



ARTS PORTFOLIO HANDBOOK

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INTRODUCTION

Welcome to the First Peoples' Arts Portfolio Handbook.

An arts portfolio is a package of information that outlines your history and experience as an artist. Whether you are a painter, carver, musician, storyteller, actor, dancer, filmmaker, bead worker or any other type of artist, an arts portfolio is a necessary tool. It is also important for arts organizations or collectives to have a portfolio record of their activities in the arts.

This handbook has been designed to provide you with some basic tips and templates to get your arts portfolio started. Through reading this handbook, you will be introduced to several key components that come together to form an arts portfolio package. If you are an individual artist, you will find guidance on how to write an artist's biography, as well as an artist's statement and artist's resume/CV (curriculum vitae). You will also receive tips on how to bring together photo, video or audio samples of your work. If you are a member of an arts organization, group or collective, this handbook will offer you useful information about documenting the history of your organization, as well as clarifying key intentions that motivate you as a group.

Your arts portfolio is a living record of your experiences as an artist or an arts organization, group or collective, so have fun designing it and keep adapting it to reflect your growing level of experience. Since your portfolio is also a reflection of your creativity, feel free to tailor any of the information in this handbook to suit your needs.

At the back of this handbook, you will also find links to sources of potential funding for your art practice, as well as other useful online arts related resources.

If you any questions, please do not hesitate to contact us!

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WHAT IS INCLUDED IN AN ARTS PORTFOLIO?

In this section, we will provide a brief overview of the contents of an arts portfolio. Since there are differences between the contents of an arts portfolio for an individual artist versus that of an arts organization/collective, we offer the following outline as clarification:

An arts portfolio for an **INDIVIDUAL ARTIST** usually includes:

- Artist Biography
- Artist Statement
- Artist Resume / Curriculum Vitae
- Samples of your work (photos and/or audio and/or video)
- Brochure, Flyer or Rack-card
- Business Card

As an individual artist, the three key items to have in your portfolio are photo samples, a biography, as well as an artist statement. The artist's resume/CV can come a little later, along with brochures, flyers, rack-cards and business cards.

An arts portfolio for an **ARTS ORGANIZATION OR COLLECTIVE** usually includes:

- Organizational Background / History
- Artistic Statement of Intent
- Lists of past projects, initiatives & activities
- Samples of previous work (photos and/or audio and/or video)
- Brochure, Flyer or Rack-card
- Business Card

For arts organizations and collectives, it is particularly critical to have a written organizational background/history, artistic statement of intent, as well as a list of past projects.

Whether you are coming from the perspective of an individual artist or an arts organization or collective, it is important to have a computer copy of your arts portfolio available for regular updates. We also recommend that you keep "back-up" copies of all your documents and samples on a CD or on a flash drive (note: photos last longer on a flash drive rather on a CD). Having your arts portfolio handy on a flash drive also allows you to be prepared for an unexpected opportunity to present yourself and your work.

INDIVIDUAL ARTIST'S PORTFOLIO

ARTIST'S BIOGRAPHY (aka ARTIST'S BIO)

An artist's biography is a *narrative* description that offers a brief overview of you and your art practice. This overview provides highlights of your accomplishments, information about your artistic education and/or training, as well as a brief explanation of the creative ideas behind your work. Your artist's bio is also a marketing tool that will be useful over the long term.

Depending on your preference, an artist's biography can be written in the first person (I) or in the third person (she, Jane Jones or Ms. Jones). It is a good idea to begin your artist's biography by **introducing yourself** to the reader. You can choose to include your English and/or Tribal names, as well as information about your community of origin. For example:

My English name is Jane Jones, and my traditional name is _____. I am from the _____ and _____ First Nations.

OR

Jane Jones is from the _____ and _____ First Nations. Her traditional tribal name is _____.

Once you have let the reader know who you are and where you are from, explain a bit about the **type of art work you create** (i.e. painting, textiles, photography, weaving, carving, jewelry, video, choreography/dance, music, stories, etc.) For example:

I design and create original artistic works in textiles (hand-cut appliqué and hand-painted garments) and recently began experimenting with hand-engraved silver, copper and brass jewelry work to complement my work in textiles.

