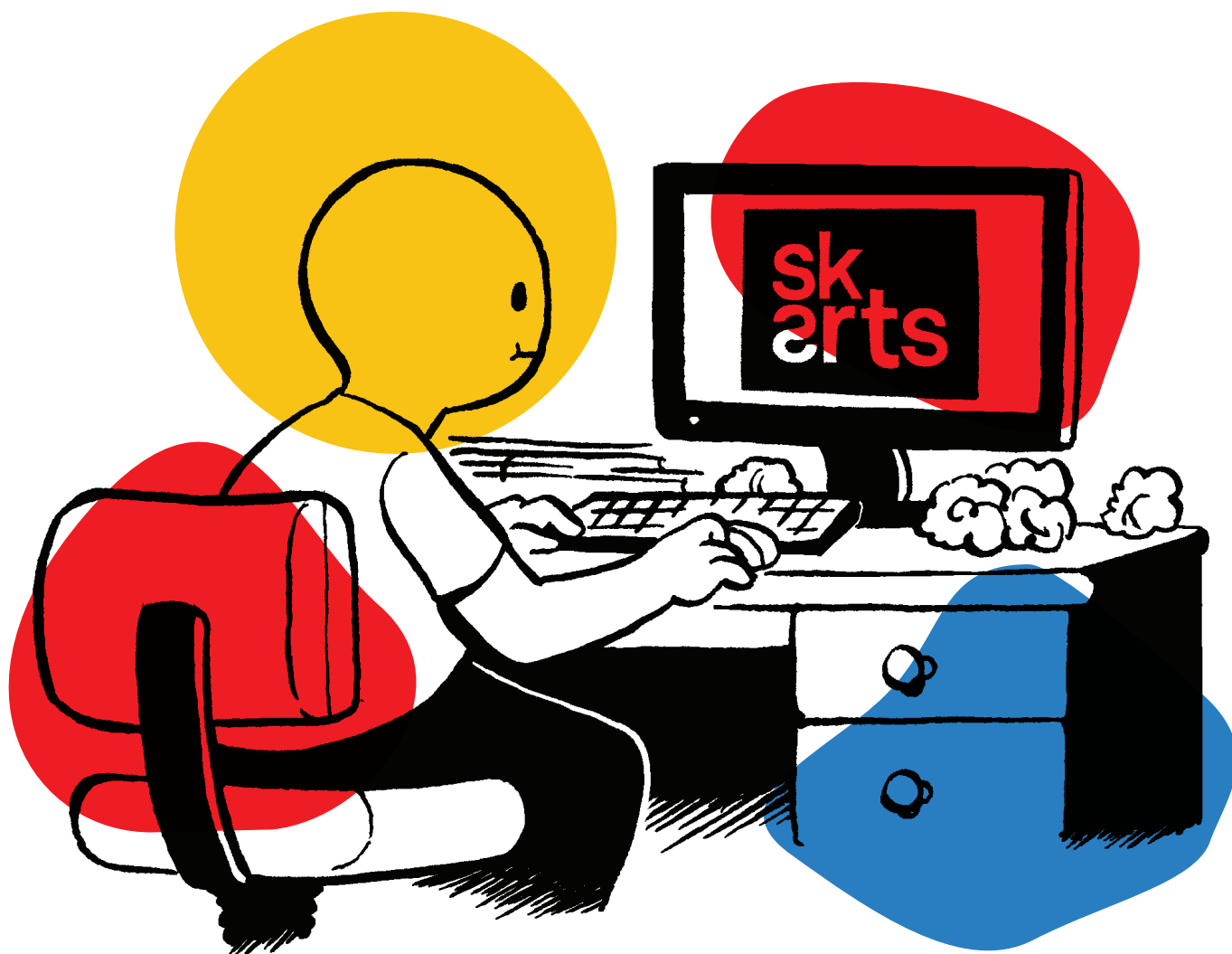


# Independent Artists

Application Guidelines



## TABLE OF CONTENTS

<b>INTRODUCTION</b>	<b>3</b>
<b>ANSWERING YOUR QUESTIONS</b>	
What is the purpose of the IA program?	4
What can I apply for?	4
What is a project?	6
How much can I apply for?	6
How often can I apply?	7
Who can apply?	7
Can any artist apply? What makes someone eligible?	10
What can I do with my grant?	15
How are grants awarded?	16
How does the peer review panel assess the applications?	17
What happens if my application is successful?	18
My last application was unsuccessful. Is it worth applying again?	21
<b>APPLICATION INSTRUCTIONS</b>	
Introduction	22
Applicant Information Tab	22
Project Details Tab	23
Project Information Tab	23
Budget Tab	24
Support Materials Tab	27
Declaration Tab	28
<b>ARTISTIC DISCIPLINE INFORMATION</b>	
Dance	29
Literary	33
Media Arts	37
Multidisciplinary	42
Music	47
Theatre	51
Visual	56

Illustrations by Dakota McFadzean

## INTRODUCTION

These guidelines are intended to help you complete your Independent Artists (IA) application. The information has been divided into three main sections:

1. We **answer key questions** you may have and define terms that we use in the application.
2. We provide a **step-by-step process** to complete the application with additional details to help you understand what we are looking for in each section.
3. We provide **information for each arts discipline** to help you determine your applicant category, choose the IA grant type that best fits your project, and select and submit your support material.

**You may not need all the information or to use every section of this document** – the table of contents will help you find the information that you need quickly.

As an additional resource, SK Arts has a handy guide to Preparing Your Application. It's designed to help new grant applicants – and even those with more experience – approach this challenging task. You can find it on our website. We have also made a number of video guides to help people who are not familiar with SK Arts' online application system. You can find these on our website:

<https://sk-arts.ca/grants/general-granting-info/preparing-your-application.html>

Your most important resource is SK Arts staff. If you have any questions or concerns, we encourage you to contact the Program Consultant responsible for your discipline – we want to help you submit the best application possible.

## What is the purpose of the IA program?

The IA program is designed to support professional artists living and working in Saskatchewan as they make and present their art. Its objectives are to:

- strengthen the diverse range of art and art practices of Saskatchewan artists, including the work of Indigenous artists, artists from culturally diverse backgrounds, and artists living in rural and remote regions of the province;
- support independent artists as they develop their craft and artistic practice, engage in creative exploration and expression, and take creative risks;
- facilitate the creation, development, and presentation of new works of art;
- enable artists to establish and sustain their professional practice and careers in Saskatchewan;
- ensure that the people of Saskatchewan have opportunities to engage with art that reflects the rich culture, history, environment and growing diversity of the province; and
- contribute to the realization of the mandate and strategic priorities of SK Arts.

The intention of the IA program is not simply to create employment for the applicant – it is to enable the artist to realize their projects.

## What can I apply for?

### Grant Types

The type of grant you apply for depends on what you plan to do. The IA program offers three grant types:

- Creation
- Production and Presentation
- Professional Development / Research

Each is designed to support a range of project activities. Examples of common project activities for each grant type are provided in the artistic discipline information.

# ANSWERING YOUR QUESTIONS



## **Creation:**

Creation grants support the independent creation of new artistic works or the ongoing development of works-in-progress. If you want time to write, choreograph, compose, paint, sketch, storyboard, explore, or experiment with new ideas, apply for a Creation grant. You can also apply for a Creation grant if you're adapting (arranging, re-scoring, rewriting, re-examining, re-imagining) an existing work for a new audience or setting.

## **Production and Presentation:**

Production and Presentation grants support the independent production and presentation of performances and shows, self-produced exhibitions, and touring of newly completed or existing artistic works.

If you are developing an artistic work that you intend to present to the public, apply for a Production and Presentation grant. You can apply your grant toward artist and technician fees, materials, promotion, rehearsal space, venue and equipment rental, travel and accommodation, framing or plinths for artworks – and most of the other costs for an independent professional production, performance or presentation at home or on the road.

If you are a literary artist seeking support to publish your manuscript independently, you can apply your grant toward professional editorial, design, production and printing costs, as well as promotion of the book. Your application must include details of your editorial, publishing, design and promotional plans.

## **Professional Development / Research:**

Professional Development / Research grants support the development of a specific work or of an artist's craft or career through research or any form of professional development. When you want to hone your craft, learn new skills, network, spend inspirational time creating work at an artist retreat, or dig deeper into a topic around which you are creating a new work, apply for a Professional Development / Research grant. The funding can be used to cover registration, admission and program fees, travel, accommodation, per diems, documentation and other costs related to research.

Your grant can't be used toward tuition or to support formal studies at an academic institution, or to attend conferences or courses as a presenter or on behalf of a SK Arts-funded organization.

## What is a project?

### **More Information:**

Examples of project activities for each grant type are provided in the Artistic Discipline Information, starting on page 29. Call the appropriate Program Consultant if you don't see your proposed activity captured in these guidelines. We may support it through another SK Arts program.

In the IA program – and in these guidelines – SK Arts might be using the term “project” differently than you are. You may be thinking of your artistic project in a wider sense – your whole book from first page to last, or your entire documentary from your initial research through its presentation in film festivals. When SK Arts talks about a project in this program, we mean the specific part of that larger work that you are requesting funding for.

For example, you could apply for money that would allow you time to create just the first draft of a manuscript. One project might be researching new painting techniques, a second project might be putting those techniques into practice in a new body of work. You can apply for different aspects of the same work over time – writing a play, producing that play and touring that production might be three separate IA grant applications. Knowing exactly what you want the money for will help you write a stronger application.

## How much can I apply for?

### **Grant Amounts**

The maximum amount you can apply for is determined by your applicant category (how established you are professionally and the work you've produced) and the grant type you're applying for. The specific amount you can request will depend on your project budget. Maximum grants available are:

#### ***Creation:***

Emerging Artists: \$7,500

Established Artists and Artist Collectives: \$18,000

#### ***Production and Presentation:***

Emerging and Established Artists and Artist Collectives: \$18,000

#### ***Professional Development / Research:***

Emerging and Established Artists: \$5,000

Program funding is limited. Your application may not be funded by the panel or may be funded for less than your grant request.

# ANSWERING YOUR QUESTIONS

## How often can I apply?

The IA program has two application deadlines each year: October 1st and March 15th. You can apply at every deadline – there's no waiting period. If you've submitted a Final Report for a grant received at the last deadline and want to continue work on your project or have an idea for a new one, you can apply at the current deadline. However, there are a few rules and a funding cap to consider.

To support as many artists as possible with limited resources, SK Arts will only grant \$36,000 to any individual over a four-year period through the IA program. To determine how much you are eligible for, we total the IA grants you've received over the seven most recent deadlines; you can apply for whatever is left of your allowable \$36,000 funding (up to the grant maximum for a specific type of project). If you're approaching or have reached your IA funding cap and have a project on the go, consider applying to another funder until a few deadlines have passed.

