

# **GALVANIZING CANADA'S DEAF VISUAL ARTISTS AND PERFORMING ARTISTS**

## **DEAF ARTIST-RUN COLLECTIVES (DARC) HANDBOOK**

## GALVANIZING CANADA DEAF VISUAL ARTISTS & PERFORMING ARTISTS

Any individual or organization wishing this handbook should contact the Canadian Cultural Society of the Deaf or the DEAF CULTURE CENTRE at [info@deafculturecentre.ca](mailto:info@deafculturecentre.ca).

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### ABOUT CANADIAN CULTURAL SOCIETY OF THE DEAF

The Canadian Cultural Society of the Deaf (CCSD), a registered non-profit organization, recognized as one of Canada's national arts service organizations, has received numerous awards for its Deaf arts productions. DEAF CULTURE CENTRE, a project of CCSD is located in the Distillery Historic District, Toronto. It is open to the public and rooted in the Deaf community. The Centre hosts many visitors annually, mentors Deaf / hearing students and interns, and promotes visual and performing artists through professional art exhibitions in its gallery, sign language theatre performances and film productions. DEAF CULTURE CENTRE's current project is to establish Deaf arts training on a national scale and to increase arts eco-system to support Deaf visual and performing artists and arts professionals. CCSD relies on donations, earned revenues, sponsorships and grants.

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## INTRODUCTION TO THE HANDBOOK

This document is a resource for artists, arts organizations and institutions for art that are Deaf or serve the Deaf population. It provides information on funding opportunities available across all 10 provinces, resources to national and provincial policies for accessible art, minimum payment requirements, residency opportunities, and more.

### A NOTE ON CRAB THEORY

The crab theory is based on the metaphor of what happens when you put several crabs together in a bucket. The crabs crawl over each other, trying to get out of the bucket, and in the process, none of them escape because they keep pulling each other back down.

This is something that many communities struggle with, including the Deaf community. For a long time, Deaf people have provided each other with a network of support and mutual understanding and commitment. They still do. However, back when it was more difficult for Deaf people to become successful due to discrimination, an invisible standard—a status quo—was established. Anyone who then stepped outside of the status quo immediately became a product of “the crab theory.”<sup>1</sup>

This resource aims to help support artists in achieving success and advancing their careers and their art without pulling any other artists down. The handbook is meant to be shared, and used by all.

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<sup>1</sup><https://gallaudetblog.wordpress.com/2009/07/08/what-ive-learned-at-gallaudet-crab-theory/>

## HOW TO SET UP YOUR EXHIBIT

Once you have contacted and agreed to show with a gallery, you will need to set up for your exhibit. This will depend from gallery to gallery, your local area, the type of art you make, and the period that your art will be shown for. Below are some examples to help secure a space within a gallery, and steps to help prepare.

Given the current COVID-19 pandemic, hosting an exhibit in person might not always be possible. There are several websites and platforms that can help you in creating a virtual exhibit. This can also be useful if you do not live near a gallery and want to self exhibit, or if you'd like to reach more people than within your geographic area. This can also be a unique way to showcase your portfolio. If you are receiving funding from an arts council or a private funder, you can use this money for any support services needed, as most of these platforms are managed by hearing individuals.

### Physical Exhibit

Setting up a physical art exhibit will be different depending on the art that you are showing. As an example, smaller canvas art will be very different from large sculptures. In order to connect with galleries to show your work, there are a few essential items and steps, no matter what type of art you create.

#### Written Statement

Preparing a good written statement is the first step to begin exhibiting with a gallery. This is the first contact you will have with staff at the gallery, and is important that your writing represents your work. Your statement should include a section about you, about the art you create, details on the specific work you would like to show and a portfolio of work accompanying your statement. If you are writing to specific galleries, it can also be helpful to include why you would like to show with them specifically. Be sure that the statement has no spelling or grammar mistakes. If you are receiving a grant from an arts council, assistance required in preparing the letter may be covered (verify the terms of your specific grant). The program administrator for the grant will be able

to assist you in identifying what services you can access.

### Contract and Negotiations

If you enter into a contract with a gallery, you will meet to discuss the terms of the exhibition. Minimum fees for your artist rate will vary on the type of exhibit, these can be found on the CARFAC website (see CARFAC section for more information). Remember, the minimum fees are the minimum you should be charging for your work; artists are always encouraged to ask for more, and to negotiate with the gallery they are working with. Be sure to read over the contract and consult someone if you have any questions. If you are working under a grant with accessibility funding, you can hire an interpreter to help if it is needed. Always verify what is covered and not covered by your grant before accessing services.

Once you have a contract or agreement with a gallery, you will need to organize the transportation and installation of your work. Sometimes this is provided by the gallery, other times it is done by you with support of them. Verify what the process is for the gallery you are showing with. There are also CARFAC minimum fees for exhibit preparation, so be sure to discuss this with the gallery if you are doing the installation or hiring people to do it.

### **Virtual**

More and more virtual options to show artwork are available now because of new technology and the pandemic. Here are some options below, though there are many many more!

