

# Working Through the Arts

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**A Toolkit For Emerging Artists and New Post-Secondary  
Graduates in British Columbia**



**CARFAC**  
BRITISH COLUMBIA

A four-part toolkit series for visual artists  
and those who work with them

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## Introduction

There are many different avenues for artists to exhibit and sell artwork, and to advance their professional career. The opportunities you choose to pursue will depend on your portfolio, interests, goals, and financial needs. Are you prepared for the business aspects of making a living as an artist? This toolkit provides you with recommendations on pricing your work, preparing to put yourself out there, finding opportunities, writing applications, and where to find further support.

You can find additional resources in other toolkits in the **Working Through the Arts** series, including versions for professional artists and for those who work with artists, including galleries, festivals, and other arts organizations, and local government.

## Getting Paid

Getting paid for your work as an artist can be a confusing and challenging landscape to navigate. How much should you be paid when your work is exhibited or screened, reproduced, used in catalogues, online, or in a myriad of different ways? There's a guide to help you with that.

CARFAC-RAAV has a Minimum Recommended Fee Schedule that artists (and those working with them) can reference as a framework for establishing and negotiating fees and royalties for their work, including exhibitions, print and digital reproductions, talks, workshops, digital image use for websites, apps, and social media; press packets, and more. It also covers fees for

This toolkit is part of a four-part **Working Through the Arts** series designed by CARFAC BC for visual artists and those who work with them. This document is intended to support the practices of emerging visual artists and new graduates of post-secondary fine arts programs starting their professional practice in British Columbia, providing knowledge and tools related to the business of art and advancing their career in the arts sector. Other toolkits in the series are designed for Professional Artists, Galleries and Arts Organizations, and Local Government.

### About CARFAC BC

As the collective voice for professional artists in British Columbia, CARFAC BC represents the interests of visual and media artists across all regions of the province: we are artists working for artists. We are committed to the advancement of the visual arts, artists, and artistic practice in our province. CARFAC is founded on the principles of fair compensation and respect for artists, promoting and advocating for a socio-economic climate conducive to the production of visual arts. We believe that artists, like professionals in other fields, should be paid for their work and share equitably in profits from their work. We value and respect all artists, their rights, their art forms and their cultural diversity. We have a strong commitment to public understanding, awareness and appreciation of artists.

CARFAC BC gratefully acknowledges the financial support of this project by the BC Arts Council.



professional services like presentations or consultation services, participation on a jury, installing artwork, writing tasks, or preparation of support for an exhibition. Recognizing the value of your labour and resulting creative work can help you to price your work and negotiate fees—and help you to avoid being exploited.

Many working artists have been asked to work for the “exposure” at some point in their career, and when you’re starting out, you may feel that the opportunity to have your work seen by a potentially broad audience is important, even without payment. Artists are workers, and you deserve fair compensation. If you do decide to work for free or for less, ensure you’re making an informed decision and carefully weigh the pros and cons for your career, as well as the potential impact on your fellow artists

Review rates and learn all about the CARFAC-RAAV Minimum Recommended Fee Schedule at <https://www.carfac.ca/tools/fees/>.

## Artist Opportunities

### Public Art Galleries or Art Museums

Public Art Galleries or Art Museums are mostly non-profit organizations that exhibit, collect, preserve, interpret, and share art with the public. They operate on public funds for public benefit and are governed by a board of directors. They generally have calls for submissions and often develop other programs as well such as artist talks, catalogues, art classes, tours, and workshops.

#### Public Galleries may be for you if:

- You are interested in sharing your work with the public.
- You are interested in having your artwork in a public collection.
- You would like to engage with the public through teaching, talks and / or workshops.
- You would like to sell artworks in a gallery gift shop.

#### Will I be paid?

- Many public galleries will pay CARFAC fees to artists when their artworks are exhibited.
- Public galleries may also pay fees for installation, talks, workshops, etc.
- Public galleries may pay one way or return shipping.
- Artists who engage in teaching classes for public galleries on a contract basis are usually not paid CARFAC fees. Two common structures include: an hourly wage or a percentage of the total profits of the class (often 40%).
- Public gallery gift shops may purchase artworks outright from artists or sell the works on consignment where a commission of 30%-50% is taken for the service.