Here are the rules about when you can apply to IA:

- Individuals can submit only one IA application per deadline. You can't apply simultaneously to two disciplines.
- Individuals can have only one IA grant open at a time; you must finish and report on one project before you can apply for another. Individuals with an open IA grant can be part of a collective that makes an IA application.
- While individual artists can apply for a maximum of \$36,000 from this program over a four-year period, grants for collectives only count toward the lead applicant's four-year funding cap if the cheque is made out in that individual's name. Members of collectives without a group bank account may take turns serving as lead applicants to avoid reaching their individual funding caps.
- Grants payable to collectives under the group name will count toward the collective's four-year funding cap, not the lead applicant's.

If you're not sure how much funding you're currently eligible for, contact the Program Consultant. Your budget must reflect your eligible grant request. (See page 24 for more information on budgets.)

## Who can apply?

Any independent, professional, Saskatchewan-based artist can apply. The IA program welcomes applications from all professional artists, including critics and curators, who meet the criteria, regardless of ability, age, culture, ethnicity, gender identity, or race in accordance with the Saskatchewan Human Rights Code.

**GET A SECOND PAIR  
OF EYES**

Give someone else a copy of your Artist Statement and Project Description to review. They may even spot items that are missing or questions that you haven't fully answered.

SK Arts recognizes exceptional achievement in the arts while allowing communities to define what excellence means in their own contexts. Similarly, we know that the term professional artist can be defined differently by different cultures or communities and in different artistic disciplines. To be considered a professional artist, an individual must meet at least three of the following criteria in a manner appropriate to their art form:

- The individual has received training and/or acquired knowledge and experience in a manner typical for their art form.
- The individual has begun creating a body of work since the conclusion of that training.
- The individual has been recognized as professional by others working in the same art form.
- The individual has received compensation for their artistic work at a level consistent with those of other professionals working in the same art form.

**Applicant Categories**

- **Emerging Artist** – Generally, you should apply as an Emerging Artist if you've moved beyond training into professional practice and begun to produce a body of independent work that has been locally or provincially recognized.
- **Established Artist** – You should apply as an Established Artist if you've been practising art professionally for some time and have produced a significant body of work that has been recognized provincially, nationally or even internationally.

These two Applicant Categories recognize that the artists applying at any given deadline are at different stages of their practice and should be evaluated accordingly. These guidelines are intended to place your application among peers where it has the best chance of success. **The Artistic Discipline information (starting on page 29) provides some benchmarks to help you place yourself in the best category.** If you don't quite fit an applicant category, the Program Consultant can advise you. Keep in mind that the grants process is competitive. Your Applicant Category provides a fair context for reviewers to assess your project and work samples. A review panel may decide to change your Applicant Category based on their assessment.

Sometimes you may need to work with other artists on a project over which you maintain artistic control. You may be a writer hiring a visual



# ANSWERING YOUR QUESTIONS



artist to illustrate your graphic novel, or you may be a theatre director hiring a lighting or set designer to realize your vision. Apply as an individual if you will require others to contribute their artistic skills to your project without becoming full collaborators; you may claim their artist or professional fees as part of your project budget.

A **Collective** may also submit an application to the IA program for a project that they want to do.

**Collectives** share an identity and professional history. Known by a group name, a collective is at least two professional artists in any discipline who **regularly** produce or present work together. A band or improv team or hoop dancer and drummers who regularly perform or tour together, for instance, may apply as a Collective. The collective **must** register under its own name in the online application system as an applicant, and any of the collective members who have the system's password may submit the application on behalf of the collective and ensure that all grant and reporting requirements are met, although typically one person may act as the administrator for the Collective.

You should be aware of the following:

- A collective typically has a bank account, but, if the collective does not have a bank account in their name, payment may be issued to an individual, but that individual must be in good standing with SK Arts and will be issued a T4A for any grant over \$500.
- Collectives must meet a few additional criteria, detailed in the next section on Eligibility.
- IA review panels consider the merit of the group and of the individual artists.

You may still work collaboratively with other artists, even if you are not a Collective with a professional history of producing or presenting a work together. You may be three theatre artists that have an idea for a Fringe show. You may be two visual artists looking to co-create a body of work for an exhibition. In this case, one of the collaborating artists submits a traditional individual application on behalf of your project. The individual applicant must be registered in the online application system and makes the submission on behalf of that collaborative project.

You should be aware of the following:

- The artist submitting the application must be in good standing with SK Arts (ie. not have any overdue reports on any prior grants).

## Can any artist apply? What makes someone eligible?

- The grant payment will be issued to that applicant, and that person will receive a T4A for any grant over \$500. Grant payments issued by SK Arts cannot be broken into multiple cheques.
- This submission will count toward the grant limits of the individual who makes the application. Remember that no individual can have more than one open IA application at any time and that SK Arts will only grant \$36,000 to any individual over a four-year period through the IA program.
- All recognition of this grant by SK Arts will be credited to the individual applicant.

The expenses in this type of application can include artist fees for all collaborators, including the applicant.

### **Eligibility**

It's important to be sure you're eligible for (legally entitled to receive) an IA grant before doing the work of preparing a grant application. For most Saskatchewan artists, that's straightforward. For others, their residency, academic status and nature of their paid employment may require them to meet additional conditions to access provincial funding. Past grant recipients with outstanding Final Reports must also clear those up before applying again. If you have any questions about your status, or if you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the appropriate Program Consultant to discuss your situation.

### ***Eligible Saskatchewan Residents:***

To be eligible to apply for an IA grant, you must be a Saskatchewan-based professional artist – meaning that you have maintained a permanent physical residence in the province for at least one year and live at that address for at least six months every year. You can't receive grant support as a resident in another province and still apply to SK Arts. If you're out of the province for extended periods, studying or employed somewhere else, we may ask for documentation to assure the review panel of your residency. But you can be touring internationally or performing, publishing and exhibiting your work across Canada, and if you clearly still call Saskatchewan home, this program can support your work.

The following conditions determine whether individual and lead applicants meet the residency requirements to apply for IA funding. You are a

# ANSWERING YOUR QUESTIONS

## ASK QUESTIONS EARLY

Even though the application portal is open until midnight on the deadline date, you can only ask questions of staff during office hours.

professional artist working independently or collaboratively, who:

- holds Canadian citizenship or Permanent Resident of Canada status, maintains a physical residence in Saskatchewan, and lives here for at least six months each year **AND**
- has pursued your artistic practice in Saskatchewan for a minimum of one year prior to the program deadline.

You may meet the criteria for Saskatchewan residency but be absent temporarily from the province for arts education or an artistic opportunity such as a residency. Your absence must be no longer than two years and can't be recurring. You must maintain your permanent physical address in Saskatchewan, must intend to return to the province at the end of the term, and can't receive funding from the jurisdiction of your temporary residence.

We don't require you to submit proof of residency with your application, but you must have it available. If there's a question about whether you are still based in the province, SK Arts may ask you to provide three or more documents that verify your residency status. Documentation may include, but is not limited to, a valid Saskatchewan Health Services card, a valid Saskatchewan driver's license, a Status Indian card, evidence that you paid income taxes in the previous year as a Saskatchewan resident, or other proofs. If you can't document that Saskatchewan is still home, we're required to designate you an ineligible applicant (unentitled to provincial funding). If you return to Saskatchewan and resume your artistic practice here, you are eligible to apply for a grant when you've been back for twelve months.

### ***Eligible Students:***

The IA program isn't intended to supplement bursaries, scholarships or fellowships for academic work or formal studies. But if you are an emerging or established professional artist enrolled part-time in an academic program or enrolled in a graduate program, you may be eligible to apply for IA support for a project that is independent of your course of study or thesis. You should discuss your academic status and IA project with the Program Consultant.

Here are the eligibility requirements for students:

- If you are an undergraduate student, you must be registered part-time, meaning no more than two courses.
- If you are enrolled in a graduate program, you must be registered in no more than two courses or be working no more than half-time on your thesis.

- If you are a post-doctoral fellow, your IA project must be independent of your post-doctoral studies and contract.
- Your application must include a letter from your academic department head confirming that no part of your IA project will be submitted for academic credit or to fulfil thesis requirements.
- Your IA project cannot be supported, even partially, by SSHRC funding.

#### ***Eligible Academic Faculty:***

We recognize that universities and arts faculty play a key role in teaching and developing artists, and in producing and presenting works to the public. Fine arts departments provide paid employment to professional artists actively creating independent work.

- If you both teach and maintain an independent artistic practice, you are eligible to apply to the IA program under certain conditions:
- If you are a professor or full-time faculty member, you can apply for most expenses of your project.
- To include support for your living expenses or subsistence in your grant request, however, you must provide confirmation from your department that you will be on unpaid leave throughout your project dates.
- Your project must be independent of your teaching. You must include a letter from your academic institution confirming that your grant project is unrelated to your university contract, teaching responsibilities or tenure requirements; that you will retain full creative control over the project as an independent artist; and that the project is not being supported by SSHRC funds.
- If you are a **permanent part-time salaried** instructor, the only requirement is a letter from your academic institution confirming that your project is independent and unrelated to your contract or teaching responsibilities.
- If you are a **sessional instructor**, a self-declaration that your proposed project is unrelated to your contract with the university is sufficient, and no letter from the academic institution is required.
- SSHRC-funded projects are ineligible for IA support.

#### ***Eligible Employees, Associate Artists and Directors of SK Arts-Funded Organizations:***

We recognize that many artists look to the arts and cultural sector for paid employment, and many serve on the Boards of arts organizations while continuing to create art.

# ANSWERING YOUR QUESTIONS

## ASK FOR HELP

Call your Program Consultant to ask questions, to discuss project ideas, or to review certain sections of your application. That's what we're here for.

If you are employed by, contracted as an associate artist or artistic lead, or serve on the Board of Directors of a SK Arts-funded organization, but maintain an independent artistic practice, you are eligible to apply to the IA program under certain conditions:

- If you are a full-time employee, you can apply for most expenses of your project.
- To include support for your living expenses or subsistence in your grant, you must provide confirmation that you will be on unpaid leave throughout the project dates.
- The arts organization must provide a letter confirming that your grant project is not related to your employment contract, position as an associate artist or artistic lead, or member of the Board of Directors; that you are working as an independent artist with full creative control over your project; and that your proposed project is not being developed for presentation, production, or publication by that arts organization.
- Your application – including the budget – must provide details of all resources for the project you are receiving in-kind or at discount from the arts organization, such as dramaturgical support, artistic and technical services, equipment use, rehearsal or performance space, promotion. To be fair to other artists seeking support for their projects, these subsidized expenses are not eligible for IA funding.

### ***Eligible Artist Collectives:***

We recognize that collectives may include artists from other provinces, and designers, technicians or other participants who don't fit the emerging or established professional artist designations. Creative collaboration with artists from across Canada enriches the work produced and presented in Saskatchewan.

To access IA grants (which are funded by the provincial government), collectives must meet the following conditions:

- At least 50% of the members must be professional artists.
- At least 50% of the members must be Saskatchewan residents as defined above under Eligible Saskatchewan Residents, and the Collective must maintain a Saskatchewan mailing address.
- Participating artists who do not meet the Saskatchewan residency requirements may receive artist fees and costs for travel, accommodation and per diems while working on the project, but cannot receive subsistence.

