



VANL-CARFAC NEWS

The official newsletter of Visual Artists Newfoundland and Labrador
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Third Annual Excellence in Visual Arts Awards A Grand Success

-by Cyril Butler, Program Coordinator



Left: Pat Grattan, winner of the Kippy Goins Award, Jay Kimball, winner of the Emerging Artist Award, Charlotte Jones, winner of the Long Haul Award. Photo credit Craig Goudie.
Above: Craig Francis Power, winner of the Large Year Award. Photo credit Sara Tilley.

On June 13th, 2008, the Excellence in Visual Arts (EVA) Awards and reception was held once again at The Rooms in St. John's. With a new award category for emerging artists and a new Lifetime Membership presented to the winner of the Long Haul Award, the third annual EVA awards were the most ambitious yet.

The ever eloquent and entertaining Angela Antle served as Emcee to an audience of over 200 artists, patrons and stakeholders, with a special introduction by Chair of the Board for VANL-CARFAC, Tara Bryan.

This was the final year for the original EVA Committee - Janet Peter, Susan Drodge and Angela Antle. We would like to take this opportunity to thank these three dedicated women for giving so much of their time and energy into making these important awards possible over the last three years. Each of them contributed their own individual ideas and talents to

raise the profile of our awards. We wish you all the best of luck in your future endeavors. Angela Antle will continue to sit on the committee, joined by incoming co-chairs Anne Downton and Craig Francis Power.

Donna Squires was hired as EVA Sponsorship Coordinator and worked diligently throughout the winter months, garnering sponsors for the awards. Corporate sponsorship is incredibly important to the EVA Awards, as it is our only source for funding for

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From the Office

by Sara Tilley, Executive Director

A new board has been elected, injecting fresh energy, ideas and enthusiasm into VANL-CARFAC. In October we met face-to-face for the first time, which gave the board and staff a chance to get to know one another and do some voice recognition so that our teleconference meetings are a little easier. The new board continues VANL-CARFAC's dedication to representing all regions of the province, and we are proud to say that it also includes our first-ever Youth Representative, Mark Adams, who will be helping us to reach out to the student artists who are the next generation of visual arts professionals in the province.

We are currently working on a number of projects, including the writing of a new strategic plan for the organization, which will focus us on some main objectives throughout 2009-2012. This plan will be presented to the membership at the 2009 AGM, and we feel that it reflects the increasingly stable and efficient infrastructure of the organization and our ability to now direct attention at specific outreach, advocacy and professional development goals. We are continually looking for ways to improve our services, while working on a very small budget. If you have suggestions for us, please send them to Program Coordinator Cyril Butler at vanl-carfac@nf.aibn.com.

We've also begun a new feature on our website, called Member of the Month. This will showcase one member per month on VANL-CARFAC's homepage, in interview format. This is a random draw, and the ten questions can be found in this newsletter on page 15. We look forward to showcasing some interesting interviews with a wide variety of members. And make sure to check the website each month to read all about your fellow artists.

Another new feature will be the Advisory Note of the Month. CARFAC has a series of informative Advisory Notes on a wide range of professional issues for visual artists. We will be sending all members one note each month - professional development in small, easily digestible portions! Check the Advocacy page of the website for a full list of available Notes. If you would like any of them sent to you outside of the monthly Note, just email vanl-carfac@nf.aibn.com with a list of the titles you'd like to receive.

Plans are already underway for the CARFAC National AGM/VANL AGM/EVA Awards weekend, May 29-31st. Mark your calendars now - this is guaranteed to be an exciting series of events with a rare chance for VANL members to connect with National CARFAC members and staff. We will be planning a series of talks, social events and of course the EVA Awards to coincide with the AGMs, so we would encourage out of town members to consider travelling into St. John's to attend. We will keep you updated on the events as they are confirmed...and we hope to see many of you in person in May!

Board of Directors

Elected at the AGM, June 14th, 2008

Tara Bryan (Chair, Flatrock)

Mavis Penney (Vice Chair,
Happy Valley-Goose Bay)

Valerie Hodder (Treasurer,
Portugal Cove-St. Phillips)

Anne Downton (Secretary, St. John's)

Mark Adams (Corner Brook)

Reg Cantwell (St. John's)

Audrey Feltham (Deer Lake)

Craig Goudie (Grand Falls-Windsor)

Gerard J. Kelly (Corner Brook)

Craig Francis Power (St. John's)

Mark Prier (Corner Brook)

Jamie Pye (Forteau)

Staff

Sara Tilley

Executive Director

sara@vanl-carfac.com

Cyril Butler

Program Coordinator

vanl-carfac@nf.aibn.com

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To contact us:

Devon House, 3rd Floor
59 Duckworth St, St. John's NL

A1C 1E6

p. 709-738-7303, f. 709-738-7304

vanl-carfac@nf.aibn.com

www.vanl-carfac.com

*Newsletter layout, design and editing
by Sara Tilley.*

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this particular initiative. Simply put, without the contributions of our sponsors, we wouldn't have any EVA Awards.

We would once again like to thank our awards sponsors for their generosity: The Fishers' Loft Inn who sponsored The Long Haul Award, The Leyton Gallery of Fine Art who sponsored The Large Year Award and Husky Energy, who sponsored The Emerging Artist Award. We would also like to thank the many sponsors and friends of the EVAs, who contributed to the awards ceremony, including: Gold Sponsor The Rooms, Exclusive Media Sponsor The Independent, Bronze Sponsors College of the North Atlantic, Air Labrador and Toyota Plaza, as well as Friends of the EVA Awards Browning Harvey Ltd., The Ewing Gallery, Lansing Properties, MPS Copy Centre Water St., Red Ochre Gallery, Sir Wilfred Grenfell College, Stewart McKelvey, Thistledown Florists and www.trinityvacations.com. These supporters deserve a warm thank you for their belief in the visual arts in this province and their essential contributions to this year's EVAs.

