**SDCC Individual Artist Bursary Awards 2024 - Information session-20240306\_191031-Meeting Recording**

March 6, 2024, 7:10PM

1h 6m 26s

 **Orla Scannell** 0:05
OK, so the session, this this evening, it's the 2024 individual Artist Bursary award.

The eligibility, it's open to individual artists of all disciplines, living and working in South Dublin County, and there is a link to a map there where you can see the area that's inside the boundary of the county.

South Dublin County covers places like Lucan and Clondalkin and Rathfarnham, Saggart Rathcoole, etcetera. So, just to check that you're eligible for this award.

So the purpose of the award is to support artists to develop their practise and to further their career in the arts.
And it supports activity that's developmental in the context of the artist's creative practise, and this might include, but it's not limited to research and mentoring.

 **Orla Scannell** 1:59
Applications are encouraged from artists of all disciplines, no matter what stage of their career they might be at. We're also interested in artists working with challenging forums and concepts and artists exploring different ways of engaging with audiences. So there are a number of approaches to this award.

A condition of the award for any project or activity funded under the award, we would ask that that it's completed by March 2025. Otherwise it's really the awards for 2025 that you should be applying for. If it's outside of that time frame.

If your proposal relates to further studies, a residency or mentoring, then you must provide a letter confirming your acceptance, or an expression of interest from a place in acknowledging that.

What we don't fund is third level undergraduate studies and for anyone who is successful in the awards, they must acknowledge South Dublin County Council on the material that's related to the activities supported by the bursary.

And then we do also ask that successful applicants would maybe write a short written report when they finish the project or the research or whatever's been funded, with some feedback and also fill us in on the impact that the award did have.
The maximum amount of funding under this award is €3000 and the closing date for receipts of application is March the 27th at 5:00 PM.

In terms of making an application. The amount of funding available under the awards is €3000. So that's really not for a whole project but it may advance one part of a project. It may be the research, it may be the documentation. It may be something in between. So it's really important to understand the stages of your project that require further assistance and to, gear your proposal around that.

€3000 isn't a huge fund, so it is important to be focused and be realistic in what you will be able to do and where it'll give you time for research or bringing a piece of work along to another stage. It might enable you to undertake mentoring or collaboration, event documentation, etc. This is not a full list by any means, but it gives you an indication that it's really important to understand what part of a project it is, or an activity that you're applying for.

Another thing that's really important is to read and consider and respond to the selection criteria. The selection panel it's made-up of a number of artist peers, so there will be somebody with expertise for example in visual arts, performance, music literature. The selection panel will discuss each of your proposals under the five criteria. Each criteria will have the same certain amount of marks awarded to it.

The criteria in this case are the quality of the ideas presented, both on an individual basis and also where they sit in relation to other competing applications.
The uniqueness or the approach to process.
Whether there's clear artistic direction.
What impact the award will have on the artist development and also the feasibility of the proposal.

The actual application is available on sdcc.submit.com You do need to register on submit.com before it will allow you to go into the form.

There is an option to answer some questions, either by text in writing or by video. Some people find it easier to speak about their work than to write about their work.

There are three key questions, which are at the centre of the application. One is to provide a short summary of your proposal. These questions will have a maximum amount of words, but where it gets into the heart of the proposal is where you're asked to provide a full description of the project proposal. So this is really the concept, what it is you're going to do, who you're going to do it with, how you're going to do it. And John might help unpack some of that a little bit more.

The other key question how will the award impact on your development of an artist? So it's worth giving some time to think about that.

For a selection panel, you really need to make it as easy as possible for the for the selection panel to understand what you're proposing, to see clearly what it's what it's about. And that there's evidence backing up this up.

There's a number of things here. Providing a clear description of the concept and to demonstrate its development. It's recommended that you have some preparation and research done before making the application, and again that that's visible.

The selection panel is looking for evidence of the track record or and or progression as an artist. Always provide a CV and the cv of collaborators.