## GIVE YOURSELF TIME

It takes time to put together a good application. We're all deadline driven, but if you leave it to the very last minute, you never know what may happen... your computer may crash.

- The collective must register as an applicant in the online application system. The collective, as an entity, must be in good standing with SK Arts at the application deadline, with no outstanding final reports for previous grants.

### ***Ineligible Applicants:***

If you or your project fail to meet SK Arts' eligibility requirements for any of the reasons detailed above, your application will be deemed ineligible or incomplete and will not be sent to the peer reviewers for assessment. In most cases, ineligibility is a temporary situation that can be resolved by either providing required documentation or meeting the funding conditions of the program prior to the application deadline. Contact the appropriate Program Consultant well ahead of the deadline for advice and assistance.

You will be deemed ineligible to apply for a grant if:

- you do not meet the eligibility criteria detailed above
- your project does not meet the eligible activities' criteria detailed below
- you have received the maximum allowable funding from the IA program over a four-year period
- you have an open IA grant in your name or overdue reports for any previous grant received from SK Arts
- you are a presenter, agent or other third party applying on behalf of an artist or collective you present or represent

### ***Outstanding Reports:***

An outstanding Final Report disqualifies you from SK Arts funding until it's submitted and approved. You may feel embarrassed or reluctant to contact us if you have received overdue notices or failed to report on a grant received several deadlines or even years ago, but we would like to hear from you. We want to help.

If you owe us a report for a grant you received some time ago, but have lost the receipts and documents, or have forgotten project and application details, call the appropriate Program Consultant well before the deadline. We may be able to provide you with a copy of the application and budget you submitted. We can also discuss the best way to demonstrate that you completed the project or consider the extenuating circumstances that changed your original workplan. Programs, reviews, published books, CDs, DVDs or slides of completed artworks may be accepted in place of missing receipts. Our goal is not to exclude you from SK Arts funding, but to restore you to good standing so we can continue to support your artistic practice.

## What can I do with my grant?

If you have questions about any aspect of your eligibility, contact the appropriate Program Consultant for advice or to request a meeting well before the deadline.

IA grants support the range of activities involved in creating and presenting original or adapted works. Eligible projects include research, specialized training, creation and composition, development, workshop, curation, exhibition, rehearsal, professional manuscript editing, design and publishing, production and presentation, and touring. Eligible project activities differ for each Grant Type and may vary between disciplines. To be sure you can apply for your proposed activity, look at the Artistic Discipline Information (starting on page 29) or call the Program Consultant.

### **Ineligible Activities:**

- projects that are not primarily artistic – i.e. projects that you are undertaking for therapeutic, educational or informational purposes, or to promote a specific philosophical or spiritual perspective or practice
- projects commissioned by SK Arts-funded organizations
- projects for which you will receive a commissioning fee and/or reimbursement for your expenses
- projects you are undertaking primarily for commercial reasons or to meet marketplace demand
- projects that promote hatred or intolerance
- fundraising activities, awards, sponsorships or re-granting activities
- activities that contravene provincial or federal law
- activities that do not comply with or respect cultural protocols
- activities that use or present Indigenous cultural material, traditional knowledge or stories without permission from the community
- activities you undertake prior to the application deadline or after your project dates
- capital purchases, except as part of a project proposal for which equipment rental is not feasible (see page 26)

If you don't see your proposed activity listed in the Artistic Discipline Information or under a Grant Type, it may be supported by another provincial agency or SK Arts grant program. Contact the appropriate Program Consultant.

## How are grants awarded?

### **A Note on Cultural Appropriation:**

We are aware of cultural appropriation of Indigenous arts. SK Arts affirms and supports the United Nations Declaration on the Rights of Indigenous Peoples, specifically Article 11(1):

#### ***Article 11***

1. Indigenous peoples have the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.

SK Arts will continue to encourage and support the creative freedom of all artists, but we insist that it is done respectfully and truly honours the fundamental and inalienable right of Indigenous peoples to cultural sovereignty. We ask the artists and organizations applying for grants for projects that address, deal with, incorporate, comment on, interpret or depict unique aspects of Indigenous cultures to show that they have respect and true regard for Indigenous art and culture in their endeavours. We want to ensure that authentic and respectful efforts have been made to engage with artists or other members of the Indigenous communities whose culture or protocols are addressed.

Further, SK Arts believes that the engagement and presentation of different perspectives contributes to a greater understanding of our humanity and of what is taking place in the world. If your proposed project, however, uses imagery or stories from any community that is not your own, provide context so that the peer review panel can understand how and why you will incorporate that material.

SK Arts is committed to the peer review process. Your application and work are assessed by an independent panel of artists and arts professionals with discipline-specific knowledge and experience in your art form. SK Arts engages new peer reviewers for each deadline, based in part on the applications received. Each reviewer assesses the applications ahead of time. During the review panel meeting, reviewers participate in a collaborative, consensus-building process to discuss each application, combine scores and make funding recommendations. The review panel's recommendations on grant amounts must be unanimous. SK Arts respects the peer review process and grant recommendations.



## How does the peer review panel assess the applications?

The peer reviewer information on our website has more details on the review process, and you can indicate your interest in serving on a review panel by completing and submitting the Peer Reviewer Submission form.

The peer review panel for your discipline assesses all applications by the same assessment criteria and scoring system, basing their evaluation on the information and support material you submitted, the IA assessment criteria, and whether you are an emerging or established artist. They can't speculate on material or information not included in your application – assume they don't know you or your work.

The Program Consultant chairing the panel meeting ensures that the discussion addresses the applications submitted and the assessment criteria, not applicants' financial need, celebrity status, length of career, personality or any other non-criteria factors.

### **Assessment Criteria**

Peer reviewers assess and score each application against the following program assessment criteria:

#### ***Artistic Merit: Quality (25%):***

- the artistic quality of your work
- your development of a distinct and personal body of work

#### ***Artistic Merit: Development (25%)***

- the project's relevance and contribution to your body of work
- the potential artistic impact of the project on the artist's work

To help them assess the Artistic Merit of your project, reviewers consider several factors:

- Artistic Vision / Artist Statement – how you describe your art, why you make art, how your art practice has evolved
- Artistic Resumé – what you have done, your commitment to learning your craft, the body of work you have created, where your work has been seen, how it has been recognized
- Support Material – the quality of your art as demonstrated by your support materials, particularly the Work Samples
- Letters of Support (optional) – support for your project and commentary on your artistic development by an established artist or arts professional familiar with your work

**Activity Merit: Impact (25%):**

- the project's advancement of your artistic practice and career
- the project's impact on the community and/or wider artistic practice
- the project's appropriate contribution to a wider dialogue on a topic (if applicable)

**Activity Merit: Feasibility (25%):**

- appropriate goals, timeline and work plan for the project term
- a feasible financial plan and appropriate budget
- your demonstrated ability to undertake the project

In assessing Activity Merit, reviewers consider the feasibility and potential benefit of the project activities you are asking them to support:

- Proposed Project – how the activity (learning, creating, producing, presenting) may advance your artistic practice and career, how it contributes to arts practice in your discipline
- Planning – a realistic workplan (schedule of activities and timeline) that demonstrates your ability to carry out the project
- Budget – whether your project budget is clear and complete, anticipating all expenses realistically, and demonstrating both how the grant will be used and how you will access any additional financial resources needed to complete the project
- Letters of Support (optional) – support for your project and commentary on your artistic development by an established artist or arts professional familiar with your work

Keep the assessment criteria in mind as you prepare your application and select support materials. A strong application addresses the program assessment material and includes all the relevant information needed for reviewers to assess the project against it.

## What happens if my application is successful?

**Claiming the Grant**

If your application is successful, you will receive email notification that includes the terms and conditions of funding and the form required to claim your grant. If the grant awarded was less than 60% of the amount requested, you must submit a revised budget, project plan and/or project dates to show how you will undertake the project with less funding than you'd requested.

You must sign and submit the Request for Grant Payment Form to receive your funding. Your grant cheque will be released up to 30 days before the start of your project dates after approval of your signed Request for Grant Payment by the Program Consultant.

# ANSWERING YOUR QUESTIONS

Here are some other things you should be aware of:

- **An IA grant is taxable income and may affect payments from the federal and/or provincial government, such as pension, social assistance, or disability payments.**
- SK Arts cannot divide your grant and/or pay portions of the grant to each member of your collective team. Grants are issued in a single cheque to the designated payee.
- As a grant recipient, you must meet all conditions for the release of funds and claim your grant within 12 months of your Project Start Date or your grant may be forfeited.
- SK Arts is required to issue a T4A form to an individual applicant or to the lead applicant on a collective application for grant amounts over \$500.
- SK Arts can issue payment in the name of a collective with a bank account under the group's name. In that case, no T4A is required.

## **Completing the Project**

Grants must be used for the project proposed and supported by the review panel.

- You must begin the funded activity no later than 12 months from the start date initially approved. If the project does not begin within this 12-month period, your grant may be forfeited and reallocated to another recommended applicant.
- If for any reason your project must be delayed or modified, contact the appropriate Program Consultant as soon as possible. We recognize that the creative process is not always predictable and your project may not unfold on schedule or exactly as you envisioned it. A justifiable extension or change of plan within the spirit of your original proposal is likely to be approved.
- Request receipts when you pay artist and other professional fees, and keep all receipts for expenses over \$100 to submit with your final report.

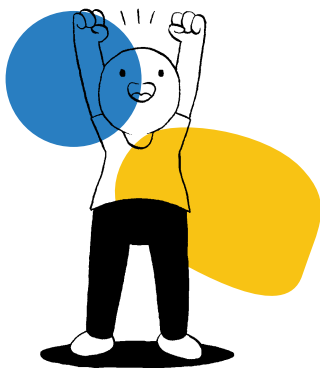
## **Reporting on the Project**

SK Arts is interested in how your project turned out and how the grant benefitted your work. You must submit a brief but informative final report in SmartSimple no later than 30 days after the end of your project term.

## **Documentation**

The report must include **one** of the following:

- a **project budget**, including revenues, expenses, and copies of receipts for purchases over \$100, **or**





- **supporting documentation** of the project. Appropriate material might include photographs of the work created or presented; manuscript excerpts of the work created (up to 10 pages); posters, programs video clips (up to two minutes), reviews of the work presented.

### ***Project Overview***

A brief description of the following is required and may be submitted with written text or by uploading a video:

- the project activities you accomplished over the grant term
- how your vision for the project was realized or evolved
- how the actual project differed from the proposal in your application (if relevant)
- your ongoing vision for the project, including plans to produce, perform, present, or publish it
- how this project will impact your artistic practice, body of work, and career

We also want you to keep us informed if the work on your project has gained additional success after that final report has been submitted. This may mean that your manuscript has been published; your painting has been purchased by a specific collection; or that a book, composition or performance has received an award. We want to help celebrate your success.

