

Artspace Studio Program information session transcript

00:00:08.000 --> 00:00:33.000

Welcome, everybody, to the Artspace Studio Program information session. If I can begin by acknowledging that art space Our space acknowledges the Gadigal people of the Eora Nation as the traditional Australians of the lands and waters on which we stand. We acknowledge and pay our respects to all Aboriginal and Torres Strait Islander peoples and their elders

00:00:33.000 --> 00:00:46.000

Past and present as the custodians of the world's oldest living culture, continuous living culture and to acknowledge that all of us here today are on Aboriginal land, always was and always will be.

00:00:46.000 --> 00:01:02.000

My name is Michelle Newton. I'm the interim executive director here at Artspace. And I'll give you a bit of an overview of our studio program. I'll be followed by Sophie Rose, our associate curator for Programs, who'll be talking you through the application.

00:01:02.000 --> 00:01:21.000

And you can see here we've got a bit of a webinar outline where it's me talking about the studios. Sophie will talk about some of the advocacy and opportunities As well as the application process. And then we'll have time for questions at the back end. But feel free to send through any questions throughout. My colleague, Sarah Rose.

00:01:21.000 --> 00:01:30.000

And Masha Jayasiriya in the background and they'll be fielding some of those questions that they can give quicker answers to, whereas Sophie and I will respond to the questions afterwards.

00:01:30.000 --> 00:01:37.000

I also wanted to acknowledge Kelly and Alicia who are here today as our Auslan interpreters.

00:01:37.000 --> 00:01:46.000

And to also just let all participants know that you can actually show captions Below, I think it's in the bottom right corner for access.

00:01:46.000 --> 00:01:56.000

So if I can begin with our studio program. As you know, it's been on pause for six months.

00:01:56.000 --> 00:02:07.000

We've been working hard as a team to think about how we can actually revise the program. And really, this move towards a two-year residency model.

00:02:07.000 --> 00:02:15.000

For 2026 has really been, I guess, questions that have come from within our artistic community and from a range of stakeholders.

00:02:15.000 --> 00:02:41.000

So Sophia and myself embarked on a hefty consultation process, speaking to over 40 different people ranging from artists who've participated in the program previously to people who support the program and again to artists who have applied before but haven't necessarily been successful. So this is really, I guess, a process that we have seen, like we've obviously been leading, but we've seen those questions coming out of our

00:02:41.000 --> 00:02:56.000

Our local artistic community. So the model will be, it'll be a one plus one model where it'll essentially be a two-year residency with a process of review at the end of the first year.

00:02:56.000 --> 00:03:18.000

And to kickstart this residency, we'll begin with a cohort of five studio artists for 2026 in the two-year model and then four artists with a one year studio residency so that we can begin this staggered process of five followed by another five over each year.

00:03:18.000 --> 00:03:42.000

And so the reason for the four one year residencies in 2026 is that we just need to deliver on a key program In 2025, late 2025 and 26, and we just need to reserve the fifth or the 10th studio, sorry, I should say for a particular artist in the current program.

00:03:42.000 --> 00:03:48.000

So on the application form, you'll be asked to give your preference for the one or two year residency.

00:03:48.000 --> 00:03:59.000

However, you will be considered for both options And if your preference is for the two-year model, then you may still be considered for a one-year studio.

00:03:59.000 --> 00:04:27.000

And so I think to acknowledge firstly that you know we do see studios in particular the art space studios is offering a vital asset in the city of Sydney, acknowledging affordability is a huge issue for many artists But what we are thinking about is essentially how we can offer not just space, but thinking about the studio program as a program within a program.

00:04:27.000 --> 00:04:33.000

And thinking about how as curators we can really build depth and rigor into the program.

00:04:33.000 --> 00:04:40.000

And offer a greater kind of a greater sense of engagement with those artists in the program over the two years.

00:04:40.000 --> 00:04:52.000

So in the studio program, what you can expect, we'll continue with our international visiting curators program which is currently supported by the Keir Foundation.

00:04:52.000 --> 00:05:12.000

One-on-one crits with Sydney-based curators, writers or artists You know, of the artists of the studio artists choosing public programs that will be devised with and focusing on the studio artists open studio events with benefactors and keeping these to more kind of closed private events rather than big public

00:05:12.000 --> 00:05:18.000

Access events. Regular visits from students from across the universities here in Sydney.

00:05:18.000 --> 00:05:32.000

One thing in particular is some of you may know that last year we hosted a gala fundraiser and benefit auction So each artist will be offered a seat at the art space biannual gala, which will happen every two years.

00:05:32.000 --> 00:05:50.000

But in return, we are asking for artists to donate artworks to the auction. And this is really important for us in terms of fundraising, but importantly for keeping the studios free. And again, as you know, those studios are supported by benefactors and this enables us to offer them free for artists

00:05:50.000 --> 00:06:00.000

And I think finally for each of the two-year residents, ArtSpace will commission a long form essay on your work by an arts writer.

00:06:00.000 --> 00:06:05.000

So for us, we're thinking about how to build scholarship into the program.

00:06:05.000 --> 00:06:27.000

We'll continue with our partnership with the Art Gallery of New South Wales with the annual co-commission and you would have seen Leila Stevens was the artist in 2024 and we haven't yet announced our second artist, but that will be forthcoming. But that partnership is a key relationship for us with the Art Gallery of New South Wales.

00:06:27.000 --> 00:06:36.000

That will continue. And so from each cohort there will be an artist selected for the co-commission in their project space.

00:06:36.000 --> 00:06:50.000

So this is a lot that's happening within the program and we hope that you're as excited as we are. And I'll hand over to my colleague Sophie to continue talking about some further in-house curatorial support and advocacy that we'll offer.

00:06:50.000 --> 00:06:55.000

Thank you so much, Miss Michelle. I'm just going to spotlight myself.

00:06:55.000 --> 00:07:12.000

So you can see me as I go through. So as Michelle said, I'm the associate curator of programs here at Artspace. And part of my role is to be the dedicated curator for the

studio artists and for all the public programs and professional development and publishing

00:07:12.000 --> 00:07:22.000

That sits alongside it. So today I'm going to go a little bit more into kind of the nitty gritty of what it means to have a studio and the application process.

00:07:22.000 --> 00:07:33.000

So as many of you know, or may not know, but our studios are these incredible 45 square metre spaces filled with natural light.

00:07:33.000 --> 00:07:49.000

And you will get 24 hour access to the studios. We know that people work in different ways. You don't have to come in during the day. You can work the hours that suit you. However, you cannot live in your studio. So just to be upfront about that.