The decisions, as always, were made by a peer jury of three artists or arts professionals: one Board Member of VANL, one provincial artist and one jury member from outside the province. This year's judges were; Corner Brook based artist and educator, Les Sasaki, Cambridge, Ontario based artist and curator, Ivan Jurakic, and artist and Chair of the EVA Committee, Janet Peter. These jury members individually reviewed all submissions and met via teleconference to decide on both the shortlists and winners for each category.

We received a record number of nominations this year, especially for our new Emerging Artist Award category. The Jury had to make some tough decisions with so many talented and accomplished artists to choose from, but after deliberating, they presented a very diverse short list.

The nominees for The Large Year Award were Angela Baker (painting), Terrance Hounsell (photography) and Craig Francis Power (video/animation/installation). The nominees for The Emerging Artist Award were Jennifer Barrett (painting/printmaking), Ryan Davis (photography) and Jay Kimball (ceramics). Audrey Feltham, printmaker and educator, and Patricia Grattan, curator, were nominated for The Kippy Goins Award. There is no shortlist announced for The Long Haul Award.

As the evening progressed, The Long Haul Award, which recognizes a substantial contribution to the visual culture of Newfoundland and Labrador by a senior artist, was awarded to Charlotte Jones, along with a Lifetime Membership to VANL-CARFAC. The Lifetime Membership was a new addition to the Awards this year, and was retroactively awarded to the previous two Long Haul winners, Mary Pratt and Kathleen Knowling. The Large Year Award, which celebrates a visual artist who has enjoyed an exceptional year, with at least one exhibition and critical recognition, was awarded to Craig Francis Power. The Emerging Artist Award, which honors the promising start made by an emerging visual artist in the early stages of their career, was awarded to Jay Kimball. Last but not least, The Kippy Goins Award, which thanks an individual or organization whose efforts have helped to sustain and build the visual arts sector, was awarded to Patricia Grattan.

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Award winners and nominees mingle with members, sponsors, stakeholders and other supporters during the EVA Awards reception, held on the third floor of the Rooms, St. John's. Photo credit Craig Goudie.

The awards ceremony ended at approximately 9:00pm which was followed by a reception on the third floor of The Rooms. Guests enjoyed an impressive spread by Red Oak Catering and mingled and danced to the eclectic sounds of DJ and artist Monty Hall.

The primary goal of the EVAs is to raise the overall profile of visual art in Newfoundland and Labrador, while celebrating our artists. By all accounts, the 2008 EVA Awards was a smashing success! We look forward to an even bigger and more ambitious EVAs next spring where we'll be set to impress our CARFAC affiliates from all across the country, who will travel to St. John's for the National AGM. A call for submissions to the 2009 EVA Awards will be announced in the new year, and we look forward to more entries, and stiffer competition than ever before.

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Some Advice for Grant Writing

*by Artist Member Barb Hunt,
with some notes by Clarke Mackey, Film Studies,
Queen's University*

VANL-CARFAC asked Barb Hunt to write an article for the Newsletter which summed up the key points that were presented in her excellent Canada Council Grant Writing workshop for members, presented last fall. The following points can be taken into consideration when writing any kind of municipal, provincial or federal grant.

PREPARATION

1. Ensure that the criteria and deadline you have for the grant is correct - do not rely on word of mouth or past practices, as these can change. Contact the granting agency to confirm information.
2. Make sure you start work on the grant well in advance. Give yourself a "deadline" well ahead of what the grant requires.
3. Be as professional as you can with every detail.
4. Follow instructions carefully. Read the fine print. Call or email the granting agency for more informa-

tion and advice - that's what they're paid for.

5. Be honest. Always maintain your integrity. Do not "pad" your CV (for example putting the same activity under two headings) or overstate your qualifications or achievements. The art world in Canada is very small and someone who knows you might be on the jury.
6. Put your name on every sheet of paper, in the same place. You can use a smaller font size for this, i.e. 11 point.
7. Use plain white paper. No fancy backgrounds or half-tones as these do not copy well.
8. Keep the same format, font etc. throughout.
9. Use a minimum of 12 pt. font size as it is easier for the jury to read. And don't use fancy fonts unless it's really appropriate for the work. Keep to basic easy-to-read fonts for the body of your text.

WRITING THE PROPOSAL / PROGRAM OF WORK

10. Follow the criteria of the granting agency.
11. Make the title of your project interesting. Come up with something that will make the jury want to read more.
12. Write clearly. Be succinct. More is not better. The jury members must read a great number of applications to prepare for the adjudication. The more concise and to the point, the better.
13. The writing could be divided into sections such as: describing your previous and current practice (including a few career highlights, especially ones that relate to the project at hand); the theoretical/conceptual base for your art (why do you do what you do?); a description of your proposed project; and the aesthetic and/or cultural practice/tradition that informs your work. In this writing, try to answer the questions - Who are you? and Where are you coming from?
14. Describe what you want to do very clearly. Paint the reader a mental picture. Make it as lively and colourful as you can. Present it in a way that other people will find interesting.
Do explain your process, but you don't need to cover every technical detail or give exact sizes of finished work. If it's appropriate, you could give a general production schedule so the jury will understand that you are prepared to handle the scope of the project.
15. It is very important to explain clearly WHY you want

to carry out this work. Why is it important? - both to you and in the larger scheme of things. What is its significance right now? Remember to stir the jury's imagination! Communicate your excitement and passion for your work.