OR

Jane designs and creates a blend of textile works including appliqué and hand-painted garments, and she recently began experimenting with hand-engraved silver, copper and brass jewelry to complement her work in textiles.

Once you have introduced yourself and let the reader know what type of artwork you create, **share a bit more about yourself and your art practice**. For instance:

- How long have you been working as an artist?
- How did you become involved with creating this type of art work?
- What are some of your career highlights as an artist?
- How would you describe the intent of your work?
- What philosophies surround the work you do?

Please note: You may find that there is some overlap between the information in your artist's biography, artist's statement and arts resume/CV (curriculum vitae). This is to be expected.

ARTIST'S STATEMENT

The purpose of the artist's statement is to help the reader gain insight into your intentions and provide them with a window into your creative process as an artist. In essence, your artist's statement is where you get to speak in your own words about what drives and inspires you to create!

An artist's statement can be as brief as one paragraph, but it is usually no more than one page in total. An artist's statement is a place for you to explain:

- What draws you to your medium
- How you became interested in doing this particular type of artwork
- The ideas, issues or concerns that you aim to communicate in your artwork
- How you approach starting a new piece
- What motivates and inspires you to continue the work
- How you know a piece is complete

Your artist's statement is not a rigid piece of writing and can be adapted depending on the context of what you need it for. In fact, it is not unusual for artists to have a variety of versions of their artist's statement. For example, you may have an artist's statement that accompanies a specific work of art, another statement that remains with your arts resume/CV, as well as others that you include with applications (i.e. grant applications or applications for artists' residencies, exhibitions and/or festivals).

An example of an artist's statement that accompanies a specific work is;

As a _____ (tribal name) textile artist, I receive most of my inspiration by attending feasts and potlatches. Through attending these events, I am able to see how textile pieces will be used in ceremony. As a result, I am able to design my work to be both aesthetically appealing and practical.

It is important that your artist's statement reflects your unique art practice. As a result, the questions listed below are meant as a starting place to help you begin a first draft. Feel free to adapt these suggestions to suit your needs:

- Where are you from? What are your tribal affiliations? Does your work originate from your tribal traditions? Please describe.
- Do you consider your work to be traditional, contemporary or both?
- What is it you hope to convey to people through your work?
- What materials and methods do you use and why?
- What events or influences have affected your work?
- What aesthetic concerns do you have?
- What subject matter do you use and why?
- Does your First Nations' language play a part in the work you do? How so?

You may also find it useful to research the artist's statements of artists working in a similar medium to your own (the internet is a good place to look). By collecting a variety of ideas, you will get a better sense of how you will explain your creative process to others.

ARTS RESUME/CV (Curriculum Vitae)

Your arts resume or CV is a concise history of your career in the arts. It is a tool to demonstrate your commitment to your art practice and is often used for the purpose of applying for arts funding (please see our *First Peoples' Grant Writing Handbook*).

An arts CV is often done in point form and chronologically lists your most recent to your earliest experience as an artist. Your arts CV will start with your full contact information (name, address, contact numbers and email address) and you can also choose to include your tribal affiliation, as well as links to your website (if you have one).

After you have clearly indicated your contact information, the next section in your arts CV is where you list all of your arts related experience to date. This section will form the “guts” of your arts CV and will be organized into unique headings and sections. Of course, the length of this section will vary depending on the amount of experience you have in the arts. If you are just starting out, your arts resume/CV may seem quite short. Remember that your arts CV will grow with the more time and focus you spend on your arts career. Be sure to honour your development as an artist by continuing to keep your CV up to date and reflective of your growing level of expertise.

The “guts” of your arts resume/CV will also vary depending on the type of artwork you create. Some examples of headings and sub-information you can use in an arts CV include:

Formal Education & Professional Development

- date(s), name of accredited course, location of course, course instructor

Arts Apprenticeships

- date(s), mentor's name, techniques learned, work created

Solo Exhibitions

- date(s), name of exhibit/exhibition, location, name of gallery or exhibit space

Group Exhibitions

- date(s), name of exhibit/exhibition, location, name of gallery or exhibit space

Public Collections

- name of gallery, museum or arts space, city/town/province/state, website

Commissioned Works

- date(s), name/type of commissioned work, who commissioned you, title of final piece

Teaching Experience

- date(s), school/institute, name of class/seminar, number of students/apprentices

Presentations and/or Publications

- date(s), name of presentation, audience, brief description of topic(s) covered

Awards/Grants/Scholarships Received

- date(s), name of award/grant/scholarship, reason for the award

SAMPLES OF YOUR ARTWORK

When presenting your artwork for any professional purpose, it is valuable to have clear, high quality representations of your art. Of course, the nature of how you present your work will vary depending on the type of artwork you create. In this section you will find descriptions of the most common ways of documenting and presenting work for a variety of media (visual art, performance, music, media art, etc.).