00:07:49.000 --> 00:07:58.000

As well as the space. The studios are fitted with air conditioning, electricity, Wi-Fi.

00:07:58.000 --> 00:08:14.000

An internal sink, a large wooden desk that you can see in that photo there, good ventilation slip resistant flooring, plasterboard walls that are backed by plywood. So everything is really set in for you.

00:08:14.000 --> 00:08:22.000

To move in and start working. The Gunnery building where we're based is fully accessible by lift.

00:08:22.000 --> 00:08:28.000

There is a shared bathroom, kitchen and shower facilities on the studio level.

00:08:28.000 --> 00:08:32.000

A communal kitchen that is shared with the art space staff.

00:08:32.000 --> 00:08:45.000

And as well as accessing the studio, you'll also have access to what we call our multi-purpose space, which is a room that can be used for performances. It has a fully sprung floor.

00:08:45.000 --> 00:08:51.000

And also you'll have access to the art space archives as well.

00:08:51.000 --> 00:08:56.000

I'll just show some pictures of the studio. So that's what it will look like.

00:08:56.000 --> 00:09:05.000

When you move in. And these are just some photos from our current resident artists.

00:09:05.000 --> 00:09:11.000

So you can see that people have really adapted the studio in different ways to suit them.

00:09:11.000 --> 00:09:22.000

It's really lovely seeing how each one kind of becomes particular to that artist.

00:09:22.000 --> 00:09:38.000

So in addition to the programs that Michelle just spoke about, the sort of structured programs that we're offering, we do also have a sort of a more in the background everyday curatorial support and advocacy for our artists.

00:09:38.000 --> 00:09:44.000

You will get the opportunity to do individual studio visits from the art space curatorial staff.

00:09:44.000 --> 00:09:55.000

Throughout the duration of the program. We can also make introductions to local and international curators or other peers through our network.

00:09:55.000 --> 00:10:11.000

We have what we call stop work lunches where all the studio artists join the art space team. We stopped work and we have lunch. We're also joined by any visiting peers that we might have.

00:10:11.000 --> 00:10:25.000

And there's also things like there may be informal excursions if a bunch of the studio artists want to see a show or want to visit a collection, we can also facilitate things like that.

00:10:25.000 --> 00:10:46.000

Now I'll move on a little bit now to the application process, which I'm sure is why you're all here today. So first up, please read the eligibility requirements carefully. I'll go through them now, but it's always good to double check on our application guidelines.

00:10:46.000 --> 00:10:55.000

Who is eligible? Applicants can be working across all art forms They can be from all career stages, from emerging to established.

00:10:55.000 --> 00:11:01.000

We do just ask that you've been sort of professionally active for the last 12 months.

00:11:01.000 --> 00:11:13.000

You can apply as an artist duo or collective. And to do this, just put in one application and then select one member of the collective as the key contact person.

00:11:13.000 --> 00:11:19.000

Applicants must be able to live within Sydney or the Sydney region.

00:11:19.000 --> 00:11:28.000

We do accept applications from international artists. However, they have to be eligible for a visa with the Australian government.

00:11:28.000 --> 00:11:49.000

Masters and PhD students are eligible to apply. Alumni of the studio program are also eligible after seven years to reapply and I'll talk about this later, but as part of the application process, we just need alumni to make a case for why a second residency at art space

00:11:49.000 --> 00:12:02.000

Is right for them right now. And of course, applicants identifying as Aboriginal and Torres Strait Islander culturally or linguistically diverse LGBTQIA+.

00:12:02.000 --> 00:12:08.000

Or artists living with a disability are strongly encouraged to apply.

00:12:08.000 --> 00:12:15.000

In terms of who is not eligible, we cannot take applicants under 18 years of age.

00:12:15.000 --> 00:12:27.000

We don't accept full-time undergraduate students. And studio alumni who haven't a residency less than seven years ago.

00:12:27.000 --> 00:12:49.000

We also just wanted to flag in this information session that as part of the revised studio agreements, there's two things that you'll be asked to agree to. So one is just our community guidelines We need everyone in the building to adhere to ArtSpace's code of conduct and community guidelines.

00:12:49.000 --> 00:13:02.000

Agreeing to behave respectfully to other residents and staff. And the other thing that we're putting in is that applicants must be able to occupy the studio for a minimum of 46 weeks in the year.

00:13:02.000 --> 00:13:12.000

And for absences that are four weeks or longer, you can talk with us about potentially subletting that studio to another artist.

00:13:12.000 --> 00:13:28.000

This is something that, you know, we, of course, are able to be flexible and we can talk with you for your particular needs. However, we just know that these studios are such a vital asset and we can't have them

00:13:28.000 --> 00:13:46.000

Laying vacant for long periods of time so Of course, if you have any concerns, please get in touch and just make note of any potential other residencies or absences that you might have in your application.

00:13:46.000 --> 00:13:56.000

Okay, so... the key dates. Applications are due on the 2nd of April at midnight Sydney time.

00:13:56.000 --> 00:14:03.000

You'll then be notified about your application in probably late April or early May.

00:14:03.000 --> 00:14:08.000

And the move-in date will be early June, probably looking at the second week of June.

00:14:08.000 --> 00:14:16.000

This year we have a slightly unusual situation where three artists from the previous cohort will be moving out early.

00:14:16.000 --> 00:14:32.000

So there is an opportunity for three artists of this cohort to move in again in sort of early May, late April. So on the application form, you'll just be asked to indicate whether you're interested in an early move-in or not.

00:14:32.000 --> 00:14:38.000

But otherwise, everyone will move in in June.

00:14:38.000 --> 00:14:45.000

The application process we've tried to keep fairly straightforward. It shouldn't be too onerous at all.

00:14:45.000 --> 00:14:50.000

There's three main documents that you'll submit in the online form.

00:14:50.000 --> 00:15:04.000

So the first is your artist bio statement and CV. So the artist statement of no more than 250 words, which outlines your practice and your artistic concerns.

00:15:04.000 --> 00:15:12.000

A 250 word bio that can list key achievements, exhibitions, commissions, awards.

00:15:12.000 --> 00:15:18.000

And a current copy of your CV that's no longer than two pages.

00:15:18.000 --> 00:15:31.000

The next section is what we call a vision statement. So here we're looking for a 500 word response, which is really about your vision for occupying an art space studio.