16. Be careful with the words you choose. Keep in touch with contemporary art discourse so you know which words/concepts are current and which are no longer current. Using a word like "universal" or sexist language will position you in a way that may not accurately reflect your practice. These can refer to outdated ideas and give the impression that you are not in touch with contemporary practices.

Also use the thesaurus. For example, instead of using a word like "simple" that may be taken in a negative sense, you could say "clear" or "fundamental" or "minimal". Try to be as accurate and specific as possible.

17. Steer clear of generalities - "I am interested in nature". And try not to write anything that is true for all artists - "I work very hard". Also try to avoid simplistic symbolism - "I use red to symbolize passion". These kinds of statements are often clichés and usually not very interesting. Dig deeper.

18. Your authentic "voice" should be apparent in the writing. The reader should be able to feel your commitment, energy, and integrity. Use your own voice - don't try to use "artspeak" or academic language unless you are really comfortable with this. And use the first person; it's not an art history paper. Write as if you are explaining your work to a group of artists like yourself, which is the real purpose of this writing after all.

19. Don't judge or evaluate your work. This is the work of the jury.

20. Break up long paragraphs. Jurors have to go through masses of writing, so make this as pleasant for them as possible.

21. You can use headings for various sections of text. This is a convenient way to organize your writing, it shows a logical progression, and makes it easier for the reader to scan the important stuff.

22. Are there other organizations that support your project? If so, this is important information to include, as funding agencies will often look favourably on a project that already has support.

23. If you have a show scheduled for your project, or interest from curators, add this to the text. Funders like to know if the public will actually get to see what they support. (You can ask for indications of support

from galleries or other organizations.)

24. Spend time on the application. Jury members can tell when an application has been pulled together at the last minute.

BEFORE SENDING YOUR GRANT APPLICATION

25. Use spellcheck but do not rely on it. Carefully re-read your writing before sending your application.

26. Have your application critically reviewed by your colleagues, especially those who have already been successful with grants. As well, ask someone not in the field of art to read it for clarity, and they will be able to tell you if there is important information that you have left out.

27. Don't be boring in any application. Take a risk. Keep the reader interested.

28. Read your writing out loud. Even better, do this with someone listening. Any awkwardness in your writing will be immediately apparent.

AFTER THE GRANT DECISION

29. If you were not successful, do not lose heart. Do not get discouraged. Contact the officer at the granting agency and ask if they have any advice that will help you to be successful in the future. Sometimes people don't get a grant for very simple reasons, for example the images were poor quality or their writing was not clear. These are easy things to fix.

Also, show your application to someone in the art community who has been successful getting grants and ask them for their advice on how to improve your application.

30. If you are successful, don't worry if you decide later to change your mind and your project heads in a different and unexpected direction. This is normal in studio practice and granting agencies are familiar with this. If in doubt, call the officer at the granting agency and let them know about the changes. You might want to put this in writing if the change is a major one. Follow their advice.

Barb Hunt is constantly updating this information and advice, so if you have anything to add, please contact her at bhunt@swgc.ca.

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Communications Planning for Visual Artists

-Sara Tilley, Executive Director

The following article is based on a Communications Plan seminar presented by Leslie Vryenhoek of Crucial Communications, at the ACI AGM 2008. Text from the seminar handouts have been incorporated, with Ms Vryenhoek's permission.

WHAT IS A COMMUNICATIONS PLAN?

A communications plan is a document that helps you to focus all of your communications efforts and to ensure that you are presenting a consistent and effective image to your audience. As a visual artist, it can be an effective tool to ensuring that the message you are putting out to the world effectively conveys the essence of your work. It helps you to determine who the audience for your work is, and what they need to hear in order to become interested in you and what you're doing. A global communications plan covers every aspect of your communications with others, while a project plan focuses in on a particular event (an exhibition opening or workshop, for example). Project plans should arise from a global communications plan – this is your key document which should act as a touchstone to keep all of your communications cohesive and effective.

The communications plan acts as a roadmap, which can help you to identify what makes you and your art practice unique. It helps to organize and plan any and all communications and promotional activity, and is a great attachment to grant applications to demonstrate your professionalism, as well as the concrete steps you intend to take to increase your visibility. The communications plan can help you to prioritize your ideas and to ask hard questions of yourself – what is the message I want to get out about my art practice? Who am I trying to reach? What do I want to achieve by reaching them? How can I best do

this given my current resources? What do I dream of being able to do in the future? The plan needs to be flexible enough to accommodate new opportunities which may come up, allowing you to act quickly and effectively in a manner which fits into your overall image.

Communications include every single thing which presents you and your work to another person. This takes into consideration everything from email composition and font choices to the more obvious communications tools like business cards, posters, etc. Artist statements, websites, press releases and artwork documentation are all necessarily part of your plan. Any time that you make contact with the outside world regarding your work, you are putting forward a part of the plan.

Finally, a communications plan should not be a solo effort. While it is a personal document about you and your career, in order for it to be effective you need to get other people involved. Ask people you trust to read the plan and give you feedback on what they perceive from an outside perspective. This will help with the clarity of your objectives and how you plan to meet them. You should revisit and revise your plan at least every three years to ensure that you are communicating in a way that accurately reflects your current art practice.