Photo CD (Visual Arts: Painting, sculpture, carving, bead work, photography, etc.)

Whether you are submitting your work to an art gallery, applying for arts funding, or showing your work to community members, one of the most effective ways of presenting images of visual artwork is through creating a CD of digital photographs.

All you require to create digital photographic images of your artwork is access to a digital camera, a computer with the proper software, as well as a blank CD. You may find that it is relatively easy to get good photographs of your artwork outside under natural light, though we recommend you avoid photographing your work in direct sunlight to avoid harsh shadows. In addition, making sure that your images are focused properly, as well as photographing your work against a plain background (black matte fabric is often a good choice) will ensure that your work will be easy to view.

If you or someone you know is good with photo-editing software, you can use these tools to adjust the colour in your photographs and/or remove any distracting details. Once you have gathered quality images of your work, you can label, organize and burn them onto a CD. If you don't have a digital camera, you can get hard copies of photographs or negatives scanned at any photo store and they can also put these photographs onto a disc for you.

Demo Reel (Performing Arts, Film, Video, etc.)

A "demo reel" is a CD or DVD used by film and video artists, as well as artists in the various performing arts. In essence, a demo reel provides the viewer with a very short sample of your work. Though it can be challenging to select the few pieces of your work to include, it is very important that your samples are no more than two minutes each in length. If you include more of your work than is called for, it is up to those trying to assess your work (the jury) to choose which parts of your samples to watch. This could mean that the best parts of your work go unseen by the assessors. As a result, we recommend you keep the control in your own hands and make the tough choice of what to include (and exclude) to create a strong and short demo reel.

We also recommend that you create as high quality (high resolution) a demo reel as possible. If you are not well versed at working with this medium, seeking out professional services to create a demo would be ideal.

You may also be asked to include a list of the tracks to go with your demo reel. This list indicates specifics about the duration of each track, as well as information about the year each piece was created.

Audio CD (Music, storytelling, etc.)

Just like the photo CD for visual art and the demo reel for theatre, performing and media arts, the audio CD is a sample of your music, singing and/or other soundscapes. Your audio CD should also be a concise, quality recording of your work. If you're recording at home, background noise such as traffic, the fridge, the television and so on can distract your audience from hearing your good work. So, be sure to record under the quietest conditions possible. You will also want to include a list of tracks with your audio sample CD, as this will help the assessors.

Writing Samples

If you are a storyteller, writer or poet, your portfolio should include samples of your written work. In addition, if your work has been published (e.g. in a magazine, book, periodical, newsletter, newspaper, exhibit program, etc.), be sure to include a copy of these publications in your portfolio. For publications with more than four pages, you may want to scan the booklet and save it in PDF format. This will ensure that you have a permanent record of the publication and will serve as a great back-up if the original is lost or damaged.

ARTICLES & OTHER PROMOTIONAL MATERIAL

Keep copies of any articles, program booklets or arts reviews relating to your work, as these help to demonstrate your professional involvement in various arts projects. Ensure that you keep note of the date of the article or review and be sure to keep articles, programs and reviews safe from potential damage.

BUSINESS CARD

Having a business card on hand in a professional situation can be very useful. There are many options for designing a business card, though keeping it simple is a good idea. You can either have your business card created for you or you can create a basic business card on your home computer. On the one hand, many home computers now come with built-in templates and there is a wide range of business card paper-stock available for purchase (glossy, matte, etc.). On the other hand, many office supply and photocopy stores can create a business card for you at competitive prices. Check around, as in some cases it may even be more economical to have business cards professionally created and printed.