Provide supporting documentation, including research on figures or quotes, letters of support from venues or collaborators or referees. As you go through the application, it will tell you how many images of previous work to upload. There will be an opportunity to put in some links if that's how you want to show previous work. In in terms of literature, I think the recommendation is up to five pieces of poetry, or one chapter of work in progress, a treatment of a film script and maybe some of the opening scenes again. What you've been working on what you've done before and that some kind of development is evident.

The selection panel peers will speak to your application during the selection process.
You can't take it for granted that the selection panel know who you are, what work you've done. You're really just need to spell everything out clearly.
Check the format of any digital files that might be required. And that they've been successfully copied. And again always have a second pair of eyes to look at your application and it can be very useful. And this might sound very obvious, but if you have someone reading your application, whether they're in the arts sector or not, if they have a lot of questions or don't understand what you mean, then you're possibly not being clear enough or speaking plainly enough. It's always very, very useful to have that second pair of eyes.

Comments coming from the selection panels and what I see with some of the proposals is that the concept was underdeveloped or under researched. The application was made for an end stage event without details of the development process provided or again something like no details about the initial engagement collaborators or participants. No evidence of that engagement, having taken place prior to submitting an application. No detail around locations, time frames, etcetera.
Things such as a CV not being included or no artist statement. Sometimes there isn't enough information on the artist's previous work or samples. It's not always clear about the impact of the award on the artist and the development on their practise or professional development.

We very commonly would see that there are no letters of support, although organisations or collaborators might be mentioned and that really speaks to the feasibility of the proposal and the strength of it, and it's considerably weaker if this is a key element of your proposal. And yet there's nothing there to back that up.

An unrealistic budget for the delivery of the project or the activity is common.
It is important to cost in your time as well as the time of collaborators.
Selection panels like to see that you're paying yourself for the time that you're investing in this process, and sometimes the research on this hasn't been done.

Cost of the activity may be under budgeted or sometimes people go the other direction and the budget might be inflated somewhat, so that's really important to leave yourself enough time to look at things like budget. Also make sure to look at the timeline for the completion of this process.

So that seems like a very quick fly through the form itself, It has two key questions about what it is you're proposing to do. What impact it's going to have on you, evidence of your track record, evidence of the feasibility. So it seems very simple, but it is important to just be as clear as you can be with those and to research in advance.

 **John Conway** 17:13
Yeah. Thanks a lot for that, Orla.
I'm gonna speak to some of the same things, but hopefully from a different perspective and then we can kind of unpack a few bits and pieces and I suppose I'll be trying to speak at it from my perspective as yeah, like I say as an artist then as a panellist for some for some awards over the last few years. So the way I describe my practise is I work in a lot of different contexts with lots of different people in lots of different ways.
So in the past that's been publications, curation, theatre installations and as a visual artist, I actually got one of the South Dublin County Council Artists awards in 2022. But that was for the development of the theatre project. So I think like one of the important things to bear in mind is that there should be developmental in the context of the artist's work and can include research and mentoring. So I paid for mentorship and it was developmental in the context of my work.

And just to speak briefly about my work in South Dublin County Council, I've recently been commissioned for the in context 5 Public Art commission awards, I also work through South Dublin County Council from the programmes in the Adamstown Youth Film Project.

So yeah, I think a lot of the time for the applications for me, the answers are nearly in the questions. It says here really explicitly applications are encouraged from Artists working with challenging forms and concepts.
So what are you doing to make yourself, stand out that you're trying to push yourself or push your practise or push the field that you're working in? I think it's important maybe to consider how you articulate that.

And I'll probably come back to this idea of like, how you describe your practise and how you articulate it in a clear way, but particularly for a project, I always kind of stick to, you know what? Why, when, where and how?
As like subheadings that I'll try and hit within that kind of like 200 words, or if it's 500 words.
I would always advise copying the questions out into a rough worksheet first, so you can just work into them and not have to worry about working on the form every time. So I can just take my time with it and develop it.
And it's really important to stick to the facts when you're talking about The Who, what, when, where and why and how.

So in some ways it's when you're talking about your project you're nearly explaining to someone who's never understood making a cup of tea before and you're talking through all the key steps and you can talk about the enjoyment of the cup of tea. Once you've communicated the actual principal processes and making your cup of tea.