00:15:31.000 --> 00:15:52.000

You can think about what are the expected outcomes of your time at Artspace. This can be something very solid, like I have an exhibition I'm working on, or it can be something, you know, something like I have a new line of inquiry that I'm interested in or there's a new medium I'm interested in exploring but

00:15:52.000 --> 00:16:06.000

We're really looking for artists who can kind of think critically and reflect on their own practice and how they will actually use the art space space and resources as well.

00:16:06.000 --> 00:16:15.000

And as I mentioned before, if you are an alumni of the program and you're eligible to reapply.

00:16:15.000 --> 00:16:27.000

Just use this vision statement to also give a clear statement about why a second residency would be right for you at this point in your career.

00:16:27.000 --> 00:16:32.000

And then the last document is one PDF with 10 images of your work.

00:16:32.000 --> 00:16:42.000

Which includes at least one, sorry, sorry, includes at least two installation images.

00:16:42.000 --> 00:16:54.000

The selection panel for this process is quite large. So your applications will be reviewed by the entire Artspace team who you can see there.

00:16:54.000 --> 00:17:04.000

It will also be reviewed by the artist board members. We'll have one representative from the Art Gallery of New South Wales Because of our partnership with them.

00:17:04.000 --> 00:17:18.000

And then we also have invited Amanda Love, who's the director of love art and a former Artspace board member to be on the panel as well.

00:17:18.000 --> 00:17:24.000

And in terms of our selection criteria, there's four things that we'll really be looking for in each application.

00:17:24.000 --> 00:17:30.000

So the first is a demonstrated commitment to practicing as a professional artist.

00:17:30.000 --> 00:17:43.000

And, you know, which obviously is different for different career stages but We may be looking at things like exhibition history, published writing, education, residencies and awards.

00:17:43.000 --> 00:17:51.000

The next is the strength and potential of each artist's practice, which is indicated by the visual support material.

00:17:51.000 --> 00:18:07.000

We're also looking for a strong vision for participating in the program at this moment in time. So as I was saying, including the impact that the studio residency will have on your work and your career and what you really hope to get out of it.

00:18:07.000 --> 00:18:17.000

And the last thing is we are looking for people who are really willing to participate in this expanded program that we've put together. So including studio visits, public programs.

00:18:17.000 --> 00:18:34.000

Benefactor events and this learning and outreach initiatives. Of course, you're mostly just there to work and we want people to have the freedom and the privacy to work, but we're also looking for people who can really contribute to the studio community and really

00:18:34.000 --> 00:18:47.000

Become part of this program. So that's all for me. We'll now move on to your questions which I think I'll have a look at the Q&A. Oh.

00:18:47.000 --> 00:18:49.000

I can answer the first two, Sophie.

00:18:49.000 --> 00:18:58.000

So Michelle and I might kind of just go back and forth And yeah, I'll let you You lead yourself.

00:18:58.000 --> 00:19:02.000

Yeah, I thought the first question was a Dorothy Dixer from our team. This is one that we're preempted.

00:19:02.000 --> 00:19:03.000

Yep.

00:19:03.000 --> 00:19:11.000

And I can just read it out. Obviously, people can see it, but obviously referring to the minimum occupancy of 46 weeks.

00:19:11.000 --> 00:19:32.000

And, you know, what if you get accepted for an international residency? Does this disqualify me? I think the short point is no, it doesn't disqualify you. We're open to a conversation, but I do think importantly, occupancy is really critical for us, ensuring that artists are using those studios.

00:19:32.000 --> 00:20:02.000

And one consideration that we have, and this has again come through our consultation with the community, is thinking about opportunities for subletting the studios. And this will be something that sits within the contract And this is why it will be a conversation with applicants and potentially successful applicants in that if people are planning to leave for long periods of time, we want to be able to have a discussion about making those studios available for short term occupancies for artists that might actually need

00:20:04.000 --> 00:20:11.000

Studios on a short-term basis to make work. So I think, obviously, as Sophie said earlier.

00:20:11.000 --> 00:20:22.000

Do let us know what those residencies are and please indicate if you are open to the possibility of subletting and potentially sharing your space while you're away.

00:20:22.000 --> 00:20:33.000

The second question I can respond to is I'm wanting to apply as an international applicant. I'm wondering if you could give previous examples of how international artists have found work along their stay.

00:20:33.000 --> 00:20:44.000

And sustains their life during the residency. What I can firstly say is this two-year model is a new model for us, so I can't give an explicit or a concrete example.

00:20:44.000 --> 00:20:54.000

Of where others have sustained themselves over a two-year period. But what I can speak to firstly is that you do need to meet the Australian government requirements.

00:20:54.000 --> 00:21:09.000

For a visa over that period of time that, you know, whether or not that would enable you to work But the second part of this is, I guess, for shorter term residencies where artists have stayed for three to six months in our studios.

00:21:09.000 --> 00:21:16.000

Is that they have been supported by their arts councils or some kind of public or private funding made available to them.

00:21:16.000 --> 00:21:30.000

So it's not a question that we can necessarily answer, but we do say explicitly in the guidelines that you do need to be able to self-fund While you are here in Sydney and that includes your living expenses as well as

00:21:30.000 --> 00:21:36.000

Kind of materials and other things that you might need during the residency.

00:21:36.000 --> 00:21:42.000

Sophie, did you want to pick up? The next question.

00:21:42.000 --> 00:21:48.000

Sorry, maybe I can have a go at answering Noni, your question that's just come through, but Michelle, please.

00:21:48.000 --> 00:22:00.000

Jump in. So Noni asks, in the application guidelines, I note that it does say emerging artists are eligible Yet when looking at past recipients.

00:22:00.000 --> 00:22:05.000

Most, if not all, are well-established artists with showings at major galleries and significant exposure.

00:22:05.000 --> 00:22:09.000

If the program was to consider an emerging artist, what would you be looking for?

00:22:09.000 --> 00:22:20.000

I think we have definitely had emerging artists through the program before. We've had people who are just one year out of art school.

00:22:20.000 --> 00:22:38.000

I think it's a unique program that we do have a full range. We have people who have been practicing for decades and you know probably quite a lot of mid-career artists, but we definitely have had very emerging practitioners come through. I think if you are an emerging artist, we're looking for someone who has

00:22:38.000 --> 00:22:47.000

A very clear vision of what they want to do, a clear sense of how they can develop, of what they can learn from art space.

00:22:47.000 --> 00:22:53.000

Of what a studio, how a studio will sort of transform their career in a way.