WEBSITES

You may also choose to display your information and artwork online by creating your own website. Another option to get your work online is through using a 'social networking' website (such as *Bebo* and *MySpace*). A couple of benefits of social networking sites are that they track the number of visitors to your page and allow people to comment on your images. That said, before using any social networking site, check that the ownership and copyright of your photos or statements will remain yours and that your images will not be taken and/or shared with others. You will find this information in the websites '*Terms and Conditions*' when you set up an account. *If the terms are not acceptable to you, don't set up the account! Seek an alternate site.*

PORTFOLIO FOR AN ORGANIZATION

If you are an Aboriginal arts organization or collective you will need a portfolio that demonstrates your group's commitment to the arts. It is critical that members of your group develop these documents collaboratively, as this will ensure that documents central to the group reflect the voice of all involved. Collaborating will also enhance the investment of all group members in the long term plans of the organization or collective. Please be aware that these documents are meant to be flexible, living documents that can be revisited and revised whenever your group feels this is necessary.

Your group's portfolio will include several items including:

- Organizational Background/History
- Biographies of Key Personnel
- Artistic Statement of Intent
- Examples of Past Projects
- Certificate of Good Standing (for registered, non-profit societies)

Investing time in the creation of each of these items will bring focus to the group's overall purpose, as well as ensure that you have the necessary documents to apply for funding opportunities. They can also act as an "organizational framework" if your group plans to register as a non-profit society.

ORGANIZATIONAL BACKGROUND / HISTORY

The "background" or "history" of your organization or collective provides the reader with knowledge of when your group was established, why it was formed and the key people involved. This piece of writing is usually not more than a page in length and touches on important milestones and accomplishments, as well as explains the structure of your organization. It is also helpful to include information about the community your organization serves and your role in that community, as well as other relevant information concerning ongoing activities (such as audience or sales numbers, facilities, partnerships, etc.). A short example of the start of an art collective's background/history is as follows:

The Aboriginal Storytellers Collective (ASC) is a collective comprised of 100 Aboriginal storytellers from various Aboriginal communities across B.C. The collective was formed in 1999 to support and encourage Aboriginal storytellers in the art of storytelling. The collective embraces and promotes both traditional and contemporary storytelling forms, and includes stories told in First Nations' languages, English and other languages.

BIOGRAPHIES OF KEY PERSONNEL

As mentioned, a component of your organization's background information includes information about key people involved in your group, projects and/or programs. As a result, it is also important to keep up-to-date biographies and/or resumes/CVs of key personnel on file and readily accessible. These biographies include both artistic and administrative personnel (e.g. volunteers, paid staff, consultants, contract workers and/or advisors) and will demonstrate to the funding agency that each member of your team has the necessary background and/or experience to carry out their role on a given project.

ARTISTIC STATEMENT OF INTENT

It is inspiring to have a clear sense of what motivates you as an arts organization or collective. An “Artistic Statement of Intent” outlines this motivation can contain your “artistic vision statement,” “artistic mission statement,” “organizational mandate,” and “philosophies & values.”

Artistic Vision Statement

Your vision statement describes what your organization or collective envisions for its members, the community and/or a particular artistic discipline. This is a broad statement that is usually one or two sentences in length. For example:

The ASC envisions a Canada where the knowledge and works of Aboriginal storytellers and writers are acknowledged, recognized, honored and supported at the same professional levels as all Canadian storytellers and writers.

Artistic Mission Statement

Your mission statement flows from your vision and speaks to your intent as an organization. Specifically, what is it that you intend to do in order to achieve your vision? For example:

The ASC’s mission is to support and enable our members in ways that will help them to build and expand their professional repertoire. In doing so, we are working to achieve our vision of being acknowledged, recognized, honoured and supported at the same professional levels as all Canadian storytellers and writers.

Organizational Mandate

Your organization or collective’s mandate statement is of key importance when applying for funding, as it demonstrates that your group has a formalized direction driving the development of projects, programs and/or services. Flowing directly from your mission statement, your mandate highlights the specific actions your organization takes in order to achieve its vision. For example:

Flowing from our vision and mission, the ASC’s mandate is to develop and deliver training, education, professional development and presentation opportunities in the areas of storytelling, writing and publishing.