### **Recognizing the Funder**

In this period of financial restraint, it is particularly important to acknowledge your public funding in any way possible. In addition to using the correct SK Arts logo (available for download on our website) on all printed and online materials (use #SKarts) related to your grant project and acknowledging our support from the podium or stage, you should look for every opportunity to recognize the importance of public money dedicated towards arts activities in Saskatchewan. It is vital that the general population understand that the exhibition, performance or book they are enjoying, the event or screening they are attending in a public space, or the educational workshop in which they are participating are all made possible by SK Arts grants.

Please help us advocate for continued public support for the arts in Saskatchewan, and more funding for independent artists, by diligently acknowledging the impact of your grant.

# ANSWERING YOUR QUESTIONS

## My last application was unsuccessful. Is it worth applying again?

The grant application process is competitive – your application was assessed with applications from fellow artists as passionate about their projects as you are about yours. Funding is limited, and many worthy applications for IA grants are unsuccessful; at each deadline, approximately 35% of those who apply receive funding, and not always at the full amount requested. Most artists will apply for grants unsuccessfully at some point in their career.

If your previous application was recommended for support by the review panel but not ranked high enough to be funded, apply again and hope for a better outcome. The review panel saw merit in your work and would have awarded your project a grant, but the money ran out. Every deadline is unique: different artists apply, and different reviewers assess the applications.

Before applying again, take the following steps:

- Reread and reconsider your application components and support material.
- Update your resumé to reflect any accomplishments or credits since the last deadline.
- If you have been working on your project and have a more polished work sample, submit that.
- Call the Program Consultant. Program Consultants can often provide helpful comments from the review panel and suggest how you can more clearly present your project or strengthen your application.

If you received notification that your application was considered ineligible or was not recommended for funding, the Program Consultant can explain what the problem was and whether you can apply at the upcoming deadline. Your application may have been incomplete or failed to provide information needed by the review panel to assess it against the assessment or eligibility criteria. Your budget may have included ineligible expenses, or the panel may have had questions about your residency or employment status affecting your eligibility. Many of these issues can be resolved.

**Calling to discuss your results professionally, acting on the feedback and reapplying is the best response to an unsuccessful application.**

## Introduction

Here's a concise walk-through of the application, section by section, to help you complete it. Many of the terms will be familiar now, but be sure to check the Artistic Discipline Information (starting on page 29) for your art form.

If you have difficulty completing any section of the application, contact the Program Consultant for your arts discipline. SK Arts staff are familiar with the program, understand the peer review process and are happy to answer your questions.

If you find it challenging to submit an application in English, you can request support from SK Arts' Accessibility Fund to work with a translator. You are encouraged to contact the Program Consultant and do this work well in advance of the submission deadline.

### **Application Deadlines:**

The final day to submit your complete application for assessment is non-negotiable. Even though the application portal closes at midnight, remember that SK Arts staff only works until 4:30 pm and not at all on weekends. You will have to ask any questions that you have before those times.

To be fair to other applicants, Program Consultants are not authorized to give you an extension. Late applications are not accepted.

### **Applicant Details:**

This information should be filled in automatically from your registration page. If any information is incorrect or incomplete, you will need to update it in your profile in the SmartSimple program.

### **Self-Identification:**

SK Arts values diversity, seeking to be inclusive and accessible to all applicants. For this reason, we request demographic information on race/ethnicity and gender of all applicants. This helps us assess whether the program is achieving its diversity goals.

If you identify as part of a community that may have been historically underserved by SK Arts or is otherwise considered marginalized (artists or communities outside urban settings, Indigenous, People of Colour, Deaf or disabled, LGBTQ2S+, newcomer to Canada, etc.), use this field to provide that information. Since this question is only asked for SK Arts' statistical purposes, it is **optional** and responses **will not be included** with materials provided to the review panel or considered as part of the assessment of the application.

## Applicant Information Tab

# APPLICATION INSTRUCTIONS

## Project Details Tab

### Grant Information:

- **Grant Request** – Your Applicant Category, Grant Type and project budget determine how much funding you can request. Refer to page 6 for maximum grant amounts available.
- **Project Dates** – We define your IA project dates as the period for which you are requesting support. All the project expenses you intend to cover with the grant must be incurred during these dates. You must be free to undertake the project activities during this period and must begin your project within one year of your project start date.
- **Grant Type** – This is where you indicate the grant type that best fits your project activities.
- **Applicant Category** – Indicate whether you're applying as an individual Emerging or Established Artist or on behalf of a Collective. See the Artistic Discipline Information (starting on page 29) for your arts discipline if you're not sure of your category.
- **Artistic Discipline** – Indicate the artistic discipline you believe this project most closely identifies with.
- **Project or Event Location** – Tell us the communities in which your project will take place. It is important for SK Arts to know, for example, if we are funding you as a Saskatoon-based artist, but a large portion of the work on this project will take place in a smaller community in the province.

### Brief Project Description:

This 25-word statement of your project acts as an identifier or label for your grant application in assessment materials, grant payment forms and announcements about grants. Save the details for your full Project Description, but tell us here what you want to do with the grant (workshop a script for the Fringe Festival circuit, produce a 10-minute film, create paintings for an upcoming solo exhibit, edit an anthology of short essays, attend a studio program, etc.) in 25 words or less. If your project has a working title, include it.

This tab contains the major information of your written submission.

If you prefer, the two questions on the Project Information tab can be answered by video instead of in writing. Just film yourself answering the question and upload the video file to the application. Note that if you start typing a response in the text field, you won't be able to upload a video, and make sure your videos are under the specified time limits.

## Project Information Tab

## Budget Tab

### **Artistic Vision / Artist Statement:**

An Artist Statement is a general introduction to your work as an artist, and it is different than your Project Description (below). It is the *what*, *how*, and *why* of your work from your own perspective. It helps you convey the meaning or purpose of your work to the review panel: why you chose a particular subject matter, why you work in a certain way. It shows your relationship to your own work, and it helps create a connection to the reviewers.

### **Project Description:**

Provide information about your project such as what you hope to accomplish, why it is important to do this work now, and where this project will take you professionally. The Project Description should also include your timeline and work plan.

The budget for your project must balance, meaning your Total Revenue must equal your Total Expenses. A balanced budget shows the need for the grant, but also indicates that you can complete the project with the grant and your other available financial resources.

If you would like to have your budget reviewed before the deadline or need advice on preparing it, the Program Consultant will be happy to assist you.

### **Revenues**

This is where you list all income, sponsorships, funding and personal resources you plan to devote to the project.

### ***Sponsorships, In-Kind Donations:***

Assign a dollar value to in-kind support – estimating what it would cost you to rent the studio space or equipment someone is donating, or to pay for the volunteered service or free accommodation – requirements for your project you would otherwise have to cover. (Remember to enter these in-kind costs on the expense side to make your budget balance.)



# APPLICATION INSTRUCTIONS

**PROTECT YOUR WORK**  
Think about writing larger sections of the application, like the Artist Statement or the Project Description, on your computer and then copying them into the online form.

## ***Personal Contribution:***

Your personal contribution is the additional amount you plan to invest in your project out of your own savings or employment income, if needed. It shows that you have the means to provide the money for any project expenses not covered by the revenue sources you've listed. Applicants often use this line to balance their budgets – committing to make up the shortfall between the expense total and other revenues. If you are not able to make a personal contribution or can complete your project without one, leave this line blank. **You are not required to include a Personal Contribution if your budget balances without it.**

## ***Other Grants and Funding:***

If you've applied for or requested funding for the same project from other grant programs, but are waiting for a decision, indicate that it's unconfirmed; if it's confirmed, indicate that. You can't receive two grants to cover the same expenses. Reviewers will appreciate your attempt to find support for other project costs. Keep the Program Consultant informed about other grant results. List this information under Other Revenue.

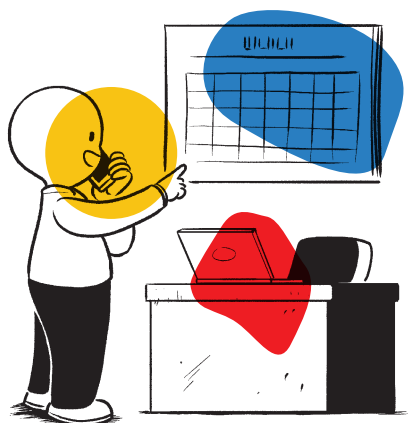
## **Expenses**

This is where you list project expenses – the costs you will incur during your project dates to complete the activities. You may need to attach breakdowns of some categories if you have many individual expense items.

Remember to assign the same dollar cost to items listed as in-kind donations under Revenue.

## ***Subsistence / Living Expenses:***

Subsistence is intended to buy you time to be an artist. SK Arts does not require you to provide confirmation of unpaid leave to request the maximum monthly subsistence amount unless you are academic faculty at a university or college or are employed by a SK Arts-funded organization. If you intend to cut back on other commitments and devote a significant part of your work week to your project throughout the funded time period, you can request up to \$2,000 per month toward your living expenses and initial the declaration on the budget form. You can also use



subsistence to cover costs of childcare, if that is necessary to devote significant time to your project. If you plan to work part-time on your project, pro-rate your subsistence expense to reflect the amount of time you expect to set aside. You will not be asked to provide receipts for any living costs, simply a statement that you worked on the project as expected.

**Artist Fees:**

SK Arts is committed to the professional status of the artist and won't fund projects in which artists are not paid for their work. Your project budget should include **either** subsistence or artist fees; you cannot request both living expenses and an artist fee to work on your project. Collectives typically include a fee for each artist in their project expenses rather than dividing the \$2,000 allowable subsistence amount. If the participating artists or technicians belong to a union or professional association with an hourly or per-service fee scale, provide a breakdown and note.

**Travel:**

Travel costs must be reasonable, justified by the project activities and documented. You can't use your grant to cover a companion's expenses or for personal travel days. Travel costs being covered must occur during the project dates on your application form. You can't request per diems for meals while travelling if you are also claiming subsistence support over the same dates, but you can request hotel costs. Save receipts for expenses over \$100 and itineraries, boarding passes, tickets and hotel statements as documentation for your final report. Finally, if you are driving, calculate the approximate distance, and use a government mileage rate, available online or from your Program Consultant.

**Materials/Equipment:**

IA grants are not meant for capital purchases: to buy basic equipment, computers, musical instruments, or to equip studios. In most cases, renting equipment during the project term is preferred. If the cost of renting is higher than the purchase price, provide an explanation and rationale for purchase. It may also help to explain what will happen to purchased equipment after the project is complete.

# APPLICATION INSTRUCTIONS

## Support Materials Tab

### ***Production Costs:***

See the Artistic Discipline Information section for your discipline for information about eligible expenses related to production.

### ***Registration or Program Costs:***

If you're applying for a Professional Development / Research grant to attend a program or artist retreat, you can request full registration or program fees unless you have applied for a bursary, subsidy or sponsorship. Enter any support from the host institution or organization, confirmed or unconfirmed, as Revenue. You will need to submit confirmation of attendance with your final report.