00:22:53.000 --> 00:23:07.000

And I think also we are just looking also at the visual material that you supply and And looking at your work independently as well. But Michelle, do you have anything else?

00:23:07.000 --> 00:23:08.000

To add.

00:23:08.000 --> 00:23:22.000

Yeah, I would just say to elaborate on that, in terms of the artists that are selected we're looking you know At the breadth of practice and that includes intergenerational or early career to establish practices.

00:23:22.000 --> 00:23:35.000

And so we are definitely looking at early career artists as part of that program. And every year we have had an artist, an early career artist represented represented in the program. So I think, yes.

00:23:35.000 --> 00:23:48.000

Speaking to Sophie's answer about the vision, but also to the next question around how can, you know, we demonstrate that we've been professionally active during the last 12 months.

00:23:48.000 --> 00:24:07.000

You know, we are looking for exhibition you know an exhibition history and that can be an artist run spaces that can be a lounge room practice that can be anywhere that you feel that has been important for you to exhibit your work amongst your peers or within institutions or with a more kind of fledgling organisations.

00:24:07.000 --> 00:24:14.000

That's really up to you to identify what's been important to you in terms of kick-starting your early career.

00:24:14.000 --> 00:24:19.000

And we're really open to what that might be. That can also include writing.

00:24:19.000 --> 00:24:33.000

Published writing by yourself or your peers journals, online, wherever that might be. We're looking for a range of responses to that question.

00:24:33.000 --> 00:24:45.000

Michelle, perhaps you might be well, I've just seen the question about um if there's a connection between Artspace and UNSW for artists interested in using facilities like kilns.

00:24:45.000 --> 00:24:48.000

Is that something?

00:24:48.000 --> 00:25:02.000

Oh, okay. I can answer that question. That is historical. We used to have a partnership with the University of New South Wales where they did provide access to their facilities.

00:25:02.000 --> 00:25:17.000

And that isn't something that we have activated, I guess, since the pandemic So the answer to that is no, unfortunately.

00:25:17.000 --> 00:25:29.000

It's not something that we can really provide access to through through those relationships.

00:25:29.000 --> 00:25:30.000

Having a look through. Yeah, do you want to

00:25:30.000 --> 00:25:45.000

I could. To Nick Breeden's question in terms of what do you gauge the strength and potential of an applicant's practice? I think having, again, to elaborate on what Sophie said about a clear vision.

00:25:45.000 --> 00:26:12.000

And also demonstrated exhibition history or writing We're just looking at how artists I guess are initiating opportunities for themselves or being invited for opportunities again we're not looking for one particular way for artists to develop their practice, but really it's for you to really demonstrate how

00:26:12.000 --> 00:26:20.000

Like how you feel the strength and potential of your practice is in terms of all the work that you've been to date.

00:26:20.000 --> 00:26:24.000

To kind of build your build your career

00:26:24.000 --> 00:26:32.000

So some questions are going to be answered in text by Marsha and Sarah who are working in the background.

00:26:32.000 --> 00:26:41.000

So I can see that Marsha's replying about the letter of support question but Huh?

00:26:41.000 --> 00:26:42.000
Oh, okay, yeah, listen.

00:26:42.000 --> 00:26:53.000
I can answer the next one. I can answer the next one from Anonymous. In your opinion, what is the difference or things that stand out between a successful vision proposal and a non-successful one?

00:26:53.000 --> 00:26:59.000
I think it's just having a really clear idea of how you would like to use the studio space.

00:26:59.000 --> 00:27:04.000
Again, acknowledging that space is a really vital asset in this city.

00:27:04.000 --> 00:27:10.000
And, you know, affordability is a big question. We know that artists are under pressure.

00:27:10.000 --> 00:27:16.000
And so every artist needs some kind of space to really build their practice.

00:27:16.000 --> 00:27:32.000
So I think it's just really having a clear idea of how the studio's access to the studios and being part of the program would really provide like a pivot or like a really critical moment in developing your career as a practice.

00:27:32.000 --> 00:27:46.000
Sorry, your career as a practicing artist. And I think, again, it just comes down to um a clear understanding of what that studio space can do for you in terms of research, development, production.

00:27:46.000 --> 00:27:51.000
But also how you might be able to benefit from being part of a broader community.

00:27:51.000 --> 00:28:19.000
In terms of the studio program and having access to like the curators here in that space, but also the broader team And if there are ideas that you are thinking about, then you should certainly pitch that in your application in terms of public programs or other ideas, we're certainly open to thinking about how we can include studio artists within the broader program.

00:28:19.000 --> 00:28:37.000
And I think like, you know, like a lot of applications, the more sort of concrete you can be and the more you can paint a picture, not just talking in general terms, but If there is a specific project or a really kind of targeted way

00:28:37.000 --> 00:28:44.000
That you hope to use the studios. I think that definitely will stand out as well.

00:28:44.000 --> 00:28:51.000

If an applicant has a career break in terms of their art making, would this be considered a disadvantage? I'd say no.

00:28:51.000 --> 00:29:09.000

Artists have had many disruptions in their career. And so I think, again, it comes back to the criteria just demonstrating exhibition history and other things that you've done over that kind of long trajectory of a career, but also if you do feel comfortable, you know, just make it

00:29:09.000 --> 00:29:15.000

Clear as to why there might have been a career break, but that's really up to you.

00:29:15.000 --> 00:29:19.000

I guess an example that I can think of off the top of my head is motherhood.

00:29:19.000 --> 00:29:37.000

You know, that's a clear reason for why some people, some women in particular do have a break but you know these are things that we'd leave to you to explain to us if there was something that you felt was important to disclose or choose not to disclose, but it wouldn't certainly disadvantage you.

00:29:37.000 --> 00:29:42.000

In terms of the application.

00:29:42.000 --> 00:30:03.000

There's a question here from Miho. Is resin and can resin and wax be used in the studio? Yes, I think that's completely fine. It just needs to be obviously we can't have any permanent damage to the studio, but as long as there's no fire hazards, that is completely fine.

00:30:03.000 --> 00:30:08.000

We have an artist at the moment who's working with cast wax.

00:30:08.000 --> 00:30:14.000

So, yes.

00:30:14.000 --> 00:30:23.000

Okay, I can see a question here. Can you use the studio to do paid work, for example, doing photo shoots and campaigns?