Philosophies and Values

Articulating key beliefs that guide your work as an organization or collective can also be useful. Specifically, a statement about your group’s philosophies and values can serve as a point of reference to ensure your organization lives by its beliefs. It is also considered good practice to clearly define keywords found in your core philosophies and values. For example:

*Consistent with our vision, the ASC approaches and bases its decisions and actions on the following core philosophies and values: **Respect, Integrity, Honour, Trust and Accountability.** By **respect** we mean... etc.*

EXAMPLES OF PAST PROJECTS

Funding agencies will refer to examples of past projects for evidence that your organization is committed to its work in the arts, as well as ensuring your organization's historical success in carrying out and completing projects. Much like the individual artist's CV or resume, it is important to keep track of all arts projects undertaken by your group. This information can be organized as a list starting from your most recent project and working back in time to your first project.

It is also useful to have samples from completed projects on CD or DVD, as these offer a more tangible sense of the nature of the outcomes of your group's past projects. For information about how to prepare such visual and/or audio examples, please see the "Samples of Your Work" section on page ten of this handbook.

CERTIFICATE OF GOOD STANDING

If your group is a registered, non-profit society, some funding agencies will ask you to submit a copy of a "Certificate of Good Standing." This document provides proof that your society is active and has met the annual reporting requirements of the Registrar of Companies. If this is relevant to your group, simply contact the Registrar of Companies office to find out how to formally request a copy.

FINAL THOUGHTS

Whether you are an individual artist and/or represent an arts organization, group, or collective, it is our hope that this handbook has provided useful information to get you started on creating an arts portfolio.

We encourage you to explore other sources of information regarding creating an arts portfolio, as well as to look at portfolios of other artists working in a similar medium to your own. Conducting as much research as possible will uncover useful information to help you create a portfolio that represents your unique art practice, as well as a professional tool you can feel proud to present to others.

Please feel free to contact us if you have any questions about our services. We also really appreciate feedback about our handbooks and other resources. Our contact information can be found on page three of this handbook.

We wish you all the best in your arts career!

With good Spirit,

First Peoples' Arts Program Staff

GLOSSARY

Below are some words and phrases frequently used by artists and arts funding organizations.

An **Artist** (*sometimes called “artisan”*) is a person who:

- Produces works in any of the arts that are primarily subject to aesthetic criteria
- Practices one of the fine arts: a painter, sculptor, new media, etc.
- Works in one of the performing arts, as an actor, musician, singer, public performer, composer or lyricist, storyteller or orator, choreographer or dancer.
- Whose work exhibits exceptional skill and creativity

Aesthetic (*sometimes spelled ‘esthetic’*) is a term that refers to:

- A sense of the beautiful or to the science of aesthetics.
- Having a sense of the beautiful; characterized by a love of beauty.
- An experience influenced by emotion and sensation, as opposed to pure intellect.

An **Artistic Genre** is:

- A class or category of artistic endeavor having a particular form, content, technique, or the like. For example; *the **genre** of epic poetry; the **genre** of symphonic music or **genre** of Indigenous beadwork.*

Artistic Forms and Traditions

For many of our tribal groups, our artistic forms and traditions extend back to the origin stories and experiences of our people since time immemorial. Our forms and traditions were inspired by the land our stories and legends took place on the land and artistic works were created using materials that come from the land.

Artistic forms and traditions encompass the “types,” “styles” or “genres” of artwork we create and the processes we follow to create those works. For example, totem poles are sometimes referred to as “monumental sculptural **forms**” that come from the artistic **traditions** of coastal tribes.

Artistic Style

With traditional art forms there is usually a broader “tribal style” that artists from the tribe reference when creating new work. For example, the artistic styles of the Tlingit and the Coast Salish are quite distinct from one another.

Artists follow their particular tribal style but also develop their own individual artistic style. Both tribal and individual styles ensure the artistic tradition is maintained, practiced and continues to grow and evolve.

Artistic Practice

Artistic practice refers to the continuation of our forms and traditions by artists who are trained in the forms and traditions.

An artistic practice can be either traditional or contemporary (or a blend of both) and usually follows a set of rules pertaining to design, proportion, scale and protocol amongst other things. As an artist, you carry on the practice by training with a mentor or instructor and through self-directed research and the creation of new works.