THE QUESTIONS TO ASK

1. Who are you and what are you doing?
 - What are your strengths as an artist?
 - What sets your work apart from the work of your peers? What is special about it?
 - You need to be specific in answering these questions. Formulate a short, 20-50 word response which distils the essence of your work into as few words as possible. Don't use vague terms – state precisely what sets you apart from the rest.
2. What do you want to achieve through your communications?
 - Set defined goals, at least some of which can be

measured (for example, 'get 100 more hits per month on my website' is a more definite and measurable goal than 'get more web traffic').

- List ALL of the things you wish to accomplish with your communications: earning income, raising public awareness of your work, promoting a particular exhibition or body of work, building a reputation, etc. The more goals you can identify, the better.
3. Who is your audience?
- Who is the primary audience for your work?
 - Are there any secondary audiences you can identify?
 - You need to think about audience in specific, targeted terms. The 'general public' is not your audience, and is not a useful term for determining effective communications. Think about the people who access your work as specifically as possible: where they live, their age range, profession and income level, personality traits, hobbies, and any other traits you can identify.
 - You need to identify who your actual, current audience is, not who your ideal patron would be. Who really comes to see your work? What type of people have purchased your work in the past? By specifically identifying the characteristics of your actual primary audience you can better target them with effective communications.
 - If you want to broaden your audience, look at what type of people you are interested in targeting, and identify their characteristics as a secondary audience. This will be helpful in performing targeted outreach to those sectors of the public.
4. How and where will you reach your audience?
- What do they read/listen to/watch? Where do they spend their free time?
 - What sources do they trust for credible information? This can be helpful information for deciding where to try and get the word out - for instance, there's no point in investing in an advertisement in the Telegram if your target audience prefers the radio and internet for their information gathering.
- Ask some people who you think fit into your audience target about their preference of media, their most frequented locations, etc. Don't guess. You may be surprised by their answers, and this research will ensure that your projection of what the target audience is looking for matches up with the reality of the situation.
5. What do you want the target audience to do?
- This question connects questions 2 and 3. How can your target audience help you to achieve your goals? For example, if your goal is to have an increased level of income from your art practice, then you probably want your target audience to purchase your work, and perhaps to spread the word about it to their friends.
 - Do you want different target audiences to do different things? How can each target audience help you to achieve your goals?
6. What key messages (verbal and visual) does your target audience need to hear?
- What communications will effectively make your target audience do what you want them to do? What will entice them? What will turn them off?
 - Are these messages different for different target audiences? Be specific in what you want to get across to each demographic.
7. What is the budget for your communications? Is it sufficient?
- If not, can it be increased?
 - If it can't be increased, how can efficient communications be achieved inexpensively? Most visual artists have very little money to put towards communications. Brainstorming on effective and inexpensive tactics (email notices, web presence, press releases to target

media, interviews) can help make a little money go a long way.

- Don't overestimate when it comes to print jobs. When you are about to print postcards, posters, or other promotional material, make sure you have a plan in place first for getting 80% of those materials out the door and into key public spaces. You don't want to be stuck with an excess of expensive printed materials when a smaller number would be just as effective.
8. What are the strategies to be employed?
- List all of the different ways you are going to communicate with your target audience. There may be different key strategies for each of your primary and secondary audiences. (for commercial gallery patrons you may invest in glossy colour postcards of your work, but for university students you want to come to your exhibition you might look at advertising through Facebook and other social networking sites.)
 - When you are thinking about purchasing advertising, look at the demographics listed in the media's ad rate packages. They will list their key audience and its features, so you can match up who you are trying to reach with a likely vehicle for them to receive your message.
 - Once you know what type of press you want to target, find out who the marketing director is and contact them directly to pitch why your work would be interesting to their audience. This may result in some free publicity, particularly if you emphasize your status as an independent visual artist. If your audience are big listeners of CBC Radio, for example, contact the arts reporters to pitch your work as a great story idea. This works particularly well when you have a specific event happening in the near future, but you can also increase your visibility by issuing press releases to key media on a regular basis, with updates on your art practice.
 - Make sure that what you are communicating is interesting to your target audience. Frame it in language that will appeal to them, not to yourself.
9. What is the timeline for employing each strategy?
- Give yourself specific deadlines for each communications tool so that you can gauge your progress as you go. (Example: design a website within one year, get business cards within 2 months). This is helpful for reviewing your plan and judging how far you have come and how to proceed. This should be flexible so that you can adjust deadlines to reflect where you are in the present moment.
10. Who is responsible for each phase of the work and each task?
- Chances are that as an individual visual artist you are the one responsible for nearly all phases of the plan. However, you may hire a web designer to work on your website, or a graphic designer to create posters, postcards, business cards or other materials. These people should be identified in your plan along with timelines (question 9) for the completion of their work.
11. Evaluation: how is your plan working?
- Gauge the effectiveness of each strategy on a regular basis. Look over your plan every few months to see what is working and what doesn't seem to be effective.
 - Has a particular audience been reached? Did they respond as you wanted them to?
 - What didn't work? Why? Should you alter the strategy to be more effective or scrap it and focus your energy elsewhere?
 - Having measurement tools built in to your plan will help with this. For example, installing a web counter on your website will help you track the number of hits to the site, including how many repeat and new visitors you are getting. Other

evaluation tools include making note of how many interviews arise from each press release, asking exhibition attendees where they heard about the show, etc.

COMMUNICATIONS VEHICLES: NEARLY ANYTHING GOES

Every piece of communications should build your image – this means you need to be aware of being consistent in the message you are putting out to your audience across every type of communication that you engage in.