### **Further Resources:**

- Format: How to Get Your Artwork in Galleries:  
<https://www.format.com/magazine/resources/art/how-to-get-your-work-in-an-art-gallery>
- Artists in Canada: List of public galleries in Canada:  
<https://artistsincanada.com/galleries/public-29/>

## **Artist Run Centres**

Artist Run Centres are non-profit organizations that exhibit new and innovative art practices and share them with the public. They are generally run by a board and staff that is composed of artists, and will have calls for submissions as well as other programs that may be developed.

### **Artist Run Centres may be for you if:**

- You are interested in sharing your work with the public.
- You would like to engage with the public through talks and / or workshops.

### **Will I be paid?**

- Many artist run centres will pay CARFAC fees to artists when their artworks are exhibited.
- Artist run centres may also pay fees for installation, talks, workshops, etc.
- Artist run centres may pay one way or return shipping.

### **Further Resources:**

- ARCA: What is an artist run centre? [http://www.arca.art/en/files/ARCA\\_ARTS-308\\_EN.pdf](http://www.arca.art/en/files/ARCA_ARTS-308_EN.pdf)
- ArcPost online platform for research, information, and resources linked to local and international artist-run culture. <http://arcpost.ca/>

## **Commercial or Private Galleries**

Commercial or Private Galleries are for profit businesses that exhibit, promote, and sell artworks. They develop relationships with artists who they go on to represent through online sales, gallery exhibits, art fairs, internationally, and to collectors. Researching galleries that are a good fit for your work, emailing professional proposals, and cultivating relationships are a few routes that artists take when it comes to obtaining representation.

### **Commercial Galleries may be for you if:**

- Your work is saleable.
- You are interested in selling your art but want someone else to take care of the promotion and sales.

### **Will I be paid?**

- Artists who exhibit their work with commercial art galleries are not paid CARFAC fees as the works are for sale.
- Generally, commercial art galleries take 50% of the sale for representing artists on an exclusive basis.

### **Further Resources**

- CARFAC Alberta: Best Practices for working with commercial galleries:  
<https://www.carfacalberta.com/wp-content/uploads/2019/07/5-Best-Practices-Commercial-Galleries-Mar-14.pdf>
- Artsy: Getting Gallery Representation:  
<https://www.artsy.net/series/artsy-editorial-artists-gallery-representation>
- Artwork Archive: How Do Artists Get Gallery Representation?  
[https://www.artworkarchive.com/blog/ask-a-gallerist-what-is-the-best-way-to-approach-a-gallery?utm\\_campaign=aag-jamnea&utm\\_source=newsletter&utm\\_medium=mailchimp](https://www.artworkarchive.com/blog/ask-a-gallerist-what-is-the-best-way-to-approach-a-gallery?utm_campaign=aag-jamnea&utm_source=newsletter&utm_medium=mailchimp)
- Artwork Archive: Best Way to Approach a Gallery:  
[https://www.artworkarchive.com/blog/ask-a-gallerist-what-is-the-best-way-to-approach-a-gallery?utm\\_campaign=aag-jamnea&utm\\_source=newsletter&utm\\_medium=mailchimp](https://www.artworkarchive.com/blog/ask-a-gallerist-what-is-the-best-way-to-approach-a-gallery?utm_campaign=aag-jamnea&utm_source=newsletter&utm_medium=mailchimp)
- GYST: Galleries, Dealers, Agents, & Consultants:  
<https://www.gyst-ink.com/galleries-dealers-agents-consultants>

### **Residencies or Artist in Residence**

Residencies or Artist in Residence opportunities provide the chance for artists to live and/or work outside of their regular environment. They challenge artists to conduct research, reflect on their practice, and produce art within a specific timeframe. Residencies may provide access to special equipment and studio spaces, they may be structured or self directed, and residencies may have required outcomes like exhibitions, workshops, and artist talks.

#### **Residencies may be for you if:**

- You enjoy experiencing new environments and meeting new people to conduct research and produce art.
- You are looking for new challenges and experiences to influence your art.
- You need access to a studio and / or specialized equipment and technicians to produce a body of work.

### **Will I be paid?**

- Some residencies will pay artists a fee. Paid residencies may come with requirements such as holding exhibitions, workshops, talks, public engagement, etc.
- Some residencies may also provide per diems, travel reimbursement, and material fees.
- Some residencies will not pay, but will provide living and working spaces for free.
- Some residencies have a cost associated with applying.
- Many residencies are paid for by artists. Grants are available for artists to apply for to help fund attending a residency.