00:30:23.000 --> 00:30:42.000

I would say the answer is yes, there are artists in the studio doing different things in the studio at all times in terms of remuneration, whether it's making work for commercial galleries or whether it's writing or interviews or whatever it might be. Again, I think you just need to think about

00:30:42.000 --> 00:30:53.000

How this may fit within the broader kind of vision for your studio and how it aligns with the criteria that we're asking for.

00:30:53.000 --> 00:31:03.000

I'm going to go to a question from anonymous attendee, which says regarding the artist's participation in public programs.

00:31:03.000 --> 00:31:12.000

Is this a requirement? Are you willing to be flexible about this element of the program for neurodivergent artists who may not have the capacity to engage in a public facing activities?

00:31:12.000 --> 00:31:22.000

Yes, of course, this is very open where very conscious that not everyone will necessarily want to get up and give an artist lecture.

00:31:22.000 --> 00:31:29.000

And that's why we kind of said from the outset that it will be devised with the studio artists.

00:31:29.000 --> 00:31:50.000

I think there's lots of different ways that one can think about how to open up their work to the public or engage one particular part of the community But this will be flexible both with also the artist's schedule and their time um

00:31:50.000 --> 00:31:56.000

And also with what they might feel comfortable doing. So, yeah.

00:31:56.000 --> 00:32:24.000

Just acknowledging Lou, I think Nick Breeden also asked the same question But again, just reiterating the strength and potential of an application's Applicants practice is very much about demonstrated exhibition history, but also thinking about the vision for the studio and how this opportunity might be pivotal in terms of your career artistic practice and your long-term

00:32:24.000 --> 00:32:35.000

Career. Elvin, hi. I'm an artist working in the field of bio art. Are you open to exploring a potential collaboration with the faculties a biotechnology at Sydney Universities.

00:32:35.000 --> 00:32:47.000

I would say, again, this elven would be your relationship with the Faculty of biotechnology, but we'd certainly be open to thinking about cross-programming opportunities.

00:32:47.000 --> 00:32:55.000

You know should you be successful in the program? More on letters of support.

00:32:55.000 --> 00:33:02.000

Have most successful applicants attach letters? I would say not necessary. We do not ask for letters of support.

00:33:02.000 --> 00:33:12.000

The reason for it is it's not critical to the studio application. So I would stick to what we've asked in terms of the application material.

00:33:12.000 --> 00:33:30.000

And yeah, not to create additional work for yourselves We will only be reading the criteria and CVs and other things that we've asked for. So not necessary and I advise not to attach.

00:33:30.000 --> 00:33:34.000

You can see Marsha answering Julia's question.

00:33:34.000 --> 00:33:55.000

Alexis, to your question, should the argumentation as alumnus be included within the 500 word vision text, yes, that's something that will go into that section, as well as your vision for generally what you want to do in the studios.

00:33:55.000 --> 00:34:05.000

It'd be good if alumni can um directly address why they need a second residency and what they'll gain.

00:34:05.000 --> 00:34:10.000

And just while people are listening, from Julia, can I draw and paint on the walls?

00:34:10.000 --> 00:34:26.000

Attach objects to the walls via drill, et cetera? The answer is yes We just ask that artists return the studios Back to the white walls when they leave is all but you are free to draw and paint.

00:34:26.000 --> 00:34:31.000

And drill and the studios are intended to be hardworking environments.

00:34:31.000 --> 00:34:42.000

You know, for artists and that you could there is a lot of freedom to do what you need to do but obviously we do have restrictions that aren't tied to painting and drawing.

00:34:42.000 --> 00:35:00.000

Some resins and waxes emit toxic fumes. What provisions do studios have for fume extraction? I would say Toxic fumes is a no and any kind of introduction of materials such as this would need to go through a WNHS process.

00:35:00.000 --> 00:35:22.000

With our colleague Marco Rinaldi, who is our production and operations manager I guess as part of being a good neighbor, you need to think about not just yourself, but other people within the studio program and also people working in the building as well. The building is pretty porous and so anything like that would move from room to room and floor to floor.

00:35:22.000 --> 00:35:32.000

So if you are planning to use any noxious materials, do let us know in advance so we can actually talk to you about what the options might be.

00:35:32.000 --> 00:35:37.000

Do we need to, from Rachel, do we need to protect the floors from paint and other materials?

00:35:37.000 --> 00:35:50.000

I guess in an ideal world you know putting um like the material the drop sheets down would be great. But again, as I said, the studios are pretty hardworking They are there to support artists.

00:35:50.000 --> 00:36:18.000

And we will work to kind of return the studios back to the kind of environment that they were when you entered as much as possible. But yeah, where we can, I think for me and for the team, you know, we want to think about ourselves as custodians of the building and to ensure that others in the future have full enjoyment of the building. So we ask studio artists to just care for the spaces and to maintain the spaces as we do.

00:36:18.000 --> 00:36:27.000

I saw him, I think it was answered in text, but I'm just going to answer it here as well. There was a question that came up about an exhibition.

00:36:27.000 --> 00:36:44.000

Outcome with the studio artists. So unlike other residencies, we don't offer like a final end of year studio exhibition. So part of the reason that we have added kind of all these different programs is to find other ways that you can share

00:36:44.000 --> 00:36:52.000

Your work and your practice with as many people as possible. But no, there's no exhibition.

00:36:52.000 --> 00:36:59.000

How do you from anonymous, how do you go about security of the studios? Is there an alarm that can be set in the space while artists are in the space?

00:36:59.000 --> 00:37:24.000

To answer that, I think we have building security So there's a range of things in place, including CCT vision, distress buttons and other things. But in the actual studio In terms of security, you have access and you only each artist has access to their studio when no other person does.

00:37:24.000 --> 00:37:29.000

But we have fire alarms and other things to obviously protect that environment.

00:37:29.000 --> 00:37:38.000

But perhaps if you were to be more specific about the actual alarm that you're referring to, then perhaps I could answer that more clearly.

00:37:38.000 --> 00:37:45.000

To answer Angie Gotto's question, I'm deaf, do you provide interpreters for meetings, events, et cetera?

00:37:45.000 --> 00:37:56.000

One of the questions we ask for all public programs and increasingly with staff and other participants in our program is around access.

00:37:56.000 --> 00:38:05.000

So if people do have any specific access requests, then that is something that we will be building into our program to support.

00:38:05.000 --> 00:38:09.000

Others specifically into the studio program.

00:38:09.000 --> 00:38:20.000

There's a question from an anonymous attendee. It says, hello, I work a lot with projectors. Do the studios have the power capacity to run?