### ***Other:***

This is where you enter any additional costs you'll incur to complete your project such as an elder's fee or tobacco, etc. Discuss other expenses with the Program Consultant to be sure they're eligible.

Use this tab to upload your artistic resumé, work samples, letters of support, and any other support materials that will help the reviewers assess your ability to complete the project you want the grant for. In the strongest applications, the support material directly relates to the proposed project.

Make sure to review the Artistic Discipline Information specific to your art form for details about selecting and submitting material to support your application. Excess material is not reviewed by the review panel. Also, be sure to list the support materials you've included with your application in the Support Material Index field, along with brief descriptions including size and materials of artworks, length of videos, publication dates of articles, etc. This helps the reviewers know what they're looking at.

### ***Letters of Support***

While emerging artists are encouraged to include a Letter of Support with their application support materials, **it is optional for all applicants.**

Reviewers are often unfamiliar with the work of artists at early stages of their practice. A letter of support from an established artist or arts professional in your discipline who knows you, is familiar with your body of work and level of craft development, and can speak to your ability to

## Declaration Tab

complete the project can be invaluable. It's less helpful if the appraiser taught you several years ago and has no idea what you've done since or has no expertise in your art form.

It might help your supporters if you provide them with a copy of your project description and a sample from the work (if available) – this could help them write the strongest letter of support possible.

### **Release of Information:**

If you want to receive information about SK Arts' programs, activities and upcoming grants deadlines, you must tick the box to authorize us to add your name to our mailing list.

Although we never release the names of unsuccessful applicants, we do publish the names of grant recipients on our website and in our annual report. If you've ticked these boxes to give us permission, we may also provide the addresses of grant recipients on request to media and/or to your MLAs and MPs.

### **Acknowledgement:**

To enable us to process your grant application, you must tick the box provided here to indicate that you have read and understood the explanatory statements.

## Dance

Apply to the dance discipline to dance, workshop, choreograph, and/or perform works intended for public presentation.

### **Dance Project Activity Examples**

#### ***Creation:***

- creating a solo dance piece
- choreographing a new work with other dancers
- workshops to revive an existing piece from documentation (notation, archival video, etc.)
- working with artists on a collective creation or devised dance

#### ***Production and Presentation:***

- a performance in front of an audience of a work created for that purpose
- a public presentation of a work-in-progress
- a workshop, open to the public, of a new or existing work
- touring an existing dance
- the preparation and production of a new or existing work for presentation

#### ***Professional Development / Research:***

- studying and learning new skills in a practical, hands-on environment
- attending dance intensives or workshops with a professional company
- master classes or mentorship with established professional dance instructors
- investigation of dance practice that may be new to you

#### ***Touring (Special Considerations):***

- must be an existing production or recital
- must be performed in at least three communities not including the point of origin or your home base

#### ***Ineligible Activities:***

- works that have been commissioned
- productions that are to become part of the operations or season of a SK Arts-funded organization
- projects that are part of your student or academic requirements

## Dance

### Applicant Categories

SK Arts' mandate is to support professional artists; you must meet the definition of professional in order to apply to the program, but some eligible applicants struggle to define themselves as emerging or established. The following criteria might help you make that selection.

**Emerging professional dance artists** typically fulfil at least three of the following criteria:

- participation in one professionally produced dance piece in any artistic capacity, which may be as a dancer or choreographer
- participation in one devised piece performed in front of an audience
- completed training in an art practice that you will employ in the project
- have maintained an artistic practice in dance for at least one year
- clear evidence that you are recognized by your peers as a professional artist, engaged in professional activities within your artistic community

**Established professional dance artists** typically fulfil both of the following criteria:

- participation in at least three professionally produced dance pieces and/or devised pieces presented publicly in any artistic capacity which may be as a dancer or choreographer
- have maintained a professional practice in dance for at least three years

These guidelines are intended to place your application among peers where it has the best chance of success. If you don't quite fit an applicant category, the Program Consultant can advise you. If you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the Program Consultant for assistance.

### Special Notes for ARTISTIC VISION / ARTIST STATEMENT – Dance Applicants

This is an opportunity to talk about your dancing career, how it fits into the current trends, where your inspiration comes from, how it leans on those who have danced in a similar way as you or perhaps how it diverges from historical practice. We want you, the artist, to be concise, to strip the inspiration down to its essentials, to put into simple words why you are passionate about dancing.

## Dance

### **Special Notes for PROJECT DESCRIPTION – Dance Applicants**

You will want to account for all the pieces of your project: what you want to do, why this is a good time to do it, how much it will cost, what the impact will be of doing it at this time, and how many other people will be engaged in your project. You will want to lay out a clear timeline for your activities, what you hope to achieve by certain dates, and when you anticipate wrapping things up.

### **Special Notes for BUDGET – Dance Applicants**

#### ***Revenues:***

- Indicate all sources of revenue including box office, in-kind materials and/or donations, presentation fees, merchandise, and grants from other funding agencies.
- Balance your budget with a personal contribution if needed.

#### ***Expenses:***

- Production costs may include artist, choreographer and technician fees, promotion, venue rental, set, props, costumes, royalties, and other production requirements.
- Touring costs may include artist and technician fees, royalties, travel, promotion, accommodation, per diem, or venue rental.
- Align with industry standards, and adhere to association requirements for artists.
- Represent the fair and reasonable costs of the proposed activity.
- Do not include an artist fee if you are claiming living expenses.

### **Special Notes for SUPPORT MATERIALS – Dance Applicants**

#### ***Artistic Resumé***

- Just state the facts simply about what you did where and in what capacity, giving the year, choreographer, and company as ancillary information.
- Chronological order makes it easier for a review panel to see your most recent work.
- Do not include body type unless it pre-exists on a professional CV.

## Dance

### Support Materials

Adhere to the maximum length and file sizes. To be fair to both reviewers and other applicants, excess material is not reviewed by the review panel. A video file that is longer or larger than the allowable maximum will not be reduced; that file will not be forwarded to the panel. *Note that weblinks to streaming video are preferable to video files.*

Include material that supports your project – make sure that it relates to the project that you've requested funding for. You may include:

- one video clip of recent, relevant work (maximum 10 minutes)
- up to three photos of prior productions if they are relevant to this application
- a maximum of two reviews of previous projects
- weblinks (*Links to separate works should still fit within the maximum allowable for your discipline.*)

Here is some other advice to help choose your work samples:

- Ensure your video is clear and audible and that it shows your best work, because poor videos are not well received by the panel.
- You may choose to include pertinent parts of brochures and programs (maximum 5 pages) in PDF format, with relevant portions of reviews highlighted.

Please follow these technical requirements for submitting work samples:

- video – avi, mov, mpg, mp4 (maximum file size 2 GB)
- still images – JPEG
- text files – PDF or Word
- Before uploading materials, change your file names to something that will help the reviewers know what they are looking at, or add a description of each item in the Support Material Index field.



## Literary

Apply to the literary discipline if your project is primarily text-based, and creative language and words are your medium.

### Literary Project Activity Examples

#### ***Creation:***

Literary Creation projects include writing or revising text for the page or the stage in most literary genres:

- manuscripts of original poetry, fiction or creative non-fiction
- original play scripts not yet ready for workshop
- spoken word or performance poetry pieces
- original stories for live performance
- graphic novels
- adaptations involving significant rewriting of existing literary works such as dramatic scripts

Creation grants support the creation of the manuscript and not its publication. Apply for an IA Production and Presentation grant for professional editorial, production, printing and promotion costs to independently publish your completed original manuscript.

Screenplays are not supported by the IA program except under media arts, as part of the development or production expense of a project with an eligible filmmaker as the lead applicant. Please refer to the media arts Artistic Discipline Information.

**Manuscripts intended for private distribution, commissioned works, or manuscripts written to instruct, convey information, or promote a philosophy or spiritual practice are not eligible for support.**

#### ***Production and Presentation:***

- independent critical and curatorial projects, such as literary anthologies and essay collections, for which you are the substantive editor presenting the work of other writers
- professional editing, proofreading, design and printing of your original manuscript, and promotion of the published book
- preparation and production of a multi-artist literary performance

## Literary

### ***Professional Development / Research:***

- research integral to a literary work-in-progress, often involving travel
- development of your writing craft or manuscript through specialized programs, workshops, courses or residencies for professional writers
- editorial/dramaturgical consultations or mentorships

Other written and spoken literary genres and forms may be eligible. If your project is an outlier, call the Program Consultant to discuss it. If you are collaborating with an artist in another discipline – for example, co-writing a musical theatre piece with a composer or writing text for a graphic novel with an illustrator – contact either the Literary, Music, or Multidisciplinary Program Consultant for advice on whether your project should be submitted as literary or under another discipline. Please refer to the other relevant Artistic Discipline sections.

### **Applicant Categories**

SK Arts' mandate is to support professional artists; you must meet the definition of professional in order to apply to the program, but some eligible applicants struggle to define themselves as emerging or established. Many people write books without pursuing literary training or establishing an artistic practice. The following criteria might help you make that selection.

**Emerging professional literary artists** typically fulfil at least one of the following criteria:

- one book published by a professional publishing house **or** two separate publications in recognized literary journals or periodicals
- two books independently published and publicly distributed with favourable online or print reviews or an award nomination
- one graphic novel published by a professional press **or** two graphic novels self-published and publicly distributed
- one professionally produced play **or** two plays presented to a paying audience in Fringe, amateur or independent self-productions
- original spoken work professionally performed for at least two years

**Established professional literary artists** typically fulfil at least one of the following criteria:

- two books published by a professional publishing house
- three books independently published and publicly distributed, with award nominations or favourable online or print reviews
- two graphic novels published by a professional press **or** three graphic novels self-published and publicly distributed
- two professionally produced plays **or** three plays presented to a paying audience in Fringe, amateur or independent self-productions

## Literary

- original spoken work professionally performed for at least three years or to provincial or national audiences for at least two years

These guidelines are intended to place your application among peers where it has the best chance of success. If you don't quite fit an applicant category, the Program Consultant can advise you. If you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the Program Consultant for assistance.

### **Special Notes for Production and Presentation – Independent Publishing Projects**

If you are applying for support to publish independently, you must be an eligible independent artist, and your manuscript must be an original work of literary art in an eligible genre (see the Literary Project Activity Examples on page 33). Subsistence to write a manuscript you intend to publish independently is supported through the Creative grant. The Production and Presentation grant enables you to engage professionals to publish your finished work and to promote it to readers.

The review panel will consider the artistic merit of your writing; the professional qualifications of those who will edit, design and publish your manuscript; as well as your plans to promote and distribute the book. Your support material must include a 15-page sample from the manuscript, relevant information such as brief bios, links to websites, samples from the illustrator, expense quotes and your promotion and distribution plan. If your previous independent publications have been reviewed online by readers, include a page of excerpts. Your Artistic Vision or Artist Statement should address your reasons for publishing the manuscript independently.