Key questions, you know, what is your project and what's it gonna do? And you want to be able to say what project is this? It's going to do this and it's it will achieve this by I finding the phrase of like - this will be delivered by or this will be achieved by a really simple way to support the panel in their understanding of why you're going to do it and how you're going to do it and what's going to happen once that's done.

I think it's really important not to over estimate the reach of a fee, so I think or this kind of indicating that we don't expect to reinvent the wheel for 3000 euros if you get the maximum with the award, you can apply for less. Is there a minimum that you can apply for? Just out of curiosity?

 **Orla Scannell** 21:32
No, no, there there isn't a minimum amount. The lowest award I've seen being made is for maybe €500. Don't feel that you have to apply for €3000 if really what you want and need is €450.

So if you're going for your €3000 let's say you're going to work five full days across the project and you're charging €300 a day for your studio time. So that's €1500. So it's five days at €300 and it's really important to get that across. And if you need to put more days on that, you increase the do by 306 days. So you go up to 1800 and so on. But basically I think you need to be really clear in how you quantify the value of your time.
I always advocate for correct payment when I'm assessing things as well. If I'm speaking from a panel perspective.
And within the framing of like your quantifying your time and the value of your artistic labour, I think it's also really important then in terms of what this fund supports is to be able to frame it as a research and development or as something that happened previously as research and development. And this is just an extension of it. So none of your practise exists in isolation, they're always supported by a previous project or something done before and there's a connection there.
And if you can demonstrate that this is an extension or a direction from that, I think it should be important to be able to frame it that way.

Support in kind is basically if let's say Rua Red for example are giving the access to a theatre space costing nearly €100 a day to rent, and they're given it to me for free for 10 days. That's 10 days of €100. So that's €1000 that I can say in my income, it is €1000 support in kind. So you're quantifying support. So if there's a a youth worker with you on a project and their paid, you know, whatever 300 Euro a day and they're working for five days over the project. That's €1500 again towards the project. So you're kind of quantifying the value of what the cash value would be. In terms of like a resource.

I find it's kind of clever to be working into the strategic plan of the organisation that you're applying to, so it kind of hits the marks of their strategic plan has certain values in it over the next five years. It might be to your advantage to be able to articulate how you're going to hitting those marks depends on your art practise or where it lands or what it's contributing to the the local area and in terms of engagement ,in terms of reaches and working with older people with younger people, with disadvantaged people.

Make a grown up CV like don't put your leaving Cert on your CV at this point.
I think it's really important, to reevaluate your CV before you put it in, spruce it up a little bit. I think you're trying to communicate really clearly that you've done these things really well and now you're asking to do something else really well and you're kind of building that faith that you can deliver upon something and that kind of comes back to your background work as well to your kind of portfolio or work you submit in your supporting material.

So you're demonstrating that you can do it well, you've done it well and that you'll continue to do well with this support or that this is a small step to doing something much more substantial down the line. So I think it's also kind of strategic to be able to say that €3000 will get me to that point and it and at that stage in five months time, I'm actually going to be applying for the Arts Council to try and deliver something more substantial. Demonstrate that they're almost seeding something, I think, and they're just going to develop into some really strong.

So when you're looking into the application form.
The key questions for me are give a short summary of your proposal and that's a maximum of 75 words, that's one to spend time on #5.

Have you received any previous awards? Spend a bit of time blocking that out because again, you're demonstrating your credentials and that you are delivering on things. I suppose if you haven't received any awards, that's fine. And one of the reasons I was asking about the minimum award.

It can be clever to ask for just a little bit, you know, or a smaller amount if it's your first one and you're kind of earlier career because then when you go in the next year somewhere else you can say, you know, I got funded by so and so and you don't always have to specify the amount. So you know, if you're if you're thinking the longer term and you're building your career, that can be useful.