00:38:20.000 --> 00:38:32.000

One to two projectors happily, I would say yes. Definitely, unless, Michelle you have So yeah, that should be totally fine.

00:38:32.000 --> 00:38:42.000

A question from Simone. She has a design and handcraft sustainable design and handcraft sustainable footwear practice It's, you know, wearable.

00:38:42.000 --> 00:38:49.000

It's wearable art. I exhibit my footwear on the website. I'm emerging, but listening to this meeting so far, I'm losing confidence in my relevancy.

00:38:49.000 --> 00:39:07.000

Would it be worth applying for a studio space? I would say, you know, we certainly think about adjacent practices to the visual arts, but importantly refer to the vision and the criteria In terms of your application and how you can really kind of consider

00:39:07.000 --> 00:39:27.000

How your practice might be relevant and how it in terms of Sorry, not how your practice can be relevant, but what is your vision for the space and how can we support you in terms of everything that we offer and most importantly, how will the studio spaces be really pivotal for you in terms of your career?

00:39:27.000 --> 00:39:37.000

So I think that's really a question for you, Simone, to address, but I wouldn't lose hope in terms of feeling relevant, that is for sure.

00:39:37.000 --> 00:40:04.000

Anonymous, do you consider publications on YouTube or other similar internet sites as relevant? Support me material I would say yes. If it's in the public domain and it's recognized, then absolutely we would recognize a range of digital publications as relevant support material. It doesn't have to be in print to be relevant

00:40:04.000 --> 00:40:12.000

There's a question, would you be able to recommend or introduce some accommodations for international artists?

00:40:12.000 --> 00:40:33.000

So I assume you mean... accommodation as in places to stay so we we can't fund accommodation in sydney but on a case-by-case basis, we can definitely give you recommendations and help you If you are successful.

00:40:33.000 --> 00:40:39.000

Hi. Do we need to submit a project proposal for this program when I apply?

00:40:39.000 --> 00:40:46.000

Also, can you explain a bit more about opportunities for the artists? For example, the curatorial support and connecting us to curators? Thank you.

00:40:46.000 --> 00:41:09.000

I think it's not a project proposal per se. And I'm assuming you mean like a funding proposal to an arts council. It's a little bit different. It's more about a vision for the space and how you intend to build your practice, whether it might be research, development, production in the studio space.

00:41:09.000 --> 00:41:18.000

But what we do want to know is you know what projects or other opportunities you might have concurrently with the studio practice.

00:41:18.000 --> 00:41:25.000

And I think in terms of explaining a bit more about the opportunities for the artists, for example, the curatorial support and connecting us to curators.

00:41:25.000 --> 00:41:39.000

I think an art space, you know, we have a team, we're a small team of nine people. Obviously, Sophie Rose is our associate curator who is dedicated to the studio program. We also have Sarah Rose, who's in the background as our associate curator.

00:41:39.000 --> 00:41:48.000

We have a senior curator, Katie Dyer and myself who are all engaging with artists in the studio program at all times.

00:41:48.000 --> 00:41:58.000

And I think really our role is to advocate for you whilst you're in the studio and where we have visiting curators, whether they're coming from across Australia or internationally.

00:41:58.000 --> 00:42:14.000

We will make sure there are opportunities for you to present your practice in front of them. We can't make any promises or guarantees in terms of outcomes, but I think if anything, it gives you an opportunity to think about how to talk about your work to different audiences.

00:42:14.000 --> 00:42:20.000

And how to present your work in different ways for different types of meetings that you might have.

00:42:20.000 --> 00:42:43.000

And, you know, I think we do see opportunities arise from our visiting curators program, but these are often long-term have long-term gestation periods. So we do look to how we quantify those opportunities, but they're not necessarily immediate. And I think if anything, it's about giving you exposure.

00:42:43.000 --> 00:43:01.000

And also just adding to what Michelle said. We also, in devising this new sort of expanded program, have been thinking about kind of specific structured ways that we can also provide that. So one of the new programs will be this series of

00:43:01.000 --> 00:43:18.000

Kind of crisps or one-on-one studios the cohort of artists can propose people that they would like to meet with So we're also trying to build in a process for the artists themselves to kind of elect people that they might want to connect with and then

00:43:18.000 --> 00:43:30.000

With all our contacts and networks, we can make that happen and provide some really important feedback for each of the artists.

00:43:30.000 --> 00:43:38.000

A question from Alvin. I'm planning to apply for the one year program. However, if I decide to stay for a second year, would it be better to apply for the two-year program?

00:43:38.000 --> 00:43:48.000

I think just to be clear, we are offering a one-year program and a two-year program. So Elvin, it's best to decide which one you'd like to apply.

00:43:48.000 --> 00:43:58.000

In because they will be assessed separately rather than together. And the one year program is strictly 12 months. There is no option to stay for a second year.

00:43:58.000 --> 00:44:09.000

Whereas the second year is a one plus one model where there will be a review process to ensure that artists are really occupying the space and getting the benefit from the space.

00:44:09.000 --> 00:44:21.000

Over that first year, because again, we need to ensure that I guess every artist in the program is using the space appropriately.

00:44:21.000 --> 00:44:28.000

We've had a few questions come in about a loading dock. Yes, we do have a loading dock that artists can use.

00:44:28.000 --> 00:44:43.000

And I'm not entirely sure how large our lift is exactly, but it's a kind of standard size lift and we do have artists who use it to um move materials up and down the building.

00:44:43.000 --> 00:44:56.000

A question from Cindy. She works with sound and while her work is not played at high volume There are times when she needs to use tactile speakers and audio equipment.

00:44:56.000 --> 00:45:01.000

May I ask how well insulated the studios are or if SoundBlade has impacted fellow artists in the past?

00:45:01.000 --> 00:45:08.000

The answer to that question is that the studios are not insulated. So it's about being a good neighbor.

00:45:08.000 --> 00:45:16.000

And making sure that any sound isn't going to interfere with other residents in the program.

00:45:16.000 --> 00:45:24.000

So, you know, and again, within any sound or any noise is within reason.

00:45:24.000 --> 00:45:35.000

In how you use it. So yeah, I think noise is definitely a consideration, not for studio artists, but for also art space staff who are often working downstairs as well.

00:45:35.000 --> 00:46:01.000

But it's certainly not, you know, it certainly doesn't put you at a disadvantage because we do have artists in the program at the moment, like Tina Havelock Stevens, who, you know, her drum kit is her material and she has found ways to kind of make noise in our studio throughout her time here. So yeah, I think it's just really a conversation with us and with the other studio residents.