### **Further Resources:**

- Artnet: Art Demystified: How Do Artist Residencies Work?  
<https://news.artnet.com/art-world/art-demystified-artist-residencies-649592>
- ResArts: Worldwide Network of Artist Residencies: <https://resartis.org>

## **Grants**

Grants are funds issued by governments, businesses, foundations, or trusts to artists to support their professional activities. They are awarded through a competitive application process and can be used to support research, professional development, art production, promotion, work related travel, translation services, and art distribution. Most grants can be accessed through government organizations and require written and financial reports to be submitted at the conclusion of the project. If you have an art practice that is interdisciplinary or social in nature, you may be able to access grant programs that are based outside of the arts.

What may be defined as an “emerging artist” or “early career artist” can differ from funder to funder. Be sure to carefully review the grant application guidelines to be sure that you meet eligibility requirements. For example, some applications may require you to have completed peer-recognized or formal training in your discipline or art form within a certain period of time; others may not require any formalized training or education. Some may require applicants to be within a particular age range, while others accept applications from emerging or early career artists of all ages. Some funders may also require applicants to have particular residency or citizenship to apply for their grants. Criteria varies, so check in advance, and contact the particular funders’ program officer if you’re unsure.

### **Grants may be for you if:**

- You need money to help support your art practice.

### **Will I be paid?**

- If your application is successful, yes, you will be paid!

- Depending on how you wrote your proposal, your time may not be compensated.
- Many grants allow you to include subsistence (allowance towards rent, mortgages, internet, groceries, and other bills) as an expense up to \$2,000 / month.
- Because granting organizations use peer juries, they also recruit, and usually pay, artists to be a part of juries. You can submit your interest to serve as a peer juror through many granting organization's websites.

#### **Further Resources:**

- Little Dog Creative Consulting's grant calendar: <http://www.littledog.ca>
- British Columbia Arts Council: <https://www.bcartscouncil.ca/>
- Canada Council for the Arts: <https://canadacouncil.ca/>
- Access Copyright Foundation: <https://acfoundation.ca/grants/>
- The Elizabeth Greenshields Foundation: <https://www.elizabethgreenshieldsfoundation.org/>
- YVR Art Foundation: <https://www.yvraf.com/>
- Creative BC: <https://www.creativebc.com/>
- ArtStarts in Schools: <https://artstarts.ca/>
- Vancouver Foundation: <https://www.vancouverfoundation.ca/>

## **Provincial and Federal Arts Councils**

Provincial and Federal Arts Councils are government bodies dedicated to promoting the arts including visual, media, performing, music, dance and literary arts at the provincial and federal levels. They exist in each province and are the main promotional and funding bodies for artists and arts organizations.

#### **Provincial and Federal Arts Councils may be for you if:**

- You want to apply for grant funding for art projects.
- You want your art to be part of a public collection.
- You want to be a juror for grants and awards.

#### **Will I be paid?**

- There are opportunities to be paid by provincial and federal arts councils by working as a juror, obtaining a grant, or selling an artwork to their permanent collection.

#### **Further Resources:**

- British Columbia Arts Council: <https://www.bcartscouncil.ca/>
- Canada Council for the Arts: <https://canadacouncil.ca/>

## **Municipal Arts Councils**

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Municipal Arts Councils are non-profit organizations that are dedicated to promoting the arts including visual, media, performing, music, dance and literary arts. Many arts councils offer opportunities to artists to participate in artist-in-residence programs, teaching, exhibiting, festivals, public art, events, etc. Some councils may also offer grants or studio spaces.

**Municipal Arts Councils may be for you if:**

- You are looking for opportunities in your own municipality.
- The work you're doing may benefit your local community.
- You are looking for a variety of opportunities, activities, and services for artists.

**Will I be paid?**

- Artists who teach classes for arts councils on a contract basis are usually not paid CARFAC fees. Two common structures include: an hourly wage or a percentage of the total profits of the class (often 40%).
- Arts council gift shops may purchase artworks outright from artists or sell the works on consignment where a commission of 30%-50% is taken for the service.
- Some arts councils pay CARFAC fees or honoraria to artists who exhibit their works or participate in other festivals, events, and programs.

**Crafts Councils**

Crafts Councils are provincial and national non-profit organizations that are dedicated to the promotion of craft. They operate shops and exhibition spaces that sell and promote the wares of craftspeople. They are often membership based organizations where work must pass a committee of jurors in order to sell in the shops. Craft Councils may also promote craft through podcasts, publications, conferences, and artist talks.