### **Special Notes for PROJECT DESCRIPTION – Literary Applicants**

Don't write a pitch, cover blurb, detailed plot synopsis or outline. Provide basic information about your manuscript such as genre, page/chapter/poem count to date and anticipated by the end of the project dates. Talk about the theme, characters and challenges of this project. Why do you want to write this story, play, or performance piece? If you're editing an anthology, what is your curatorial vision for the book? What guides your choice of contributors?

### **Special Notes for BUDGET – Literary Applicants**

If you are applying to edit an anthology, your project budget must include contributors' fees.

## Literary

If you are applying for an independent project, the production expenses must be supported by cost quotes from the editor, proof-reader, designer and printer. If your promotion plan involves travel, provide an estimated cost breakdown (see Travel budget notes on page 26).

### **Special Notes for SUPPORT MATERIALS – Literary Applicants**

#### ***Artistic Resumé***

Emerging writers can include workshops, writers' retreats, participation in a writer group, sessions with a writer-in-residence and other informal professional development to demonstrate their sustained commitment to learning their craft.

#### ***Support Materials***

Peer reviewers consider both your **work-in-progress** (the project for which you're applying) and **published writing** in assessing Artistic Merit. Choosing a Project Sample that reflects or illustrates your Artistic Vision and Project Description and polishing it will strengthen your application.

Adhere to the maximum lengths and file sizes. To be fair to both reviewers and other applicants, excess material is not reviewed by the review panel.

- **Project Sample** – Submit a sample of **15 pages** (double-spaced) from your work-in-progress.
- **Sample of Previous Work** – Submit a sample of up to **10 pages** (double-spaced) from your published writing or from a produced script.
- **Adaptations** – If your project is an adaptation of an existing work, submit a **10-page** excerpt from the original and the corresponding passage from your adaptation.
- **Spoken Work** – Provide **two 10-minute video or sound recordings** of the best quality possible of recent performances of your original work, noting the venue and audience. *Notes that weblinks to streaming video are preferable to video files.* You may include a written transcript of up to **10 pages**, if you feel your work translates well to the page.
- **Graphic Novels** – Submit up to **15 pages** from the project, including a storyboard, illustrated sample pages and/or the script or text. Submit one electronic copy of a published graphic novel.
- **Weblinks** (*Links to separate works should still fit within the maximum allowable for your discipline.*)

Please follow these technical requirements for submitting support materials:

- text files – PDF or Word
- audio files – mp3
- video files – avi, mov, mpg, mp4 (maximum file size 2 GB)
- Before uploading materials, change your file names to something that will help the reviewers know what they are looking at, or add a description of each item in the Support Material Index field.

## Media Arts

Apply to the media arts discipline to work with audio or sound, computer-integrated media, film or video as a form of personal artistic expression. Projects are technology-driven, have artistic integrity in and of themselves, and are not intended as media components of a separate project, such as a visual art installation.

The media artist must be the driving creative force (e.g. filmmaker) of the proposed project and must maintain creative control over the work. Producers are not normally eligible to apply.

### **Media Arts Project Activity Examples**

#### ***Creation (Development):***

Supports the development stage of media art work. Examples could include:

- to explore new technologies to create a computer-integrated work or a body of audio work for exhibition
- for a filmmaker to write the script for a short drama that she will direct

#### ***Production and Presentation:***

Supports the production, presentation and exhibition (including touring) of new or existing media art work. This can be done in stages or as a single project. Examples could include:

- to produce a computer-integrated work or body of audio works for exhibition
- to storyboard, shoot, and finish an experimental film for solo exhibition

#### ***Professional Development / Research:***

Supports the media artist's craft through research or any form of professional development. Examples could include:

- research regarding a new technology (If the research is project-specific, apply to Creation.)
- residencies (If the residency includes production, then apply to Production and Presentation.)

#### ***Ineligible Activities:***

For film or video:

- work created for commercial distribution (such as film and television, commercial new media, or commercial radio or internet)

## Media Arts

- activities that are primarily commercial, such as producer fees, or the re-format for broadcast delivery
- projects using media (including websites) as a tool to record, document, or sell existing artworks
- media components of a visual art project (These projects may be eligible under the visual discipline of the IA program.)
- pilots or demos
- “calling card” films
- instructional projects
- promotional projects
- corporate or industrial projects
- projects commissioned by educational institutions or social affairs agencies
- scriptwriting, except as a development or production expense of a project with an eligible filmmaker as the lead applicant
- projects that transfer an existing work to a new format of delivery without artistic modification of the original work

For audio:

- the normal and conventional development of sound effects
- music recording projects
- audio components of installation works (These projects may be eligible under the visual discipline of the IA program.)

For computer-integrated media:

- digital imaging projects which result in two- or three-dimensional works designed for exhibition in gallery spaces (These projects may be eligible under the visual discipline of the IA program.)
- websites or pages intended for presentation or promotion of other artistic media

### Applicant Categories

SK Arts’ mandate is to support professional artists; you must meet the definition of professional in order to apply to the program, but some eligible applicants struggle to define themselves as emerging or established. Many people working in the film and television industry have specific expertise without having developed a body of independent media arts work over which they maintain creative control. The following criteria might help you make that selection.

## Media Arts

**Emerging Professional Media Artists** typically fulfil the following:

- have completed at least one independent media arts work that has been professionally programmed in public

**Established Professional Media Artists** typically fulfil the following:

- have completed at least three independent works that have been professionally programmed in public
- are able to demonstrate sustained progression with their artistic practice

Contact the Program Consultant to discuss your applicant category if you are an Established Professional Artist working in media arts for the first time.

These guidelines are intended to place your application among peers where it has the best chance of success. If you don't quite fit an applicant category, the Program Consultant can advise you. If you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the Program Consultant for assistance.

### ***Ineligible Applicants:***

In the case of film or video, only the filmmaker may apply individually. Collaborative projects would have the eligible filmmaker as the lead applicant, with the other professional artists sharing creative control.

### **Special Notes for PROJECT DESCRIPTION – Media Arts Applicants**

Let the review panel know what you want to do, why and how. Provide specifics such as working title, length of the work, project phase, and what you intend to accomplish with the grant (the deliverables). Describe your goals, work plan, and schedule to complete the project. Include technical information that is relevant to understanding your methodology or work plan.

### **Special Notes for BUDGET – Media Arts Applicants**

Let the review panel know that you have a project that is achievable.

- Use numbers/units and descriptions that are consistent with your project description. Indicate the status of the project revenue. Provide specifics regarding unconfirmed sources so that the review panel understands the implications in terms of the feasibility of the budget. When did you apply? When will you be notified of the results? Do you have a plan to proceed without this source of revenue?

## Media Arts

- Include in-kind (and corresponding expenses) so that the panel does not think you neglected to budget adequately.
- Indicate any expense line items that are to be paid to you or a party related to you. The panel will consider if the labour functions you perform are appropriate.
- If you claim Subsistence, you cannot be compensated for performing labour functions.
- If you are using your own studio space or equipment, you cannot be compensated for this use. Third-party rental of studio space and equipment specifically for the use of the project is allowable.

### **Special Notes for SUPPORT MATERIALS – Media Arts Applicants**

#### ***Artistic Resumé***

Emerging media artists can include any formal or informal professional development to demonstrate their commitment to learning their craft. They can also include industry work (for example, as a cinematographer) to help demonstrate ability and experience to complete the project.

#### ***Support Material Index***

Add a description of each item in the Support Material Index field, providing the review panel with instructions and a rationale for choosing the support material. For example:

- For a Creative (development) project: *This sample recording gives you a sense of the sound quality of the technique I want to explore further. Please listen to the first 45 seconds.*
- For a Production and Presentation project: *I have included two samples of previous work that demonstrate my progression as an emerging media artist. They have been edited on a single reel.*

#### ***Support Materials***

Adhere to the maximum lengths and file sizes. To be fair to both reviewers and other applicants, excess material is not reviewed by the review panel. *Note that weblinks to streaming video are preferable to video files.*

#### ***Project Sample and Works-In-Progress:***

For projects that are underway, you are required to submit a sample or excerpt of the work-in-progress. You must also submit one sample of past work (see below).



## Media Arts

- film, video or audio samples: documentation of the work in its most current stage – maximum 5 minutes running time
- print documentation: maximum of two pages
- script sample, treatment or other project narrative: maximum of five pages
- images: maximum of 10
- weblinks (*Links to separate works should still fit within the maximum allowable for your discipline.*)

### **Sample of Previous Work:**

A sample of at least one previous work is required for all grant types. Choose project samples that demonstrate your Artistic Vision and support your project description. Ensure that the technical quality is as high as possible.

- film, video or audio samples: maximum 10 minutes running time (This can be provided as separate samples or one “reel” of samples. Weblinks may be provided.)
- print documentation: maximum of three pages
- script sample, treatment or other project narrative: maximum of five pages
- images: maximum of 20
- weblinks (*Links to separate works should still fit within the maximum allowable for your discipline.*)

**If you are an established professional artist new to media arts, then provide samples of past work that support your Artistic Vision and that are most relevant to your project.**

Please follow the following technical requirements for submitting work samples:

- video – avi, mov, mpg, mp4 (maximum file size 2 GB)
- audio files – mp3
- still images – jpeg
- text files – PDF or Word
- Before uploading materials, change your file names to something that will help the reviewers know what they are looking at, or add a description of each item in the Support Material Index field.

# Multidisciplinary

Multidisciplinary arts is a tricky category: tricky to define in broad terms, even trickier to get specific about what defines an artistic project as multidisciplinary.

You should apply in this discipline if your work blends aspects of other disciplines in a way that is a collaboration between genres, not necessarily two or more artists working on a project. It's about two or more art forms coming together to create something that truly is the composite of its parts, integrated, interdependent, reliant on each art form to create its own entity as separate and distinct from the original art forms. This work precludes a simple, single categorization and is not intended for projects such as producing musical theatre, which involves a composer and a playwright. This involves more than one discipline but can still be fairly assessed by a theatre review panel. As another example, it is not intended for an artist whose work incorporates video into a dance piece because the end result is a dance piece.

See? It's complicated. We rely on you, the artist, to define your project as clearly as possible and in a way that a review panel will *get it*. Discussing your work with the Program Consultant is highly recommended as each project is different and distinct.

## **Multidisciplinary Project Activity Examples**

### ***Creation:***

- conceiving of and creating a project that combines at least two distinct art forms into a single project
- working with artists from a variety of practices on a collective creation
- devising a work that employs at least two art practices
- graphic novels and comics (If the primary focus of the project is the written part, these may also be supported under the literary discipline of the IA program. Similarly, if the primary focus is on the drawing or inking, these may be supported under IA Visual.)