Your basic, must-have communications toolkit:

- A succinct, 20-50 word statement of who you are and what defines your art practice
- Internet presence. While having a dedicated website is wonderful, there are a few ways to use the internet without one: you can publicize your work on social networking sites like MySpace and Facebook for free, as well as setting up a free blog site where no html experience is needed. As well, you can have a free Artist Profile page on ACI's website, www.acinl.ca (see the ACI Online article in this newsletter for more details). A website may be a great goal to work towards over a number of years, as it entails either enough programming knowledge to do it yourself, or hiring someone to build it for you. In the short term, blogs and social sites are a free and easy way to start having some web presence, which is becoming increasingly important. Once you do have a website, cross-listing it on other sites, embedding key words in the body of the site (your name, 'visual art', 'artist', etc), and submitting it to Google's search engine are ways to increase traffic.
- Logo, wordmark, font: while you may not want a literal logo for yourself as an artist, you do need to think about the look of your text for communications, and matching it to what you are trying to convey about your work. Having a standard look for your name across all communications can go a long way in ensuring consistency and recognition.

- Business cards. A well-designed business card with a graphic of your work and your site address can be a great communications tool, especially in terms of making sure that one-on-one personal connections grow into more long-term relationships.
- If you have a studio, put a sign on the door, and make sure it fits with your 'look' – use the same font and layout that you would in your other materials.
- Come up with one or two key phrases about your work that can be easily remembered, and use these phrases frequently – especially in interview situations. Paring down your message to a short statement that can be placed on business cards, letterhead, etc. is helpful in getting your audience to remember who you are and what you do.

Printed Materials

While you may want to create printed materials for your overall art practice, these are most often project-specific materials that have a definite event to publicize. You will need to think about where you will distribute them and how many you need before printing to economize on printing costs. Create a distribution list before you print. Your target audience will help to determine what materials will be effective.

- Flyers
- Postcards
- Invitations
- Posters
- Brochures
- Signage

Paid Advertising

If you have some money in your communications budget and have a specific event you want to publicize, you may want to look at targeted paid advertising as a way to go.

- Web-based advertising: generally reaches a younger audience. There's a wide variety of possibilities in terms of types of web advertising, including cost, size, and where the ads will appear. A bonus is the click-through ability of web ads which allow you to link directly to your website and bring new traffic right to your work.

- Newspaper: expensive, credible, and will generally reach an older audience. An exception to this would be weeklies like *The Current* and *The Scope*, and the university paper *The Muse* – these papers will offer lower advertising rates and will reach a younger audience.
- TV: expensive ad space, hard to produce an effective TV ad without a sizeable budget. However, for an extra-special event, television advertising can be very effective.
- Radio: cheaper to produce than television. Can be effective if you target the right station for your audience.
- Transit and outdoor advertising.
- Specialty: industry-specific publications (advertising your ceramic sculptures in the Craft Council newsletter, for example), programs, tourist information guides.

Media Relations

Always keep in mind that when pitching to the media, you need to present your work as something of interest to their specific audience. Find out who the audience of that paper or radio station is before you begin contacting them. A printed press release by email and fax followed by a phone call is a good way to make sure that your announcement does not get lost amongst the many others being received.

- Print: reaches an older audience, good for announcements and complex stories.
- Radio: different stations have different audiences – find out who your story will appeal to most. Good for announcements, news and interviews.
- TV News: a news spot is a great way to get some visuals of your work into the public eye. You need a really interesting story to appeal to a news program. Think of unique angles about your work that people would want to know about.
- Cable TV: talk programs on your local cable station can be a good vehicle for interviews about your latest project.
- Specialty: pitch your story to industry-related publications, alumni journals, targeted online art news sites. Find an art critic whose writing you admire and pitch them an upcoming show as a possible piece for a targeted journal.

Other Vehicles

- Grant applications. You never know who is reviewing the applications and what future contact you may have. Ensure you are consistent, interesting and professional. (see the Advice on Grant-Writing article in this issue for more).
- Word of mouth (this includes email forwarding of your press releases and e-invites)
- Public appearances. If you give an artist talk, hold a workshop, are asked to participate in a panel, or in any other kind of appearance, treat it as part of your overall communications strategy. Know what you want to say and to whom you are trying to say it.
- Guerilla marketing: graffiti, placement of your work in public locations, putting flyers in unlikely places. The sky is the limit – think about who you want to see your message and how to catch their attention!

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Visual Artists Newfoundland and Labrador: An Exhibition in Print is **ON SALE!**

Pick up a copy for just **\$10!**

11" x 14" silver frames
with glass and hardware,
just **\$15 each for members!**
Great for framing a series of works!

Special rates for members on ***Information for Artists*** **and**

Artists' Contracts...
two invaluable publications
that the thinking artist
doesn't want to be without.

Visit the [Publications and Frames for Sale](#)
page under Programs and Services at
www.vanl-carfac.com.

We now accept payments by PayPal!

AGM 2008

By Cyril Butler, Program Coordinator

The VANL-CARFAC Annual General Meeting took place on Saturday, June 14, at the College of the North Atlantic on Price Philip Drive.

At 11:00am, early bird attendees were treated to a free workshop, Copyright for Artists, presented by Janice Seline, Executive Director of Canadian Artists' Representation Copyright Collective (CARCC). Ms. Seline talked about the importance of copyright to artists and the services that CARCC provides as well as taking time to answer some complex questions from members regarding copyright issues.



Above: Janice Seline, Executive Director of CARCC. Right: Marlene Creates cuts the CARFAC Birthday Cake. Photos by Craig Goudie.

At 1:00pm, VANL held a Members' Lunch in celebration of the fortieth anniversary of CARFAC. Outgoing board member Marlene Creates gave a heartfelt speech and a brief presentation on what CARFAC has meant to her as an artist over the years, and cut the CARFAC Birthday cake.