**Crafts Councils may be for you if:**

- You identify as a crafts person or artisan and / or you identify as an artist who uses craft materials or processes to make your artwork.
- You are looking to promote and sell your work.

**Will I be paid?**

- Crafts councils take a commission for works sold, usually in the range of 30%-50%.
- Artists may or may not be paid CARFAC fees for craft council exhibitions where works are not for sale.
- Artists may be paid CARFAC fees for artist talks or workshops associated with craft council events.

### **Further Resources:**

- The Craft Council of BC: <https://craftcouncilbc.ca/>

## **Festivals**

Festivals are celebratory events that may provide opportunities for artists. Visual arts themed festivals may support artists' projects through exhibitions in non-gallery settings, performances, socially engaged works, etc.

### **Festival opportunities may be for you if:**

- You are interested in sharing your work with the public outside of a gallery space.
- You are comfortable working in high energy environments with many people present.

### **Will I be paid?**

- Festivals may or may not compensate artists with CARFAC fees or honoraria.
- If you are selling your work at a table or booth, you set the prices of your own work and keep all profits. You will likely have to pay a fee to the festival for the “rental” of that table or space.

## **Local Government**

Local governments include cities, towns, villages, municipalities, and Regional Districts. They may offer opportunities such as grants, artist in residence programs, calls for submissions, public art, and teaching opportunities. To see if your local government offers opportunities, research their website.

### **Will I be paid?**

- Local governments may or may not pay artists CARFAC fees, especially for exhibitions in community spaces.
- Artists who engage in teaching classes for municipalities on a contract basis are usually not paid CARFAC fees. Two common structures include: an hourly wage or a percentage of the total profits of the class (often 40%).

## **Online Opportunities**

Online Opportunities include any platform that may feature, exhibit, or sell artwork on the internet. They include opportunities such as artist and social media profile sites, print on demand, and online marketplaces.

### **Online Opportunities may be for you if:**

- You seek to expand audiences and opportunities for your work via the Internet.
- You are interested in exhibiting your art in online exhibitions.
- You are interested in selling your art through online platforms.

### **Will I be paid?**

- If you are selling artworks through online platforms, you will need to research how much of a percentage of a sale you keep vs. the fees associated with listing, advertising, promotion, and commission. Each site will have their own structures and requirements.
- It is very important to be aware of what happens to the copyright of your work and / or images of your work when listing with any website.
- CARFAC has fee structures in place for the use of artist images in online platforms, however, many social media platforms, blogs, and website listings do not pay these fees.

### **Other Opportunities**

Other opportunities for artists may include:

- Public Art
- Murals
- Exhibitions in library spaces
- Exhibitions in coffee Shops
- Exhibitions in stores or office spaces
- Consignment or sales opportunities in online or physical stores and boutiques
- Commissions from individuals or organizations

### **Where to find opportunities?**

There are many places for artists to look for opportunities. Below are a few websites that list opportunities for artists:

- CARFAC BC's e-newsletter: <https://www.carfacbc.org>
- BC Alliance for Arts + Culture: <https://www.allianceforarts.com/>
- Akimbo: <https://akimbo.ca/>
- Instant Coffee: <https://www.instantcoffee.org/>

## **Preparing an Application**

An **Application Package** is a group of documents and images that artists use to apply for exhibitions, grants, jobs, and other opportunities.

## What is included in an application package?

What you include in an application package will depend on the opportunity that you are applying for and the information that the organization, gallery, municipality, person, etc. requests. Generally, an application package will consist of a combination of several of the following materials:

- Curriculum Vitae (CV) or Resume
- Artist Statement
- Cover Letter
- Biography
- Proposal
- Portfolio (Images, Videos, etc.)
- Image Identification

## Curriculum Vitae (CV) or Resume

A Curriculum Vitae (CV) or Resume is an organized list of your accomplishments as an artist including education, exhibitions, awards, and other related experiences. A CV will be required to apply for just about everything: exhibitions, grants, festivals, teaching, commissions, jobs etc. You will also want to include your CV on your website (you may want to remove your contact information other than an email address for your online CV). If you are applying for both exhibitions and art-related employment, you will need two different CV's.