## Multidisciplinary

### ***Production and Presentation:***

- one or more performances of new or existing multidisciplinary pieces in front of an audience
- a public presentation of a similar piece as a work-in-progress
- a workshop of a piece to prepare it for publication, exhibition, or performance
- creating or producing individual elements that, when combined, will be presented as a whole project
- touring a multidisciplinary project

### ***Professional Development / Research:***

- studying and learning new skills in a practical or theoretical environment designed to increase your knowledge about how to combine disciplines
- attending residencies where learning new skills is the primary focus
- investigation of a multidisciplinary practice that may be new to you
- research integral to the development of a new multidisciplinary work, often involving travel

### ***Touring (Special Considerations):***

- must be an existing exhibition, presentation, or production
- must be performed, presented, or exhibited in at least three communities not including the point of origin or your home base

### ***Ineligible Activities:***

- projects that have been commissioned
- recording, producing, or marketing your CDs, films, or DVDs
- project teams that have fewer than half Saskatchewan residents
- any element of the project that is to become part of the operations or season of a SK Arts-funded organization
- projects that are part of your student or other academic requirements

### **Applicant Categories**

SK Arts' mandate is to support professional artists; you must meet the definition of professional in order to apply to the program, but some eligible applicants struggle to define themselves as emerging or established. The following criteria might help you make that selection.

## Multidisciplinary

**Emerging professional multidisciplinary artists** typically fulfil at least two of the following criteria:

- participation in one professionally produced project in any artistic capacity such as a playwright or screenwriter, poet or performance artist, spoken word or hip hop artist, actor or dancer, visual or fine craft artist, musician or composer, designer or artisan, producer or performer, choreographer or director, other artistic practices in a similar vein
- completed training in an art practice, or practices, that you will employ in the project
- can provide clear evidence of recognition by your peers as a professional artist, engaged in professional activities within the artistic community

**Established professional multidisciplinary artists** typically fulfil both of the following criteria:

- participation in at least three professionally produced projects in any artistic capacity, such as a playwright or screenwriter, poet or performance artist, spoken word or hip hop artist, actor or dancer, visual or fine craft artist, musician or composer, designer or artisan, producer or performer, choreographer or director, or other artistic practices in a similar vein
- have maintained an artistic practice in an art form for at least three years

These guidelines are intended to place your application amidst peers where it has the best chance of success. If you don't quite fit an applicant category, the Program Consultant can advise you. If you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the Program Consultant for assistance.

### **Special Notes for ARTISTIC VISION / ARTIST STATEMENT – Multidisciplinary Applicants**

This is an opportunity to talk about your artistic career as it pertains to being a multidisciplinary artist, how it fits into the current trends, where your inspiration comes from, how it leans on those who have created artistic projects using at least two different art forms, how your current project diverges from historical practice, how you see your work as part of the vanguard of artistic practice. We are asking you, the artist, to be concise, to strip the inspiration down to its essentials, to talk about what you do and why you are passionate about doing this kind of work.

## Multidisciplinary

### **Special Notes for PROJECT DESCRIPTION – Multidisciplinary Applicants**

You will want to account for all the pieces of your project – what you want to do, why this is a good time to do it, how much it will cost, what you consider will be the impact (both on your career and for your audiences) of doing it at this time, and how many other people will be engaged in your project. You will want to lay out a clear timeline for your activities, what you hope to achieve by certain dates, and when you anticipate wrapping things up.

### **Special Notes for BUDGET – Multidisciplinary Applicants**

#### ***Revenues:***

- Indicate all sources of revenue including box office, in-kind materials and/or donations, presentation fees, merchandise, and grants from other funding agencies.
- Balance your budget with a personal contribution if needed.

#### ***Expenses:***

- Production costs may include artist and technician fees, promotion, venue rental, set, props, costumes, royalties, and other production requirements such as audio/video installations, construction materials.
- Touring costs may include artist and technician fees, travel, promotion, accommodation, per diem, or venue rental.
- Align with industry standards, and adhere to association requirements for artists.
- Represent the fair and reasonable costs of the proposed activity.
- Do not include an artist fee if you are claiming living expenses.

### **Special Notes for SUPPORT MATERIALS – Multidisciplinary Applicants**

#### ***Artistic Resumé***

- Just state the facts simply about what you did, where, and in what capacity.
- Clearly indicate the work that is pertinent to your role in the proposed multidisciplinary project.
- Chronological order makes it easier for a review panel to see your most recent work.

## Multidisciplinary

### **Support Materials**

Adhere to the maximum length and file sizes. To be fair to both reviewers and other applicants, excess material is not reviewed by the review panel.

Include material that supports your project – make sure that it relates to the project that you've requested funding for. You may include:

- one video clip (maximum 10 minutes) of recent relevant work (*Note that weblinks to streaming video are preferable to video files.*)
- one audio file (maximum 10 minutes) of recent relevant work
- design: preliminary sketches that pertain to the production, a photo of a maquette, or storyboards (must be a standard format)
- up to three photos of prior work if they are relevant to this application
- a maximum of two reviews of previous projects
- up to 10 pages of the script or manuscript
- weblinks (*Links to separate works should still fit within the maximum allowable for your discipline.*)

Please follow these technical requirements for submitting work samples:

- video – avi, mov, mpg, mp4 (maximum file size 2 GB)
- still images – jpeg
- text files – PDF or Word
- If you are submitting reviews or past programs, include only the relevant sections, and highlight if possible.
- Before uploading materials, change your file names to something that will help the reviewers know what they are looking at, or add a description of each item in the Support Material Index field.

## Music

Apply to the music discipline to write, compose, record and/or perform music in a variety of genres and styles.

### **Music Project Activity Examples**

#### ***Creation:***

- writing music that may or may not include song lyrics
- a group of musicians collaboratively writing or arranging music
- arranging your own music or working with other arrangers
- adapting or arranging an existing piece of music for performance in another discipline such as theatre or dance or into another style
- any other aspect of creation which may include the recording of this work

#### ***Production and Presentation:***

- orchestrating an existing piece of original music
- an independently produced performance in front of an audience
- a workshop performance of a new composition or a work-in-progress
- recording, producing, engineering, and mastering of new, original material (This will be assessed on its artistic merit and not its commercial intent. For example, this may include work that intends to preserve cultural heritage. Most recording projects have commercial intent and are, therefore, eligible for funding under the Sound Recording Grant program at Creative Sask and not eligible for SK Arts funding. It might be best to discuss this type of application with the Program Consultant before doing extensive work on your submission.)

#### ***Professional Development / Research:***

- studying and learning new skills in a practical, hands-on environment such as taking master classes, residencies at Banff, one-on-one mentorships, studio intensives
- investigation of a musical practice that may be new to you

#### ***Touring (Special Considerations)***

- must perform in at least three communities not including the point of origin or your home base

## Music

### *Ineligible Activities:*

- projects submitted by agents
- songs or music that have been commissioned
- music in any form that is being created solely to become part of the season of an SK Arts-funded organization
- recording projects that are eligible for support through recording programs of other provincial funders
- marketing your albums or touring in support of a release (Creative Saskatchewan has programs to support the creation, marketing, and touring of albums that are primarily commercial.)
- bands or ensembles that do not have at least 50% Saskatchewan residents
- projects that are part of student or other academic requirements

### Applicant Categories

SK Arts' mandate is to support professional artists; you must meet the definition of professional in order to apply to the program, but some eligible applicants struggle to define themselves as emerging or established. The following criteria might help you make that selection.

**Emerging professional music artists** typically fulfil at least three of the following criteria:

- written at least one composition or song that has been recorded and/or performed by professional musicians
- participated in at least three public performances as a solo act or part of an ensemble or band
- completed training in an art practice that you will employ in the project
- have sustained a professional artistic practice as a musician for at least one year
- can provide clear evidence that you are recognized by your peers as a professional artist, engaged in professional activities within your artistic community

**Established professional music artists** typically fulfil two of the following criteria:

- written at least five pieces of music that have been recorded or performed by professional musicians
- participated in at least nine public performances for a paying audience as solo act or as part of an ensemble or band
- have sustained an artistic practice as a professional musician for at least three years



## Music

These guidelines are intended to place your application among peers where it has the best chance of success. If you don't quite fit an applicant category, the Program Consultant can advise you. If you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the Program Consultant for assistance.

### **Special Notes for ARTISTIC VISION / ARTIST STATEMENT – Music Applicants**

This is an opportunity to talk about your music, how it fits into the current trends, where your inspiration comes from, how it leans on those who have made similar music in the past or perhaps how it diverges from historical practice. For musicians this can be challenging, because everything you want to say may already lie in the music you make. We want you, the artist, to be concise, to strip the inspiration down to its essentials, to put into simple words why you are passionate about making and playing music.

### **Special Notes for PROJECT DESCRIPTION – Music Applicants**

You will want to account for all the pieces of your project: what you want to do, why this is a good time to do it, how much it will cost, what you consider will be the impact of doing it at this time, and how many other people will be engaged in your project. You will want to lay out a clear timeline for your activities, what you hope to achieve by certain dates, and when you anticipate wrapping things up.

### **Special Notes for BUDGET – Music Applicants**

#### ***Revenues:***

- Indicate all sources of revenue including ticket sales, door, in-kind materials and/or donations, presentation fees, merchandise, and grants from other funding agencies.
- Balance your budget with a personal contribution if needed.

#### ***Expenses:***

- Costs associated with creating new material including recording studio time and rental of relevant gear.
- Production costs may include artist and technician fees, promotion, venue rental, set, props, costumes, royalties, and other production requirements.
- Touring costs may include artist and technician fees, travel, promotion, accommodation, per diem, or venue rental.
- Align with industry standards, and adhere to association requirements for artists.

## Music

- Represent the fair and reasonable costs of the proposed activity.
- Do not include an artist fee if you are claiming living expenses.

### **Special Notes for SUPPORT MATERIALS – Music Applicants**

#### ***Artistic Resumé***

- Just state the facts simply about what you did where, when, and if in a band or ensemble, with whom.
- Chronological order makes it easier for a review panel to see your most recent work.

#### ***Support Materials***

Adhere to the maximum length and file sizes. To be fair to both reviewers and other applicants, excess material is not reviewed by the review panel. This includes audio files that are longer or larger than the maximum.

Include material that supports your project – make sure that it relates to the project that you've requested funding for. If you want to create new material, provide a clear outline of your artistic intention including an example of previous similar works. If it is a work-in-progress, submit a sample of the score, with a rough take, off-the-floor recording that is clearly audible. Earlier professionally recorded material is acceptable with an explanation of how it relates to your current project.

You may include:

- audio or video of recent, relevant work(s) (maximum 10 minutes), taken from a professional or demo recording or a live performance (Higher-quality recording will be received better by reviewers.)
- up to 10 pages of a score and/or libretto
- a maximum of two reviews of previous projects
- weblinks (*Links to separate works should still fit within the maximum allowable for your discipline.*)

Please follow these technical requirements for submitting work samples:

- audio files – mp3
- video – avi, mov, mpg, mp4 (maximum file size 2 GB)
- scores, reviews or text – PDF or Word
- If you are submitting reviews or past programs, include only the relevant sections, and highlight if possible.
- Before uploading materials, change your file names to something that will help the reviewers know what they are looking at, or add a description of each item in the Support Material Index field.

## Theatre

Apply to the theatre discipline to write, devise, produce, and perform works intended for public presentation.

