



# Artists Up | 2014

## Tools, Tips & Resources

### **Brian Chin**

#### **Artistic Director, Common Tone Arts**

##### Tips

1. Doors will eventually open with a clear vision, hearty work ethic, and steady pressure over time.
2. Be willing to do the work you know you need to do to get better.

##### Resources for potential funding

1. [newmusicamerica.org](http://newmusicamerica.org)
2. [chamber-music.org](http://chamber-music.org)

### **Eloisa Cardona**

#### **Actor**

Eloisa credits her persistence and belief in her mission as not only an artist of color, but a Filipina with a unique historical/ cultural background to share through her art as her tools for the success she has enjoyed so far. Having been and continuing to be a Seattle actress, Eloisa has played Asian and Hispanic roles, but rarely Filipina roles in a play written about their stories. “While more and more Filipino actors have emerged in the Seattle scene, there have not been many plays produced that tell of our experiences or histories.”

### **Carina del Rosario**

#### **Photographer**

#### **Co-Founder of IDEA Odyssey Gallery**

1. One of the most important things you can do as an artist is to get out and meet people. Attend events in your area of interest, form groups with your friends and colleagues who share the same artistic discipline, and plan regular meetings with them to share your work, offer critiques, and discuss any Update your resume **EVERY TIME** you have an accomplishment and keep two versions: one that has every art-related accomplishment you'd had, and a **two-pager** that only has the most important ones that most organizations, funders or employers would want. I've used the comprehensive one as a starting point whenever I'm applying for a job, and tweaked it to emphasize experiences that match the job or opportunity. The two-pager is what I use most often for applying to art calls.
2. The Salon for People of Color (SPoCS) is a great way to connect with other creative people of color in Seattle. Some are musicians, producers, performers of all kinds, visual artists, photographers, videographers, writers, poets, and some are also arts administrators in public agencies, museums, etc. In addition to social events, SPoCS also organizes periodic educational events for members and public cultural events featuring artists of color and POC-owned businesses. Join at [www.facebook.com/groups/spocs/](http://www.facebook.com/groups/spocs/) or visit <http://www.seattlepocs.com/>

# Maria Gargiulo

## Director and Producer

1. GET GOOD AT WHAT YOU DO: This seems obvious but I am often amazed at people who don't understand this and have no desire to practice this. Malcolm Gladwell in his book "Outliers" asserts the key to success is, in part, a matter of practicing a specific task for a total of around 10,000 hours. He calls it the "10,000 Hour Rule." If you don't love the specific technical tasks of your art enough to want to do them for 60 to 100 hours per week, you probably will not make it as an artist. These tasks should energize (not drain) you. If they are draining and feel like too much work, becoming a successful artist, (i.e. successful in the sense that you can make a living at this) may not be possible
2. LIVE FRUGALLY AND GET A SKILL THAT PAYS: With hard work, talent, training and luck, you might make it big as an artist--but all four happen to very few people. However, you can still make a living as an artist if you can accept and adapt to a modest lifestyle. For some of us, this has meant delaying having a family. If you want to own a house, have a nice car and need to pay the start up costs for your own art, you may need a back up plan for making money. Your day job can be related to your work. I know painters who are commercial graphic artists, actors who are auctioneers, documentary filmmakers who produce corporate videos and writers who teach. They have less time to work on their own art but they have succeeded at creating award winning work and they have bank accounts with (some) money in them.
3. NEVER STOP LEARNING: Attend every workshop, conference, class that you can. Even if you think you know everything about how to practice your art, there is always something new to learn--not to mention the inspiration that can be gleaned from the experiences of others. Then there are the classes about the business of your art. Go to those too. It may feel like a drag, but learning the business stuff goes with the territory--i.e. the territory of getting paid for what you do. You have to learn how to make a living with your art and they don't usually teach that in art school.
4. VOLUNTEER AND GIVE: When you can (without feeling exploited) share your work and skills with others. The people you meet will see what you have to offer. They may remember you when they sit on a funding committee. They may need a collaborator for their next project or paying gig. Also, get your work out there somehow somewhere.
5. MIX & MINGLE: If there is any opportunity to meet your peers and to meet grant givers, GO and use that opportunity. Speaking as someone who doesn't drink, hates social hours, and is uncomfortable making small talk, I force myself to go to some of these events.
6. GRANTS: READ the guidelines. Really try to understand what the funder is looking for. Their agenda may not be the same as yours, but find the overlap and emphasize that. Make sure your sample is GREAT. Find someone to proofread and give you honest & hopefully good feedback on your application. KEEP TRYING. All of this info is available in the grant writing workshops given by Artist Trust
7. PAY OTHER ARTISTS FAIRLY: You don't always have to pay the people who work for you or with you on your projects in hard cash. But you can always do trade outs, barter for services, or give a "promotion." At least in the film world, giving someone a credit that they didn't have (e.g. an assistant editor gets an editor credit) or otherwise expanding their skill set and their portfolio is a kind of payment for service.
8. GOOD RESOURCES FOR GRANTWRITING & FUNDRAISING SKILLS:
  - a. Something Old: Get the Money and Shoot the DRI guide to funding documentary films by Bruce Jackson and Diane Christian. Published 1987
  - b. Something New : The Lean Startup: How Today's Entrepreneurs Use Continuous Innovation to Create Radically Successful Businesses by Ries, Eric (Book - 2011 )

## **Joshua Heim**

### **Arts Administrator, City of Redmond**

1. Tools & Tips: What helps prepare response to application questions?
  - a. Don't offer your services for free or at discount. You should assume any application process is a professional process. Pro-bono work is generally perceived as a red flag. It sends the message that you either don't believe your services are of value, or, you don't know how to appropriately scope a project and develop a budget.
2. Resources: People, supplier/services, photographer/videographer, consultant, etc.
  - a. No specific person, but you should take lessons from the film industry and either find an agent or find colleagues who will fulfill those roles for you and your career. That is: find, follow up and coordinate opportunities; promote your work; be a sounding board; help discern which opportunities are good from those that are potentially derailing; has a good network; and most importantly, will help you pull together a professional portfolio. Most people aren't good at businesses development, so find someone who is.

## **Latha Sambamurti**

### **Artistic Director of Anada Mela: Joyful Festival of India|**

#### **WA State Arts Commissioner**

1. Be aware of local arts agencies, 4Culture, ArtsWA and other arts organizations that offer grants, services and support to artists.
2. Be aware of presenting organizations, festivals, exhibitions and other recurring events in the area.
3. Keep networking. Maintain your existing connections via meetings, emails, social media, joint projects and so forth. Keep looking to expand your network with new contacts.
4. Keep track of grant deadlines. When you develop a new work or a project, or stage an event, think of how you can gain grant support. Granting agencies often hold workshops to assist prospective applicants. Attend them to maximize likelihood of winning a grant for your project or organization.
5. Pay attention to audience reactions; sharpen awareness of who your audiences are. Look to widen them within- as well as across localities, geographies or communities.
6. Educating your audiences is every bit as important as entertaining them. Develop an educational component to your art. Improve your skills of presenting and explaining your art to existing- as well as new audiences.
7. Whole is often greater than the sum of parts. Develop connections within the artist community in the area, and look for possibilities of collaboration with fellow artists.
8. Stay motivated at all times. Remember: No pain, no gain!