Tips:

- Follow all guidelines outlined by the institution you are applying to
- If length is not specified, keep your CV to 3 pages or less.
- Edit your CV to include your most recent and relevant experiences.
- Use a clean design and simple font.
- List experiences in the following order: upcoming, most recent, least recent.
- Be consistent with your formatting, tense, language, and punctuation.
- Proof read your CV.
- Save your CV as a PDF and label it clearly, for example: FirstnameLastname\_CV.

## What should be included on a CV?

- Name & contact info.
- Education, both formal (degrees) and informal (courses).
- Exhibitions:  
If you have had many exhibitions, list group and solo exhibitions separately:

### ***Group Exhibitions:***

- Year, Title of Exhibition, Curator Name (if applicable), Name of Gallery or Institution, City, Province, Country (if outside of Canada)

**Solo Exhibitions:**

- Year, Title of Exhibition, Curator Name (if applicable), Name of Gallery or Institution, City, Province, Country (if outside of Canada)

If you have had only a few exhibitions, list group and solo exhibitions together:

- Year, Title of Exhibition (solo or group), Curator Name (if applicable), Name of Gallery or Institution, City, Province, Country (if outside of Canada)
- Other experience such as scholarships, grants, or awards, artist presentations, residencies, and publications.

**Arts Employment CV**

- Include all experiences as outlined in above bullet points.
- Include skills that are transferable for employment, ie. Photoshop.
- Include your employment history. If you do not have arts-related employment history, include whatever work experience you do have and focus on explaining transferable skills.

**Further Resources:**

- GYST: Resumes / CVs: <https://www.gyst-ink.com/resumes-cvs>
- OCAD Career Experience: [https://www.ocadu.ca/sites/default/files/legacy\\_assets/content/career-experiential/student-career-guide-re%CC%81sume%CC%81-content.pdf](https://www.ocadu.ca/sites/default/files/legacy_assets/content/career-experiential/student-career-guide-re%CC%81sume%CC%81-content.pdf)
- College Art CV Standards & Guidelines: <https://collegeart.org/standards-and-guidelines/guidelines/visual-art-cv>

**Artist Statement**

An Artist Statement outlines your interests and motivations as an artist and provides insights into an artwork, series of artworks, or exhibition. It is typically required to apply for most art opportunities including exhibitions, grants, commissions, etc. Some galleries require an artist statement that can be shared with the public as a part of an exhibition and some galleries prefer to have the curator write a statement about your work. You will need different artist statements for different bodies of work. Artist statements should also be made available on your website or other online portfolio.

**Tips:**

- Follow all guidelines outlined by the place you are applying to.
- Write your artist statement in paragraphs.
- Write your artist statement in the first (I) or third (name, pronouns) person, depending on the requirements of the organization or your preference.
- Be consistent with your formatting, tense, language, and punctuation.
- Be clear and concise, keep your artist statement to 1 page or less.
- Proof read your artist statement.
- Save your artist statement as a PDF and label it clearly, for example: FirstnameLastname\_ArtistStatement.

### **What should be included in an artist statement?**

- Concepts: What are the ideas you are expressing in the work?
- Narrative: What story is this work telling?
- Research: Where did these ideas come from?
- Motivation: Why did you make this work?
- Process: How did you do this work?
- Materials: What is this work made with?
- Interpretation: What do you hope the viewers will get from this work?

### **Further Resources:**

- GYST: Artist Statements: <https://www.gyst-ink.com/artist-statement>
- ArtSpace: How To Write a Good Artist Statement: [https://www.artspace.com/magazine/interviews\\_features/art-bytes/dont-say-deleuze-how-to-write-a-good-artist-statement-54662](https://www.artspace.com/magazine/interviews_features/art-bytes/dont-say-deleuze-how-to-write-a-good-artist-statement-54662)
- Format: How to Write an Artist Statement: <https://www.format.com/magazine/resources/art/how-to-write-artist-statement>

### **Cover Letter**

A Cover Letter is a short introduction to yourself and your motivations for a particular application. It is a polite and formal way to introduce an application package for an exhibition, grant, art-related job, or other opportunity. When applying for an opportunity, the application requirements may or may not ask you for a cover letter.

#### **Tips:**

- Follow all guidelines outlined by the place you are applying to.
- Address your cover letter to the recipient formally by their name and title; if the application is going to a committee, address the committee.