### **Theatre Project Activity Examples**

#### ***Creation:***

- writing plays intended for production or workshop with or without a dramaturg
- working with artists on a collective creation
- workshopping existing scripts without a public presentation
- revising a work for the theatre
- adaptation for the stage of a work from another genre

#### ***Production and Presentation:***

- a performance in front of an audience of a work created for that purpose
- a public presentation of a work-in-progress
- a workshop, open to the public, of a new or existing work
- touring an existing production
- preparation and production of a new or existing work

#### ***Professional Development / Research:***

- studying and learning new skills in a practical, hands-on environment
- investigation of a theatrical practice that may be new to you
- attending a workshop, studio or residency program for playwrights or theatre professionals, such as those offered by playwright development centres, the Banff Centre, Tapestry Opera, Sage Hill Writing Experience, etc.
- mentorships
- research integral to your project, often involving travel

#### ***Touring (Special Considerations):***

- must be for presentations of an existing production to new audiences
- cannot include performances at the production's point of origin
- at least 50% of the participating artists must meet Saskatchewan residency requirements for the IA program

## Theatre

### ***Ineligible Activities:***

- projects submitted by agents
- works that have been commissioned
- plays that are intended for production by a theatre company where you work
- productions that are to become part of the programming or season of SK Arts-funded organizations
- adaptation, production or presentation of works without the required permissions from the copyright holder
- projects that are part of student or academic requirements

### **Applicant Categories**

SK Arts' mandate is to support professional artists; you must meet the definition of professional in order to apply to the program, but some eligible applicants struggle to define themselves as emerging or established. The following criteria might help you make that selection.

**Emerging professional theatre artists** typically fulfil at least two of the following criteria:

- participation in one professionally produced play in any artistic capacity such as playwright, dramaturg, actor, designer, composer, musical director, stage musician, dancer, choreographer
- participation in one devised piece performed in front of an audience
- participation as an artist in at least two productions for a Fringe Festival
- completed training in an art practice that you will employ in the project
- have maintained an artistic practice in the theatre for at least one year
- can provide clear evidence that you are recognized by your peers as a professional artist, engaged in professional activities within your artistic community

**Established professional theatre artists** typically fulfil at least two of the following criteria:

- participation in three or more professionally produced plays and/or devised pieces in any capacity such as a playwright, actor, designer, technician, composer, musical director, stage musician, dancer, choreographer
- participation as an artist in at least three productions for a Fringe Festival and at least one professionally produced play

## Theatre

- had at least one script produced by a company belonging to the Professional Association of Canadian Theatres
- published at least one play that meets industry's professional publishing standards

These guidelines are intended to place your application among peers where it has the best chance of success. If you don't quite fit an applicant category, the Program Consultant can advise you. If you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the Program Consultant for assistance.

### **Special Notes for ARTISTIC VISION / ARTIST STATEMENT – Theatre Applicants**

This is an opportunity to talk about your theatre practice, how it fits into the current trends, where your inspiration comes from, how it leans on those who have created and produced similar theatre in the past or perhaps how it diverges from historical practice. For theatre practitioners, this can be challenging, because the vision is often already onstage in the work. We want you, the artist, to be concise, to strip the inspiration down to its essentials, to put into simple words why you are passionate about making theatre.

### **Special Notes for PROJECT DESCRIPTION – Theatre Applicants**

You will want to account for all the pieces of your project: what you want to do, why this is a good time to do it, how much it will cost, what you consider will be the impact on your career and your audiences of doing it at this time, and how many other people will be engaged in your project. You will want to lay out a clear timeline for your activities, what you hope to achieve by certain dates, and when you anticipate wrapping things up.

### **Special Notes for BUDGET – Theatre Applicants**

#### ***Revenues:***

- Indicate all sources of revenue including box office, in-kind materials and/or donations, presentation fees, merchandise, and grants from other funding agencies.
- Balance your budget with a personal contribution if needed.

## Theatre

### **Expenses:**

- Production costs may include artist and technician fees, promotion, venue rental, set, props, costumes, royalties, and other production requirements.
- Touring costs may include artist and technician fees, royalties, travel, promotion, accommodation, per diem, or venue rental.
- Align with industry standards, and adhere to association requirements for artists.
- Represent the fair and reasonable costs of the proposed activity.
- Do not include an artist fee if you are claiming living expenses.

### **Special Notes for SUPPORT MATERIALS – Theatre Applicants**

#### ***Artistic Resumé***

- Just state the facts simply about what you did where and in what capacity, giving ancillary information such as the year, director, and company.
- Chronological order makes it easier for a review panel to see your most recent work.
- Do not include body type unless it pre-exists on a professional CV.

#### ***Support Materials***

Adhere to the maximum lengths and file sizes. To be fair to both reviewers and other applicants, excess material is not reviewed by the review panel. An audio or video file that is longer or larger than the allowable maximum will not be reduced; that particular file will not be forwarded to the panel.

Include material that supports your project – make sure that it relates to the project that you've requested funding for. You may include:

- one video clip of recent, relevant work (Higher-quality video will be received better by reviewers.)
- weblinks (*Links to separate works should still fit within the maximum allowable for your discipline.*)
- up to 10 pages of the script in at least 10-point font and legible (Published scripts must be the version of the text for the proposed production.)
- preliminary sketches of the design or photos of the maquette

## Theatre

- a maximum of two reviews of previous projects with relevant parts highlighted

With the exception of radio plays, audio submissions are not recommended.

Please follow these technical requirements for submitting work samples:

- video files – avi, mov, mpg, mp4 (maximum file size 2 GB)
- still images – JPEG
- text files – PDF or Word
- If you are submitting reviews or past programs, include only the relevant sections, and highlight if possible.
- Before uploading materials, change your file names to something that will help the reviewers know what they are looking at, or add a description of each item in the Support Material Index field.

# Visual

Apply to the visual discipline if your project is painting, sculpture, mixed media, performance art, craft, still photography, drawing, installation art or curatorial.

## **Visual Project Activity Examples**

### ***Creation:***

Visual Creation projects include the creation of original works of art in all visual art mediums except film, video and digital art (except as a component of a larger installation work).

### ***Production and Presentation:***

- independent critical and curatorial projects that result in an exhibition and/or publication of a critical essay or major article in a national periodical or catalogue
- preparation and production of completed artwork for a self-presented exhibition or exhibition tour
- exhibition expenses such as crating, framing, shipping, and marketing or promotional materials

### ***Professional Development / Research:***

- research integral to a work in progress (can include travel)
- development of your technique/craft through specialized programs, workshops, courses or residencies for professional artists
- consultations, networking or mentorships with other professional artists
- curatorial research as development for an exhibition or publication

Other visual genres and forms may be eligible. If your project is outside the norm, call the Program Consultant to discuss it. If you are collaborating with an artist in another discipline, contact the Program Consultant for advice on whether your project should be submitted as visual or under another discipline.



## Visual

### Applicant Categories

SK Arts' mandate is to support professional artists; you must meet the definition of professional in order to apply to the program, but some eligible applicants struggle to define themselves as emerging or established. Many people make art without pursuing formal training. The following criteria might help you make that selection.

***Emerging Professional Visual Artists*** typically fulfil many of the following:

- have completed formal or informal training in your genre or craft
- have created an independent body of work for public presentation since completing your training/education
- have had at least one public presentation of your work either as a self-produced exhibition or inclusion in a curated or juried group or solo show in a public or commercial art gallery
- able to provide evidence that you are recognized by your peers as a professional artist
- are engaged in professional art activities within your artistic community

***Established Professional Visual Artists*** typically fulfil many of the following:

- years of cumulative practice as illustrated through exhibition history, including exhibitions in publicly funded art galleries and non-commercial exhibition spaces
- have had at least two solo exhibitions, one of which may have been in a commercial gallery
- are represented by a commercial gallery, if applicable
- your work has been critically discussed and written about by a recognized curator or critic
- you have made a contribution to your discipline and art form regionally, nationally or internationally
- your work has received awards, is found in public collections and/or public commissions

These guidelines are intended to place your application among peers where it has the best chance of success. If you don't quite fit an applicant category, the Program Consultant can advise you. If you are a newcomer or face cultural or other barriers affecting your ability to meet the eligibility criteria, contact the Program Consultant for assistance.

## Visual

### **Special Notes for ARTISTIC VISION / ARTIST STATEMENT – Visual Applicants**

This is not your Project Description. An Artist Statement is a general introduction of your work as an artist. It is the what, how, and why of your work, from your own perspective. It helps you convey the deeper meaning or purpose of your work to the review panel: why you chose a particular subject matter, why you work in a certain medium, etc. A well-written statement shows your relationship to your artwork and helps create a connection with the reviewers. It should be brief and to the point. Two paragraphs or 250-350 words is appropriate.

### **Special Notes for PROJECT DESCRIPTION – Visual Applicants**

This is not your Artist Statement. Provide basic information about your project such as what you hope to accomplish, why it is important to do this work now and where this project will take you professionally. This Project Description should include your timeline and work plan. There is a limit of 1,500 words in this field, but you are encouraged to provide an 800-1,000 word response.

### **Special Notes for BUDGET – Visual Applicants**

Do not include an artist fee for yourself if claiming living expenses.

### **Special Notes for SUPPORT MATERIALS – Visual Applicants**

#### ***Artistic Resumé***

Artists can include workshops, residencies, participation in an artist-run centre or visual arts association, sessions with a curator-in-residence, social media activity and other informal professional development to demonstrate their sustained commitment to learning their craft and establishing a professional practice.

#### ***Support Materials***

Reviewers consider both your past and current work in assessing Artistic Merit. Choosing work samples that reflect or illustrate your Artistic Vision and Project Description will strengthen your application.

Adhere to the maximum lengths and file sizes. To be fair to both reviewers and other applicants, excess material is not reviewed by the review panel.

## Visual

- Attach a selection of images (**maximum 20 images** or **3 minutes of video**) that give a good representation of your art work and support the project you are applying for. These images can include work-in-progress if your application is to continue a project already started or sketches, drafts, models of proposed work. List the images with title, mediums, dimensions and date of creation in the Support Material Index field.
- weblinks (*Links to separate works must be in keeping within the maximum allowable for your discipline.*)

Please follow these technical requirements for support material files:

- still images – jpeg
- video files – avi, mov, mpg, mp4 (maximum file size 2 GB)
- audio files – mp3
- text files – PDF or Word
- Before uploading materials, change your file names to something that will help the reviewers know what they are looking at, or add a description of each item in the Support Material Index field.



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 saskarts

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SK Arts acknowledges that the land currently known as the Province of Saskatchewan is comprised of portions of lands from Treaties 2, 4, 5, 6, 8 and 10, the territories of the Nêhiyawak, Anihšînāpēk, Dene, Dakota, Lakota and Nakota nations, and the homeland of the Métis.

We give thanks to the host Indigenous communities in this province, as we bear the collective responsibility to honour and respect their protocols and homes and to engage meaningfully with their knowledges in our work.