By 2:30pm the AGM was underway. The Board of Directors presented committee reports and

answered questions from members. This was followed by the election of officers. Artist member Michelle Bush facilitated the election and artist members Robert Young and Lynn Young counted ballots. At the end of the day VANL-CARFAC had its new Board of Directors. Returning Board members were Tara Bryan (Chair), Mavis Penney (Vice-chair), Reg Cantwell, Craig Goudie and Mark Prier. The newly elected board members were; Valerie Hodder (Treasurer), Anne Downton (Secretary), Craig Francis Power, Audrey Feltham, Jamie Pye, Gerard Kelly and Mark Adams.

The meeting concluded at 4:00pm and was followed at 6:00pm with our annual member's social at Luben Boykov's foundry and sculpture garden, which featured a B-B-Q, organized by grill master Will Gill.

We welcome our new board members and welcome back our returning board members. We look forward to working with you and getting to know you in the coming months. We would also like to thank outgoing board members Marlene Creates, Margaret Ryall, Janet Peter, Elayne Greeley, Ed Owen and Tina Dolter for their enthusiasm, hard work and dedication to VANL during their stay on the Board of Directors.

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Meet Your Board of Directors

Serving 2007 - 2009 Term

Tara Bryan, Flatrock

Tara Bryan is a visual artist who has lived in Newfoundland since 1992. She has an MFA in painting and has been involved in the arts community since her arrival to the province. Her work is exhibited locally at Christina Parker Gallery and the Craft Council shop. Tara has served on the boards of Eastern Edge and VANL, worked as Coordinator of Eastern Edge, worked with the Ad-hoc committee which eventually founded the Association of Cultural Industries, and has participated in numerous meetings with government, advocating for arts funding. She has taught classes through MUN Continuing Studies, Devon House, the Anna Templeton Centre, ArtSmarts and the Artists in the Schools program, as well as participating twice in the Labrador Creative Arts Festival.

Reg Cantwell, St. John's

Reg Cantwell began formal art training with Don Wright in 1979 and although his College credentials are in Graphic Design (CONA - 1986), he has worked the spectrum of visual art from painting to website design. With work in collections in British Columbia, Arizona, Australia and most notably the Carrier Gallery in Ontario, his appeal is growing as he continues to push himself in new directions. His commitment to the arts community is evidenced by continued involvement in Eastern Edge's 24 hour Marathon, VANL-CARFAC events and the International Abilities Arts Festival, which uses art as a vehicle for transforming public perceptions about people with disabilities.

Craig Goudie, Grand Falls-Windsor

Craig Goudie has a long affiliation with the arts in our province. Originally from the island's west coast, Craig moved with his family to Grand Falls-Windsor and teaches art in junior and senior high schools. Craig is actively involved in the local arts community, serving on local, provincial and national committees. In particular, he has served on the executive for CNVAS (Central Newfoundland Visual Arts Society) for 20+ years in a number of capacities. In between the day

job and community involvement, Craig continues to produce art work (pastel and mixed-media) which shows in local and west coast galleries.

Mavis Penney, Goose Bay

Mavis Penney's work since the 1970s has spanned painting, drawing, photography, printmaking, design for crafts and theatre, website design and digital multimedia. After more than thirty years of teaching visual art and design, Mavis has come full circle, and she is once again doing studio work in drawing and painting.

Mark Prier, Corner Brook

Mark Prier's multimedia work deals with themes of wilderness, mapping, and rural survival. His work takes the vernacular of survival as its starting point for abstraction, teasing form from sources as diverse as lean-tos, hunting blinds, camping shelters, and farm maintenance. He has presented performances as a part of Lost O (Ashford, Kent, UK) and Contemporary Art Forum Kitchener and Area (Kitchener, Canada), and exhibitions at Red Head Gallery, Toronto Free Gallery (Toronto, Canada), White Water Gallery (North Bay, Canada), City Without Walls (Newark, USA), and Modern Fuel Artist-Run Centre (Kingston, Canada). He has also taken part in screenings at nextfest (Edmonton, Canada), and Images Festival (Toronto, Canada). Prier is a graduate of the Visual Studies program at the University of Toronto.

Serving 2008 - 2010 Term

Mark Adams, Corner Brook

Mark Adams of Corner Brook is currently completing his second year of his BFA at Sir Wilfred Grenfell College. While at the college, he has worked as a Gallery Assistant and Website Developer. He was also employed as a Gallery Assistant and Curator at The Ewing Gallery in Corner Brook. Of his art, he says; "In a better part of my work, I find that I'm constantly explorative between imagery provided by popular culture and imagery provided in the heritage of Newfoundland and its contemporary culture. Simply put, I am someone who is imaginative and realistic in the process of making art and I believe it shows in the

final images that I make. I am also very fascinated with the ruins of human civilization, because we are able to learn so much from the work of lives behind us, be it an old piece of art, a shed or a simple bowl."

Anne Downton, St. John's

Anne Downton graduated with a Bachelor of Fine Arts in Visual Arts from Sir Wilfred Grenfell College in 2006. Her work has been primarily concentrated in the media of printmaking and painting; however, she has also explored digital video, photography and mixed media. Through her most recent bodies of work she has explored the idea of layers of history and memories being revealed in various ways. She describes these works as her exploration of an aesthetic for a movement through time and memory. Since she graduated, Anne has completed two curatorial assignments with First Space Gallery: *Assembly Required*, 2006, and *Segment*, 2007. Anne was the recipient of the 2006/2007 Don Wright Scholarship at St. Michael's Print Shop. She has been working as a freelance artist for the past several years, and her work is part of numerous private, corporate and provincial permanent collections.