- Write your cover letter in paragraphs in the first person (I).
- Be consistent with your formatting, tense, language, and punctuation.
- Be clear and concise, keep your cover letter to 1 page or less.
- Proof read your cover letter.
- Save your cover letter as a PDF and label it clearly, for example: FirstnameLastname\_CoverLetter.

### **What to include in a Cover Letter:**

- Introduction: Brief intro to who you are and what you do. Keep this to 1 paragraph maximum, as these points are expanded upon in your statement, CV, bio, and other documents.
- Middle: Why are you interested in this particular opportunity? What about this gallery, festival, job, etc. caught your interest? Why are you/your work a good fit for this opportunity? How does this opportunity align with your past experiences and/or future goals?
- Conclusion: Summarize why you are a good fit, offer further contact (such as a phone call, studio visit, etc.), thank the readers for their time and consideration. End your cover letter with a formal salutation (ie. Sincerely) and your name.

### **Further Resources:**

- GYST: Cover Letters: <https://www.gyst-ink.com/cover-letters>
- OCAD: Cover Letters: <https://www.ocadu.ca/Assets/content/career-experiential/student-career-guide-cover-letters.pdf>

## **Biography / Bio**

A Biography or Bio is a short introduction to who you are, your interests, and your accomplishments as an artist. A biography might be asked for as a part of an application package for an exhibition, festival, or other opportunity. A biography is a great document to have written and can be put to good use on your website or other online portfolio.

### **Tips:**

- Follow all guidelines outlined by the place you are applying to.
- Write your biography in paragraphs in the third person (name, pronouns).
- Be consistent with your formatting, tense, language, and punctuation.
- Be clear and concise, keep your biography to 1 or 2 paragraphs.
- You may have education and/or hobbies outside of being an artist, but your artist biography is not the place to talk about these things unless they relate to your art practice.
- Proof read your biography.

- Save your biography as a PDF and label it clearly, for example: FirstnameLastname\_Biography.

### **What to include in a Biography:**

- Brief introduction to yourself/your background.
- Where you live/base your art practice.
- Research interests/what your artwork is about.
- Educational background.
- Selection of notable exhibitions, publications, awards, etc.
- Where people can learn more about you: ie. website, social media, etc.

### **Further Resources:**

- Artwork Archive: How to Write an Appealing Artist Biography:  
<https://www.artworkarchive.com/blog/how-to-write-an-appealing-artist-biography>
- Wasted Talent: Artist Biography Examples:  
<https://wastedtalentinc.com/artist-biography-examples/>

## **Proposals**

A Proposal is a detailed plan that explains the conceptual and practical details of the project you would like to undertake. A proposal is used to apply for opportunities including grants, presentations, public art projects, etc. Many of these opportunities will have specific questions they require you to answer in your proposal.

### **Tips:**

- Follow all guidelines outlined by the place you are applying to.
- Write your proposal in paragraphs in the first person (I).
- Be consistent with your formatting, tense, language, and punctuation.
- Be clear and concise. Depending on the detail required for the proposal, it may be one paragraph or many pages long.
- Proof read your proposal.
- Save your proposal as a PDF and label it clearly, for example: FirstnameLastname\_Proposal.

### **What to include in a Proposal (if no specific questions are asked):**

- Idea: What do you want to do?
- Process: How are you going to do it?
- Concept: What ideas are you going to explore?
- Research: How have you prepared for this?



- References: Who else has made work like this?
- Motivation: Why do you want to do this?
- Materials: What are you going to work with?
- Timeline / Work Plan: How do you plan to accomplish this project?
- Opportunity-specific research: Tailor your proposal to your opportunity – let them know why you are interested in that space, that opportunity, that community, etc.
- Tie It Together: Reference the work you presented in your portfolio, provide sketches, or photos of works in progress. Choose to put works in your portfolio that relate to the project if you have done similar work in the past.
- Appropriate Fit: Keep in mind the organization's mission and mandate, previous exhibition or programming history, and explain how your proposal or your practice aligns with the organization's mission and goals.

### Further Resources:

- Stanford: Writing Project Proposals: <https://undergrad.stanford.edu/opportunities/research/go-apply/writing-project-proposal/writing-proposal-arts-project>
- Emerging Artist Guide: Writing a Proposal:
  - <https://emergingartistguide.wordpress.com/emerging-artist-guide-index/exhibiting-your-work/securing-an-exhibit/developing-and-writing-a-proposal/>
- GYST: Proposals: <https://www.gyst-ink.com/proposals-grants>

## Portfolio

A Portfolio is a carefully selected collection of documentation of your artwork. A Portfolio will be required to apply for exhibitions, grants, public art, and other opportunities. Your portfolio is the most important aspect of your application and it is essential that you present your works in a professional manner.