So #9 is really again a key one. It's 500 words give the fullest possible description of the project or proposal.
Again, I start off with that kind of bullet points for me when I'm working in my Word document of what, where, when, why and how?
And then I try and explain to myself nearly what is it I'm going to do. Where is it? I'm going to do it. When will I do it? Or, you know, some of them you can hire, give them different hierarchy. But like why? And how and when is really important to communicate. They're the key points your assessor wants you to answer before they even have them.

Anticipate what the question is really and that's why it's good to get a second pair of eyes as well. It says in case you're not going to see where that might be.
And then again, the next 1 #11, I think we're spending a lot of time on.
How the award will impact your practise or your career 250 words.
It's good to be able to pitch towards something you're working towards down the line and maybe six months or a year and a kind of medium or short term. And the specific developmental benefits you get in your career or what the collaborations or what the partnerships or what the researcher project is going to bring you.

Budget is there #15 again really essential that you're not over promising. So I think you need to be really realistic with what 3000 is going to get you or whatever a lesser amount is going to get you.
Timelines are really important, but I often consider them kind of indicative when I'll be writing, saying that or obviously they have the deadline and you know, I think it was March 25,

 **John Conway** 29:49
And the letters of support are really, really important, and you shouldn't overlook how clever you can be with that. In most cases, you're going to ask someone who's kind of high up in an organisation or like a key partner, and you can really seal the deal by having them speak really positively about your practise and articulate things that you don't have space for in your application. And a lot of the time, people will actually just, if they're in different organisations, they draught someone for me, tell me what you need me to say. I'll give it a read over and I'll sign it off for you.
On headed paper or whatever it is.

 **John Conway** 30:37
So yeah, go all out with your letter of support and you'll find if you ask for a letter of support, most people will speak about your practise in a brilliant way anyway, but make sure that they agree to what you're doing. But why and what value it brings to them and what value they see in your practise. And then most people would be really happy to do that and support.

And again, €3000, you're not going to reinvent the wheel, but you're going to remove yourself into a challenging space for your practise. I think that's kind of one of the asks that you do novel and interesting things and contextualise that as not a standard. Something I try and do all the time is connect it to research that happened before or that this specific thing will be researched.
Yeah. And then coming down to the panel perspective, labelling of your documents is usually really important of your support material.

Support material or scandal links to video works really important because when you're applicate, when your assessment panel are downloading maybe 50 applications, they all come down kind of unfiltered into a folder. And if I have to go from Jay Conway images all the way down to images by John or.
It's just easy to have them alphabetically and you're saving them labour and therefore patience and time with your application.
And then this. Yeah, the ranking thing I was talking about.
You know, when I've sat for maybe Arts Council Create panels, there's a there's a pot of money that they've allocated to a certain area. Let's say they have €100,000 for specific awards and there's nine awards go out for €10,000. So there's 10,000 remaining. And then there's three awards for 5000 year and then others a lot of numbers. But let's say there's three people competing for €5000. And only two can get it. So the 10,000 EUR 3 competitors for €5000 that it'll be broken down differently in the rankings, if that makes sense. So that it might get split between two people rather than give it to one.

 **Orla Scannell** 33:40
It can be similar here. It does depend on the scoring under the criteria, but that's where the discussion can really happen around impact. For example is this going to make a much bigger impact on this artist at the start of the career than another artist who might be further along that route so, the impact at whatever stage you're at is a really kind of a key piece of information.

Those that are awarded would have to reach a certain percentage. I can't recall fully now if it's around 70 or somewhere between 75 and 80. Those proposals have all of the supporting documentation that we've been talking about included and all of the confirmation for the feasibility is not causing a problem for the panel.

 **John Conway** 35:15
I think it's just that can almost seem like a mystery. The panel process. So it's nice to be able to kinda speak about it a little bit and like you will get people arguing your case or like I think X should get it because of this. When it comes down to the last couple of places that we'll get funding. But you want to make it really easy for everyone to argue your case by just being really clear, so I'll briefly share, just if it's useful. So again it's that brief summary of 50 words and I tried to be as clear as I could there within what their request was or for the specific proposal.
And again, it was as factual and clear as I could. And the question is, how does it benefit arts within the county as well as my practise? So I'm trying to speak into what I do in the county.