00:46:01.000 --> 00:46:19.000

And um I just saw, I think Marsha might have answered it in text, but there was a question that came up about our multi-purpose space which can be used for performances so that is a 250 square metre space. It's very large.

00:46:19.000 --> 00:46:38.000

It's mostly just open to use. We do rent it out as venue for hire. So there'll be some Sometimes when you can't use it, but it mostly is vacant and available for performers to use.

00:46:38.000 --> 00:46:49.000

There's two questions kind of similar here from anonymous and from billy Is there scope for initiating public engagement events in the studio? Open studios or small activations.

00:46:49.000 --> 00:46:55.000

One thing in terms of the consultation process, the feedback that we have received.

00:46:55.000 --> 00:47:16.000

From artists who are in the current cohort and previous cohorts is that actually, you know, it's the studio space is best used as more of a private environment and not open to the public. So we have refrained from big open studios to the public.

00:47:16.000 --> 00:47:24.000

I think, you know, managing them as private spaces and with a small select group of people has been really important for us.

00:47:24.000 --> 00:47:44.000

In the past 12 months. So yeah, it's something we certainly we just wouldn't be opening the doors to the general public, but there are still ways for artists in the studio programs to have public engagement opportunities and how and it's a conversation with the team on how we manage this.

00:47:44.000 --> 00:47:50.000

And then Billy's question is, can you host lectures or workshops in your studio for students, et cetera?

00:47:50.000 --> 00:48:07.000

Would this be considered a private event or integrated in a studio programming? Do you have an age limit on participants if this were to go ahead? I think this would probably be something, Billy, that we would need to respond to offline because if it's coming under the banner of arts space.

00:48:07.000 --> 00:48:17.000

Then we have working with children policies that we do need to consider and so it would be dependent on the scope of that particular program and how it's managed.

00:48:17.000 --> 00:48:31.000

And what kind of risk management strategies we need to put in place for art space to be able to support an event if it is for underage or I guess anyone under the age of 18.

00:48:31.000 --> 00:48:37.000

Um... I am in the process of applying from Elvin.

00:48:37.000 --> 00:48:53.000

In the process of applying for a national innovation visa, if the first step is successful I will need to be nominated. Can ArtSpace be the institution to nominate me? Again, Elvin, I think I'd need to take this question offline. Just I can't answer this off the

00:48:53.000 --> 00:49:09.000

Top of my head. I don't know what would be required of art space but certainly Not in this call out, like art space would not be a nominator in this call out process It would only be if someone was successful and then we'd need to consider timelines.

00:49:09.000 --> 00:49:18.000

But I'm certainly happy to take the question offline and answer it more comprehensively.

00:49:18.000 --> 00:49:35.000

I work with an assistant, should I mention this in my application You can absolutely mention this in your application. A number of artists have worked with assistants upstairs and i think If anything, what my observations are, and Sophie you might be able to attest to some of these too, is that actually

00:49:35.000 --> 00:49:47.000

You know, the assistants contribute to the community upstairs you know and this is pretty standard practice with for many artists to be supported by studio assistants.

00:49:47.000 --> 00:50:03.000

And I think they also kind of inadvertently benefit from the program to So yeah, I think if there is, you know, you do have people coming and going within your studio, then it's well worth mentioning.

00:50:03.000 --> 00:50:06.000

Have we answered all the questions?

00:50:06.000 --> 00:50:09.000

I think so. I mean... Awesome.

00:50:09.000 --> 00:50:15.000

One last.

00:50:15.000 --> 00:50:16.000

Just to clarify, can we apply for both programs? Did you want to pick this one up, Sophie?

00:50:16.000 --> 00:50:20.000

Okay. Yeah, sure.

00:50:20.000 --> 00:50:27.000

I'm not quite sure how to pronounce. Your name.

00:50:27.000 --> 00:50:45.000

Lesca, sorry, asks, hi, just to clarify, can we apply for both programs? Do we have to pick between the one or two year program. Also, can you share some stories of how the program has assisted artists advance in their practice?

00:50:45.000 --> 00:51:07.000

So you can only apply for, you will only receive a two year or a one year studio We ask you to give a preference in the application. However, because we want to make it as equitable as possible, we will still consider you for the other option, even if you don't get your preference.

00:51:07.000 --> 00:51:21.000

This is basically thinking that probably the majority of people are going to apply for A two-year residency. However, we still want to be able to offer people a one-year residency if they don't.

00:51:21.000 --> 00:51:32.000

If they're not, if we don't make the cut for a two-year residency essentially so um But basically you just put in one application.

00:51:32.000 --> 00:51:47.000

And in terms of stories about how the program has assisted artists, I mean, Michelle, you've been here longer, you might have more more stories up your sleeve Yeah, I might throw to you for this one.

00:51:47.000 --> 00:51:53.000

Can you share some stories of how the program has assisted artists to advance in their practice?

00:51:53.000 --> 00:52:14.000

And I think there's many different stories. We've offered the studios I guess in 2000 and 15, you know, just to give people a quick history of the Artspace studio programs We moved from a user pay model to a, which was like essentially artists pay rent model

00:52:14.000 --> 00:52:20.000

To what we were calling free for artists. And that was a bit of a game changer for us.

00:52:20.000 --> 00:52:27.000

So I would say for the past 10 years, except for that period where we were closed for the building redevelopment.

00:52:27.000 --> 00:52:43.000

Firstly, just you know being able to offer the studios as free has been this incredible kind of tangible opportunity for artists in the city of Sydney and greater metropolitan of Sydney.

00:52:43.000 --> 00:52:58.000

You know, I think we know that artists are paying anything from \$450 to \$650 per square metre for studio spaces across the city, whether that's here in Wallamaloo or out to Rockdale or even further.

00:52:58.000 --> 00:53:07.000

So I think there is clearly a financial benefit to artists in the fact that they don't have to pay studio rent.

00:53:07.000 --> 00:53:21.000

In that 12 month period or what has been that 12 month period and really just kind of alleviating some of the stress of rent and enabling artists just time and headspace to really develop their practice.

00:53:21.000 --> 00:53:37.000

And one thing I have seen and observed, because I have been here since that period, is artists really moving into the space and working ambitiously the studio walls are up to five meters high. And so I've seen a lot of artists

00:53:37.000 --> 00:53:48.000

Really think about how to upscale or just kind of create more installation based works or really work in different ways to the ways that they've worked before.