Artistic Process

Artistic process (sometimes called the “creative-process”) refers to all of the steps that go into the creation of a new piece of art. This can include certain practices, routines and even rituals the artist utilizes to turn their vision into a new artistic work. The artistic process also involves being able to describe or articulate (in writing) the artist’s vision, meaning, intent and process involved in creating the new piece.

Artistic Disciplines

There are seven artistic disciplines (categories) used by most funding agencies and schools or training institutions in the arts world:

1. Visual: includes art forms such as carving, sculpture, painting, weaving, drum-making, beadwork, textiles, mixed-media, photography and more.
2. Dance: includes traditional dance, modern dance and choreography.
3. Music and Sound: includes traditional drumming, singing and song-writing as well as modern music such as hip-hop, rap, blues, pop, jazz, soundscapes and more.
4. Theatre: includes playwrights, actors, directors and producers and new forms such as performance art and more.
5. Storytelling and Writing: includes traditional legends, poetry, fiction, and non-fiction short stories, children’s literature and more; these could be in English or in one or more First Nations’ languages.
6. Media: includes film, video, new media and audio artworks. “New Media” relates to artistic work that employs computer technology as a primary tool including, computer graphics, computer animation, and interactive technologies.
7. Interdisciplinary: involves combinations of three or more disciplines where the three inter-twine and rely on one another to complete the artistic work.

LIST OF FUNDING SOURCES FOR ARTS GRANTS

Aboriginal Art Development Awards (AADA)

www.fphlcc.ca

The AADA provides support to emerging artists as well as Aboriginal arts organizations, groups and collectives.

BC Arts Council

www.bcartscouncil.ca

This is the Province of B.C.'s arts funding body, with programs for organizations, festivals and professional artists working in all artistic disciplines.

Canada Council for the Arts

www.canadacouncil.ca

This is the federal arts funding body. They have programs in all artistic disciplines and their Aboriginal Peoples' Secretariat has programs specifically for Aboriginal arts.

2010 Legacies Now / Arts Now

www.2010legaciesnow.com

2010 Legacies Now is a not-for-profit society that provides funding and other helpful resources that help to develop sustainable legacies in B.C. communities. These include arts, culture, literacy, sport and volunteerism.

National Aboriginal Achievement Foundation

www.naaf.ca

The NAAF has several programs including funding for professional development and internships, arts scholarships, cultural projects as well as various youth initiatives.

Department of Canadian Heritage

www.pch.gc.ca

Canadian Heritage supports projects that contribute to Aboriginal museums/cultural centre development through their Museum Assistance Program (MAP) and offers the National Arts Training Contribution Program (NATCP).

The Vancouver Foundation

www.vancouverfoundation.bc.ca and www.vada-awards.org

The Vancouver Foundation offers funding for culture, education, health, family, youth etc. Applicants send project descriptions, which are directed to the appropriate department within the Foundation. The Foundation offers a grant program called Visual Arts Development Awards.

Department of Foreign Affairs and International Trade (DFAIT)

www.international.gc.ca/arts/menu-en.asp

As part of its International Cultural Relations Program, the Department of Foreign Affairs and International Trade provides support to the cultural sector through its International Cultural Relations Program and its Business Development – Arts and Cultural Industries Program.

Scholarships and Bursaries

- First Citizens' Fund Student Bursary Program, BC Assoc. of Aboriginal Friendship Centres www.bcaafc.com
- BC Hydro Student Scholarships www.bchydro.com/scholarships
- BC Arts Council www.bcartscouncil.ca (type *student scholarships* in search box)
- Mungo Martin Memorial Awards - Phone Lucy Galloway at (250) 752-3076
- Also see www.ammsa.com/ammsabursary.html for listings of student scholarships across Canada.

OTHER INTERESTING ONLINE RESOURCES

Arts Partners in Creative Development

www.artspartners.ca

Arts Partners in Creative Development (APCD) is a strategic investment partnership to assist BC arts and cultural organizations create and develop new works or further develop existing works, with the intent of producing, presenting or exhibiting them at the highest standard. Organizations can apply for funding to create, commission and develop original work in the performing, visual, media or literary arts.