Audrey Feltham, Deer Lake

Audrey Feltham is a professional practicing artist residing in Deer Lake. She owns and operates ATELIER WEST STUDIOS, a professional fine art printmaking studio where she produces her own fine art prints. Ms. Feltham graduated from Sir Wilfred Grenfell College

Visual Arts programme in 1992 and has been practicing professionally since then. Her work is in provincial, national and international collections. She is a passionate supporter of the arts and cultural sector and has been a representative to CARFAC, as well as a board member and chair of the Association of Cultural Industries. She also was a founding member, along with Tina Dolter, of the League of Artists of Western Nfld (LAWN). She currently works with Learning Through the Arts with the Western School board and has done many Artist in the Schools projects across the island.

Valerie Hodder, St. John's

Valerie Hodder is currently the Fine Arts Instructor at the Waterford Hospital. She teaches inpatients,

outpatients and residents, from adolescent to seniors, to anyone who wishes to avail of the service and has gone through the referral process in occupational therapy under Mental Health and Addictions programming. Through mentoring and advocacy, she also assists her students in finding other arts-related venues in the community that would be of interest to them. Of herself, Valerie says, "In 2006, I had a solo show in St. John's at The Rogue (11 paintings). Last year I painted another series of 11, and am currently seeking a venue for them. I've participated in many local fundraisers and group shows over the years. My husband, Eric, and I run a business called Ragged Harbour Productions. He's a full time photographer and graphic designer. Eric specializes in craft and fine art photography. We also have a 10 year old boy, Dylan...kid extraordinaire! Though I have always tried to keep in touch with what is happening in our local arts community, it is only now that my son is older that I feel I have some time to contribute."

Gerard Kelly, Corner Brook

Gerard J. Kelly was born in Burin, Newfoundland in 1960. He grew up in Marystown on the Burin Peninsula. In 1979 he went to Saint Michaels Print Shop, in Saint Michaels to work with Don Wright. Don influenced Gerard's decision to go to university and Gerard enrolled in the Visual Arts Program which was opening up at Bay St. George Community College in 1980, now CONA. He holds a BFA from NSCAD 1986 and a Woodworking Technology Dipl. From CONA, 1996. Gerard has exhibited throughout the Atlantic Provinces and he has held a number of public exhibits in Corner Brook. He is represented by State of the Art Gallery in Corner Brook, and Red Ochre Gallery in St. John's. He has written on the arts in Newfoundland as freelance writer for the Newfoundland Herald, and has had his work reviewed in local and provincial newspapers and art publications. He is an advocate for the environment and culture of Newfoundland, and he expresses this through creating work about this place with materials from this environment.

Craig Francis Power, St. John's

Craig Francis Power is an artist and writer based in St. John's NL. He has served as an employee, board member and volunteer for numerous artist-run groups

in NL and Nova Scotia. He was the gallery coordinator at RCA Visual from June to December 07, was chair of the board at Eastern Edge Gallery from March 05 to March 07, and served as a volunteer for the Kyhber Centre for the Arts in Halifax from 2000-2003. A graduate of the Nova Scotia College of Art and Design, Craig was the recipient of the 2008 Large Year Award (EVA Awards) and was longlisted for the Sobey Prize in 2008. "My work is increasingly influenced by narrative and landscape. I am interested in country music, sculpture, beer drinking and combining drawing with video installation."

Jamie Pye, Forteau

Jamie Pye attended school in his home community of Lodge Bay and in Red Bay, Labrador. After graduation with a Diploma in Technology in Computer Programming, Jamie returned to the Labrador Straits to work with the Labrador IT Initiative and the SmartLabrador Initiative. He is currently employed with the Eagle River Credit Union in Forteau. Jamie has been very active within the Labrador Straits volunteer community and he has earned several provincial awards for excellence and innovation for this work. Jamie is a landscape and nature photographer and his wife, Janet Howell, is a painter. They currently operate a small home-based business, Shoreline Creations. They reside in Forteau, in the Labrador Straits. Jamie Pye has a very keen appreciation for his family history, culture and attachment to the sea.

Board and Staff 2008. L-R back row: Mark Prier, Valerie Hodder, Mavis Penney, Craig Goudie, Reg Cantwell, Mark Adams, Craig Francis Power, Gerard J. Kelly. L-R front row: Anne Downton, Audrey Feltham, Cyril Butler, Tara Bryan, Sara Tilley. Missing from photo: Jamie Pye. Photo by Margaret Ryall.



National Perspective: CARFAC Report

-by Artist Member Margaret Ryall

Writing this report is my last official duty as VANL's representative on the CARFAC national board. New VANL board member, Gerard J. Kelly from Corner Brook, will be your representative for the next two years. I will remain on the CARFAC board as a member at large until the next AGM in May 2009.

Making a difference

I would recommend serving on a national arts board as a worthwhile experience for any artist. You are forced to look beyond the sometimes myopic view of provincial arts issues and consider how they fit with national concerns. It is comforting to note that the major advocacy issues that VANL addresses are usually the same ones that CARFAC addresses nationally. CARFAC affiliates across the country provide a ready communication system to move information and mobilize artists nationwide. A good example of this strength was the recent campaign to draw attention to the Conservative Government cuts to culture programming. CARFAC acted as a clearing house for information and very efficiently and effectively moved that information along to all affiliates so that you, the members, were kept up to date on different ways you could become involved in this issue and ultimately make a difference.