00:53:48.000 --> 00:53:59.000

So I think there's been, yeah, I think ambition in terms of practice has really benefited. And I think an example I can speak to right now in our current cohort is Gemma Smith.

00:53:59.000 --> 00:54:07.000

Who's been making these very large scale paintings which is going one will be part of the new painting show at the MCA that opens this week.

00:54:07.000 --> 00:54:13.000

And that is something that she's never really had the opportunity to do because of the size of her studio space.

00:54:13.000 --> 00:54:33.000

And I think, you know, interestingly, someone like hani Amanius use the studios as a thinking space. You know, he often works off site in foundries But really, it was a time like a space for him to really just kind of think about new ideas and sit in the space and develop his work.

00:54:33.000 --> 00:54:53.000

So there's kind of many examples, but I think also another thing I would say is I've seen artists leave the studios. And I think it's that I don't know it's kind of like the equation of maybe if anyone ever gets to go to business class, you can't go back to economy but actually it's really about investing in your practice and

00:54:53.000 --> 00:55:13.000

The studio really you know having those studios for those 12 months, I've seen artists really invest in their space in terms of the actual studio that they work in following the art space studio, I think it's really hard to return to a cupboard or a lounge room.

00:55:13.000 --> 00:55:30.000

After being in the studio. So I think it's really, it's not so much about opportunities that have necessarily followed you know and there's certainly examples where I can speak to artists who've been in the studios who have had opportunities, but I think it's really about

00:55:30.000 --> 00:55:41.000

A kind of change in the way artists approach their practice and invest in their practice and really kind of advocate for themselves and build the confidence in advocating for themselves.

00:55:41.000 --> 00:55:48.000

If that's an answer and not that I've been in business class, but that's the best analogy I could come up with.

00:55:48.000 --> 00:56:05.000

Just quickly, how large are the studios? They're invariably 45 square metres each, except for the one at the end where Latai is in that studio and I think that one's maybe 47 or 48 square meters.

00:56:05.000 --> 00:56:08.000

Is the selection panel, oh, sorry, Sophie you go.

00:56:08.000 --> 00:56:24.000

I was just going to read the same question, which is the selection panel for the residencies public knowledge I mean, yes, there was a slide You may have missed it earlier. So we're still confirming it.

00:56:24.000 --> 00:56:42.000

The exact names, but there will be everyone from the art space team will be there. We'll have our artist board members. There'll be one representative, a curator from Art Gallery of New South Wales, and then Amanda Love, who used to be on our board.

00:56:42.000 --> 00:56:57.000

Who is the art consultant and director of love art So it's, you know, it's obviously quite a large selection panel um But I think that's also probably goes back to this question of how do you determine the strength of an artist practice

00:56:57.000 --> 00:57:14.000

And that's why we like to have as many people in the room as possible, just so it's a really rigorous process and we're getting as many different perspectives as possible on each application.

00:57:14.000 --> 00:57:20.000

We're almost coming to three o'clock so What is the process of working with such a large panel?

00:57:20.000 --> 00:57:33.000

The process is not unlike the process for grant applications Obviously, every person participating in the panel will be asked to read your application.

00:57:33.000 --> 00:57:44.000

And to give it a ranking and some commentary obviously people can't just say yes or no. They need to be able to speak to your practice.

00:57:44.000 --> 00:57:57.000

To advocate for your practice. And to back that up with reasons why And so we will go into the assessment panel with essentially a ranking that we will discuss.

00:57:57.000 --> 00:58:14.000

And when it comes down to a short listing, again, it goes back to what we were saying about the breadth of practice. We're not looking for an art space style or artists from a particular generation or a particular discipline, what we're actually looking for is a breadth of practice that is representative of contemporary art right now.

00:58:14.000 --> 00:58:31.000

You know and so we're looking for many things and it really comes down to the matrix of artists in that final shortlist of artists um sorry i'm...

00:58:31.000 --> 00:58:39.000

And what was I going to say to that? I think that's kind of everything is that, yeah, there'll be a very transparent process in the room.

00:58:39.000 --> 00:58:52.000

And obviously each of the art space staff are seeing exhibitions, you know, they're very familiar with artist practices that you know they're seeing shows at artist run spaces and large institutions.

00:58:52.000 --> 00:59:02.000

And to give people a sense of how competitive it will be in 2023 when we opened the applications, we received 174 applications.

00:59:02.000 --> 00:59:08.000

So, you know, we're expecting a similar response to this particular call out.

00:59:08.000 --> 00:59:13.000

But each of the panelists are expected to read each application.

00:59:13.000 --> 00:59:19.000

And as I said, to kind of consider each application.

00:59:19.000 --> 00:59:24.000

All right. I think that's a wrap. We're at three o'clock.

00:59:24.000 --> 00:59:36.000

You know, obviously, if people have any further questions, then feel free to email us at studios at artspace.org.au. It is Sophie on the other end of that email.

00:59:36.000 --> 00:59:41.000

And she will attempt to address all other questions coming through.

00:59:41.000 --> 01:00:00.000

And yeah, and I think, yeah, we look forward to seeing your applications It's always exciting to see who's putting in an application. And I think for us too, it's a real opportunity. As I said, we're familiar with many practices, but often there's surprises in that mix.

01:00:00.000 --> 01:00:15.000

So it is a real research opportunity for us as well. And I'd say don't be deterred if you aren't selected in this particular year do continue to apply. It's an annual program, even though we are calling it a two-year model

01:00:15.000 --> 01:00:26.000

And I think it's really important for artists to continuously apply and put your work in front of curators and organisations like Artspace.

01:00:26.000 --> 01:00:35.000

And, you know, and Keep trying and don't be deterred is really the message that I'm trying to convey.

01:00:35.000 --> 01:00:37.000

Sophie, did you want to add anything?

01:00:37.000 --> 01:00:55.000

I think that's great. I think, yeah, it's really, this is the way that we, as you were saying, this is how we learn about artists and This is how we know about you. So please put in an application and and also this webinar will be available online, I think.

01:00:55.000 --> 01:01:06.000

Obviously, there's a lot of people who will be watching the recording after the fact, but if you want to go back and look over anything, it will be available.

01:01:06.000 --> 01:01:10.000

And thank you to everyone who's giving us great feedback in here. It's really appreciative.

01:01:10.000 --> 01:01:11.000

Thank you.

01:01:11.000 --> 01:01:36.000

And to know that actually we're actually reaching many people at once. So thank you. And yeah, we'll look forward to your applications and being in touch.