And this this question about how to address the themes of inclusivity and quality.
I just tried to talk about how my practise tries to do that and by supporting my practise I'll be supporting access to those kind of things.

So is it time to open it up for questions now. Maybe it's the most helpful thing that sounds good to you, but that's my piece done really.

 **Orla Scannell** 37:52
Yeah, if we can ask people to raise hands.

 **Q How many awards do you give out or like what's the kind of funding pot like?**

 **Orla Scannell** 38:36
The funding pot is €24,000. That potentially is 8 awards of €3000, but
Not everybody asks for 3000, and not everybody receives 3000 either.

The selection panel will sit on the 11th of April and within a week of that, we will start writing to people.

 **Q What kind of things you can put as like expenditure in the budget** because The Arts Council award formats and the even Dublin City Council do both project awards and bursary awards. The bursary awards are more to do with like time to develop and spend time on researching and the project awards are more like when you're talking about, you know having something completed by a March 2025. For my own project this will be really helpful for me to help me like release a song. Can I like include things like the fees to other artists say to do like an album cover and things like that? Because to me that feels more like a project.

 **Orla Scannell** 40:48
If it's the stage where you are. For example, if you’ve laid down a number of master tracks, then if the next part of that process includes the release of an EP or LP and distribution and promotion, that is acceptable because you've completed the earlier stages. So we can see it as part of a process.

Part of what is required for musicians, perhaps more so than in some of the other disciplines, particularly if it's towards releases into a more commercial environment, so yeah, it's acceptable.

 **Q Is the award something that artists can apply to multiple years in a row or is it and can? I could you apply again next year or is it?**

 **Orla Scannell** 42:08
Yes you can apply each year, except where you win the award, can't apply for it the following year. Because we're are trying to reach a wide range of artists and to provide the opportunities more widely for progression, for a wider number of artists.

 **Q I want to do art therapy course. Is it possible this kind of education if it's acceptable or need to be a master or I don't know how the education or course it's possible in this bursary or not.**

 **Orla Scannell** 43:14
I have seen musicians supported in music therapy. It was part of their practise as an artist, so to enable them to work in different contexts, it was part of their learning. It was third level. Our remit is not so much therapy, but we can understand capacity building and developing your skills to enable you to work in a range of contexts, if that makes sense, including what might be a healthcare context.

 **Q In terms of the strategy John mentioned earlier around tightening in with the bigger strategy in Kildare. Where will we get the South Dublin one?**

 **Orla Scannell** 45:25
There is a strategy, it is on South Dublin County Council website, but it's not in a very visible position, so.

 **Q Does a piece have to actually remain within S Dublin County Council or can the visual installation be mobile move around the country and stuff like that?**

 **Orla Scannell** 46:38
Yeah, that's absolutely fine.

 **John Conway** 46:52
**I suppose labelling and accreditation to become important then Orla. Like, sponsored by or funded by would that be a thing?**

 **Orla Scannell** 46:59
Yeah, if you're if you're showing something down in County Clare or you have a publication that is, you know, part of an exhibition that you might also.
Acknowledge that Dublin County Council bursary awards. You know that that support if it's specific to a part of the process, you can name that.

 **Q Can documentation, fall underneath the funding. Can that discover stuff like insurance or maybe certification in certain things like managing fire shows or anything like that? Would that be applicable as part of the funding?**

 **Orla Scannell** 47:58
Yes if the activity that you're applying for requires insurance for that activity then of course. I don't know that we would support your general professional indemnity insurance as an artist for 12 months but if it was linked to something specific then yes. if it's intrinsic to the project itself.

 **Q if it's like to go and visit specific art shows or trade shows or whatever it is, do they have to fall within Ireland or can they go beyond Ireland? So maybe to apply for that's beyond.**

 **Orla Scannell** 49:14
They can go beyond Ireland. It's important that artists are supported to be able to do that, or to present their work in other places, yeah.