ArtStarts in Schools

www.artstarts.com

Founded in 1996 with a professional staff and volunteer board of directors, ArtStarts in Schools is a unique not-for-profit organization offering educators, artists, parents and students a broad range of programs, services and resources to promote arts and creativity among B.C.'s young people.

Assembly of BC Arts Councils

www.assemblybcartscouncils.ca/index.asp

We are a service, advocacy and education organization working with B.C.'s community and regional arts councils and other community-based arts and cultural organizations to advance the role of arts and culture in community development.

Crafts Association of BC

www.cabc.net

The Crafts Association of British Columbia (CABC) is a registered non-profit charitable arts service organization, incorporated under the Society Act since 1973. The CABC acts as a coordinating body for all craft disciplines in the province and is a network of craft professionals dedicated to the development of excellence in crafts.

The CABC is a voluntary membership-driven organization, comprising individual craftspeople, craft guilds, associations and supporters of arts throughout the province. The Association offers a number of programs and services designed to meet the needs of its membership and craftspeople throughout B.C.

Canadian Artists' Representation/Le Front des Artistes Canadiens

www.carfacbc.org

Canadian Artists' Representation/Le Front des Artistes Canadiens (CARFAC) is incorporated federally as a non-profit corporation that is the national voice of Canada's professional visual artists.

As a non-profit association and a National Art Service Organization, our mandate is to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada, and to conduct research and engage in public education for these purposes.

CARFAC was established by artists in 1968 and has been recognized by the Status of the Artist legislation. CARFAC is guided by an active Board, elected by the membership.

The Foundation Assisting Canadian Talent on Recordings

www.factor.ca

FACTOR, The Foundation Assisting Canadian Talent on Recordings, was founded in 1982 and is a private non-profit organization dedicated to providing assistance toward the growth and development of the Canadian independent recording industry.

Music BC

www.musicbc.org

Representing the British Columbia music industry, Music BC (formerly known as The Pacific Music Industry Association or PMIA) is a non-profit society dedicated to providing information, education, funding, advocacy, awareness, and networking opportunities to nurture, develop and promote the spirit, growth, and sustainability of the B.C. Music community.

Music BC has been in operation for 16 years, serving the music industry of British Columbia. Music BC is the only provincial music association that serves all genres, all territories and all participants in the industry from artists, to managers, agents, broadcasters, recording studios, producers and all other industry professionals.

Music BC serves as the regional affiliate for FACTOR and is a member of the Western Canadian Music Alliance, which produces the Western Canadian Music Awards.

Theatre BC

www.theatrebc.org

Theatre BC is proud parent to approximately 80 community theatre groups across the British Columbia, assisting the growth and development of what used to be referred to as amateur dramatics. TBC is a vital, thriving umbrella organization nurturing the spirit of community theatre-an association of people involved in theatre solely out of a love of the stage.

Theatre BC and its members foster the growth of professionalism, for always behind the fun is a serious-minded pursuit of excellence.

Federation of BC Writers

www.bcwriters.com

The Federation of BC Writers is a not-for-profit organization established in 1976 to contribute to a supportive environment for writing in the province.

Cultural Human Resources Council

www.culturalhrc.ca

The Cultural Human Resources Council (CHRC) strives to be at the centre of vision and forward thinking in the area of cultural human resources development. CHRC brings together representatives of arts disciplines and cultural industries in the cultural sector to address the training and career development needs of cultural workers – artists, creators, technical staff, managers and all others engaged professionally in the sector, including the self-employed.

Society of Composers, Authors and Music Publishers of Canada (SOCAN)

www.socan.ca

SOCAN is an organization that administers the communication and performing rights of virtually the world's entire repertoire of copyright-protected music, when it is used in Canada. We collect license fees, then distribute the fees as royalties to our members and affiliated performing rights organizations (PROs) worldwide. We ensure that music creators and publishers get paid for the communication and public performance of their music in Canada.

Provincial Government Gaming Grants - Direct Access

www.pssg.gov.bc.ca/gaming/grants/directaccess.htm

Government gaming grants allow eligible organizations to apply for gaming revenues to support a broad range of programs and services. To receive a grant, the program must fall into one of the following five sectors: Arts, Culture and Sport; the Environment; Human and Social Services; Public Safety; or Parent Advisory Councils and District Parent Advisory Councils (these organizations are aligned with schools.)