### Tips:

- Follow all guidelines outlined by the place you are applying to.
- Depending on the opportunities you are applying for, you may have multiple portfolios that represent different bodies of work.
- Make sure that the artworks that you include in your portfolio align with the artist statement and/or proposal.
- If not otherwise specified, label images and video files as:  
FirstnameLastname\_TitleofArtwork\_Year

- If sending multiple images, add numbers in front of the file names, for example: 001\_FirstnameLastname\_TitleofArtwork\_Year, 002\_FirstnameLastname\_TitleofArtwork\_Year, and so on.
- Make sure the numbers that you have assigned to each image match the numbers assigned to images in your Image Identification (next topic).
- If not otherwise specified, save your images as JPGs in the size of 1024x768 pixels at 72 DPI.

### **What to include in a Portfolio:**

- Generally, calls for submissions will ask for a collection of 10, 15, or 20 images. Do not send more images than are asked for.
- Select images of your work that are well documented: in focus, with even lighting, accurate colour representation, and a neutral background (see resources below on photographing your work).
- Select images of your work that relate to the opportunity you are applying for.
- Your portfolio may include a combination of documentation images, installation images, and details, depending on your artwork.
- Details: Are close-up images taken of a work when the detail cannot be captured in a documentation image. Only include details of your work if they are necessary to draw attention to specific aspects of the piece.

### **Image Identification Sheet**

An Image Identification sheet provides information that corresponds to the documentation in your portfolio. It will be required to apply for exhibitions, grants, public art, and other opportunities. It accompanies your portfolio and helps the curator or review committee to understand details about your work.

#### **Tips:**

- Follow all guidelines outlined by the place you are applying to. Some opportunities provide a pdf, word, or digital form that they require you to fill out with your documentation details.
- Make sure the numbers that you have assigned to each image or video match the numbers assigned to images in your Image Identification.

#### **What to include in an Image Identification sheet:**

- A number that corresponds to the number that you labelled each image with.
- Title of the work, year completed, description of the work, medium(s), dimensions in cm and / or inches, thumbnail image (optional, but very helpful).

- If including a thumbnail image, be sure to size it down before importing it into your document, resize images to 1” at 300DPI.

## Supporting Your Career: Additional Resources

### Arts Service Organizations

Staying connected with various regional organizations and the services they provide is an excellent way to learn what's happening in our sector across the province and more broadly, and enables you to be part of a collective that works to strengthen our sector. Additionally, you can stay informed about funding opportunities, access professional development, networking and work opportunities, and may have the chance to post and advertise your work to a wider audience. Check out their websites and subscribe to their newsletters to stay informed.

- [CARFAC BC](#)
- [CARFAC National](#)
- [Arts BC](#)
- [BC Alliance for Arts + Culture](#)
- [BC Museums Association](#)
- [Federation of Canadian Artists](#)
- [Pacific Association of Artist Run Centres \(PAARC\)](#)

For information on topics that will arise once you start exhibiting and selling your work, such as setting fees, copyright, cultural appropriation, and more on the business of being an artist, refer to the associated toolkit for Professional Artists, and for further resources on our website.

Visit our website for links to resources that will help you as you advance in your arts career at [carfacbc.org](http://carfacbc.org).

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Linda G. Williamson, President  
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### **Join Us!**

Consider joining CARFAC BC as a member to access a range of benefits and to help us to continue to advocate for visual artists in British Columbia. In addition to professional artist memberships, student, senior, associate, institution, and corporate memberships



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are also available. United, we are stronger, and we can ensure our collective voice advocating for visual artists is heard on a regional and national level.

While CARFAC BC's office is situated on the unceded and ancestral territories of the Coast Salish Peoples, including the x<sup>w</sup>məθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətał (Tsleil-Waututh) Nations, we acknowledge that our work in support of artists takes place on the lands of many Nations throughout British Columbia. We acknowledge the strong and diverse Indigenous communities across the province and offer our respect and gratitude for their ancestral and current stewardship of these lands and waterways.

Learn more about CARFAC BC at [www.carfacbc.org](http://www.carfacbc.org).

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