 **Q Does the feasibility that mean to see how easy like we'll be able to execute our proposal? Is that what that means?**

 **Orla Scannell** 50:32
It does mean, does your budget match what you're trying to do? Do you understand how long it'll take to do it and have you lined up all of the resources to do it? 

 **Q so it would be maybe a project that I had in mind for developing because it's I work for myself like, but it would be a project for. You know, taking it to another stage, exploring. Is that something that this grant would consider?**

 **Orla Scannell** 51:41
Yeah, I think that would be what it's about.

 **Orla Scannell** 51:49
To allow that time to if it's working with a particular group and you're exploring with that group, or if you're exploring this development with the support of someone who's already well established in in the field, or if you just need time to research it. but you would need to, be able to tell us a little bit about how you're going to go about that research. You would want to talk about methodologies.

 **Q: I have a group of women we wanted to do a project from scratch, so it would be like in terms of renting a room, starting it that way. Like, is that something that it will cover as well?**

 **Orla Scannell** 53:13
Yes, you can be starting something from scratch, and it's the understanding that you're going to try something and test something, and this is where you're going to start, how you intend to draw people in.
Why? Perhaps you think there's a need? What evidence do you have that there's a demand? Or how are you going to work with these people? What are you going to learn from it?

 **John Conway** 53:53
Frame it as the preliminary research rather than just starting from scratch, you know it's important how we all speak about the things we do as valuable things in a wider artistic practise.

 **Orla Scannell** 54:42
if you have a collaborative practise then you might take this early research that you've done and be eligible either for a longer research period through the Create artists in the community scheme or you might be ready for a full project funding of 10,000 or you might be going to the Arts Council or you might be going to somebody else, but you're going with this base of research.

 **Q In terms of research and development and would you be considered eligible if you said I'm going to use 3000 to basically pay myself to be in the studio, like cover studio cost if you said there's no actually specific production costs needed, I'm in the beginning stages of a project. Is that like eligible? Can you say I'm going to spend X amount of weeks in the studio?

Orla Scannell** 57:26
You're looking for a space so that you can focus on research yes, that's eligible. The award can be used to support you taking time, taking a space where you can focus in on your work. Again, you just need to be very clear about why this is important to you. What the purpose of it is and what you're hoping to progress.

 **John Conway** 59:06
Right, there's a question.
There's a question in the group or in the chat there. **If we do not get the requested amount kind of lower amount be awarded or is it all or nothing?**

 **Orla Scannell** 59:27
It's not always all or nothing. I have seen panels vary. We do mix up the people on the panel each year, so it's not exactly the same panel each year. And I do see them take different approaches.

They will often recommend that a full the full amount in their view is is needed for the artist for that proposal, but they may also recommend a lower amount perhaps to achieve part of what's being applied for? I have seen that happen.

 **Q If there's a possibility of being in a festival, ould we go for the award for say, the first week to be able to be in the room with the actors to make sure that the script is polished, that we have the chats with the designers because this like it's a very important step in the career, but it'll be one pot within other funding potentially, but it would enable us or enable me to be in the room with that being valid.**

 **Orla Scannell** 1:01:20
Oh yeah, absolutely. And that's very clear. That's exactly understanding where you're at in the process and what's needed. And that would be a key.

**Q If you already got award to develop the work would it or count against you?**

**Orla Scannell** 1:02:19
No, not at all. Just be very clear the work needs this period for this tightening up or however you frame it. And so you're just focusing in on this activity and this is this is the bit that's going to make a really big difference. And again you're talking about the impact of the award. This is going to make a really big difference on the quality
of the presentation.

 **Orla Scannell** There are no more questions coming through.

After you log off this evening come back with any questions that you might have, and I'll do my best to answer them over the next week or two weeks when they pop up, if they do.

John had a lot of very practical suggestions in making approaches? Everything from that simple thing of look at the application take out the questions draught them down somewhere on a document and then take the time to go into them. First off, give yourself time to let things trickle down a lot to the point that you're happy with what you're putting in.

I don't know if I have anything to else to add on to this evening. I think we've covered off any other questions that you you've raised hands for. Best of luck, everybody.

 **Orla Scannell** stopped transcription