CARFAC AGM 2009

VANL members will have an opportunity to attend the CARFAC AGM in 2009 when it will be held in St. John's. Plans are underway to combine both organizations' AGMs, the EVA awards, professional development sessions and social events, in order to create a very exciting weekend at the end of May 2009, so block out your calendar now. Members will receive updates in the coming months.

Library and Archives Canada: new contract reached

Since October 2007, CARFAC has been involved in discussions with representatives from the Copyright Branch of Library and Archives Canada (LAC). Artists were being asked to make their work publicly available without financial compensation and the possibility of mistreatment of artist's moral rights was significant. When CARFAC brought these issues to the forefront in a press release, LAC indicated their willingness to create a contract more respectful of artists and collaborated with CARFAC and RAAV (Quebec) to draft an appropriate document. While the new document is more pro-artist, and the artist gets to choose the terms under which their work will be used, one article regarding the use of images by educational institutions still raises concern. The new license requests permission from the artist to allow educational institutions to use an electronic image of an art work which they may post on websites, present, reproduce, or publish for educational uses. CARFAC recommends that artists carefully consider the implications of giving this permission. CARFAC welcomes artist questions about this or any contractual agreement. More information about this topic can be found on the CARFAC website.

Upcoming CARFAC meetings

CARFAC national board meetings are face-to-face twice a year, and the remainder are held through conference calls. Three new members have been appointed to the board since the AGM in May 2008, and VANL's representative will be one of them. In mid-November board members and affiliate staff (usually Executive Directors) will meet in Ottawa for

a series of board and committee meetings. While the meeting schedule is quite demanding, it also offers valuable information that often carries over into the programming and organizational structures of affiliate organizations. The after hours informal discussion and sharing adds to the menu of worthwhile activity, making the face-to-face meetings an important part of our staff and board's year.

CARFAC Website

The CARFAC website, www.carfac.ca, has been revised to provide artists with easy access to all sections. Press releases and summaries of current and past issues CARFAC has addressed are available. The most up-to-date exhibition fee schedule is listed. The site also has an option to choose live feed so that members can be aware of new issues and what CARFAC is doing about them. The new site was built to communicate better with you, the member – make use of it.

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Member of the Month

Want to be profiled on our home page? We are inviting all members to submit their answers to the following 10 Questions, along with a short bio and a photo. The Member of the Month will be drawn at random and featured on the home page of www.vanl-carfac.com. Send your answers to sara@vanl-carfac.com. This feature begins in November!

1. When did you first realize that you wanted to become an artist?
2. What mediums do you work in and why?
3. How do you get ideas for your artwork?
4. What other artists influence your artwork?
5. What are the 'big' themes in your artwork?
6. What is the greatest challenge you face as an artist working in Newfoundland and Labrador?
7. What is the best thing about working as an artist in this province?
8. Where do you see yourself in 10 years?
9. If you weren't an artist, what would you be doing?
10. If you could have one wish granted, what

ACI Online - Tools That You Should Know About

-by Sara Tilley, Executive Director

I recently joined the board of the Association of Cultural Industries (ACI) at their AGM in Gander, as the representative for the visual arts sector. This means that VANL will maintain a strong presence within ACI, which is the organization dedicated to socio-economic improvement and advocacy for all of the arts and cultural sectors in the province.

During the AGM, we were given a tour of ACI's new website, which has a large number of tools packed into a toned-down package. It may not be flashy, but there is a lot of content on this site that our members can make use of, including a few interactive features to help artists profile themselves and their events, offer services, or look for training.

THE FIRST STEP

Once you arrive at the home page, www.acinl.ca, you'll see a black box in the top right-hand corner which includes an option to create an account. You'll need to do this in order to post anything on the site, and it only takes a few seconds. This account will give you access to a number of different resources.

ARTIST PROFILE

Once you have your account, you can then add an artist profile, which can include as much or as little text as you like about yourself and your work. There is an option for including a photo, and you can choose to include your contact information as well. This is a great place to give viewers a little taste of what you do, and to direct them to your website for more. If you don't have a website, your ACI profile can act as an online presence for you, allowing web surfers to find you online and read about your work.

You can also tag your profile to various art sector categories – for example, you'll want to tag Visual Arts, but if you also work as a set designer for stage or film, then you can tag Theatre and Film as well and the same profile will appear in each sector's listing, increasing the chances of visitors to your page.

CULTURAL CALENDAR

The ACI Cultural Calendar contains listings by date for cultural and arts-related events in Newfoundland and Labrador. The calendar can be used in a number of ways – you can search by date, or even by discipline. If you want to see only visual arts related events, you simply click on the Visual Arts heading up top and it will sort the entries in the calendar. Each entry has its own page with additional information which can be viewed by clicking on the entry.

To submit an entry, you need to log into your account. From there, you follow a simple process which includes listing the usual information, along with an option for detailed text about the event and an image upload. This is a great tool for getting the word out about an opening, workshop or artist talk.

You can also tag different sectors which apply to the event, which will color code your listing and allow visitors looking for sector-specific activities to find you.

MENTORSHIP AND TRAINING

The third feature of note is the Mentorship and Training database. This database contains listings from both mentors and trainers and those looking for training or mentorship in a specific skill. You can post information about any workshops or mentorship offerings you would like to deliver, or post a call looking for someone to train you in a specific technique. As the website is just getting underway, there aren't many listings in this database, but as time goes on it is hoped there will be a large treasure trove of diverse development opportunities listed.

IT ONLY TAKES A FEW MINUTES

It doesn't take long to create an account on www.acinl.ca, and once created you have the ability to edit your profile, events and mentorship listings whenever you want. Do take the time to sign up and to profile yourself – there's nothing to lose!

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