#### Kunstmatrix

Kunstmatrix is “a unique tool that enables you to create beautiful 3D showcases of your art to impress art lovers and collectors.”<sup>2</sup> Here you can digitally present and manage your art, using an augmented reality app to show a preview of your work in any space that you like. Examples of past exhibits can be found on their website. They offer 4 different options for their pricing plans:

The FREE plan is a great way to get started and explore the platform without commitment. If you would like to start

exhibiting your work and hosting public exhibitions, you can easily upgrade to whichever plans work best for what you need. Plans can be upgraded or downgraded at any time.

STARTER	BASIC	REGULAR	PROFESSIONAL
<b>FREE</b> -	<b>12</b> USD / MONTH*	<b>30</b> USD / MONTH*	<b>60</b> USD / MONTH*
10 artworks no public 3D exhibitions	50 artworks 5 public 3D exhibitions	250 artworks 10 public 3D exhibitions	500 artworks 50 public 3D exhibitions

### Art Steps

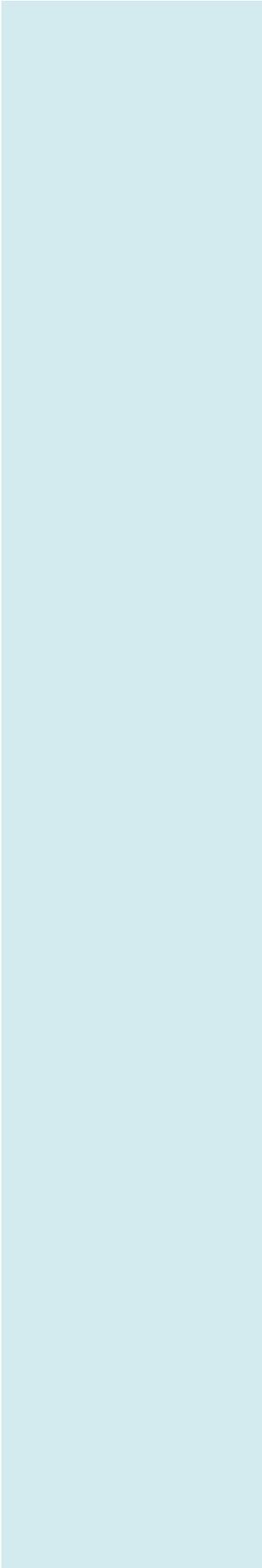
Similar to Kunstmatrix, ArtSteps<sup>3</sup> is a web-based application that allows artists to design realistic 3-dimensional room spaces to showcase their art. The 3D virtual experiences built through ArtSteps may include 2-dimensional items (e.g. paintings, photos, and posters), 3-dimensional items (e.g. sculptures or small installations), as well as streaming videos. The tools can be used from a computer browser with no additional software requirements, and can also be downloaded to Apple and Google Play devices in the form of a mobile app. While COVID-19 is in effect, spaces can be created for free and kept public at no cost. They also offer design services for a fee.

### Gather

Gather is a video calling platform combined with a 2D map, letting you walk around and interact with the other people right next to you. It also allows you to embed images and videos within the space which can work well to showcase your art in a unique way while connecting with the people who are attending. Gather is completely free for up to 25 people in the space. If you are hosting a larger event, you can book a private server for up to 500 guests starting at \$1 USD per person. They offer discounts to artists, students, and other charity work. They have existing templates that you can

<sup>2</sup> <https://www.kunstmatrix.com/en#>

<sup>3</sup> <https://www.artsteps.com/>



work with, or you can completely customize the space to suit your needs. The website has multiple support articles and a dedicated support team to help you get started.

## FUNDING

### Grants, Accommodations, Residences and Related Fundings

This next section provides information on grants available to artists from provincial arts councils across the country. Unfortunately, not all arts councils have specific grants reserved for Deaf artists/organizations, but most have access to grants to help cover costs of interpreters and other support services alongside their standard grants. The information below is standard information for the various arts councils; some may have grants more specific to you and the art you create.

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#### British Columbia

The British-Columbia Arts Council (BC Arts Council) is the provincial granting body for the province of British-Columbia. At the moment, the BC Arts Council does not have specific programs geared towards Deaf artists. However, they are working to launch a Grant Support Program to make all of their programs more accessible for those who identify as having a disability. The program will provide support for all the areas of the grant process: registering for an account online, applying for a grant, accepting a grant and any reporting required later on. This will be launched on their website once it is available in the summer of 2021. More information on this will be added to the handbook once it becomes available.

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#### Alberta

The Alberta Foundation for the Arts (AFA) is the provincial granting body for the province of Alberta. AFA does not have specific funding programs for Deaf artists, but considers any cost relating to accessibility support eligible within the approved project grant.

Individual Artists are eligible for up to \$15,000 through individual project funding. Any expenses related to accessibility support to assist participation in the arts

would be considered eligible in the project funding budget. Each funding opportunity available with AFA has an arts development consultant assigned to assist with funding for the project. Contact information for the consultant can be found at the bottom of the program page. They will be there to assist in developing the application, and answer any questions applicants may have.

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## **Saskatchewan**

SK Arts is the provincial arts council for Saskatchewan. While the province currently does not offer grants solely for Deaf artists, the Accessibility Fund provides the finances for support services to artists requiring them.

The Accessibility fund consists of two separate funding programs: Access Support, and Project Support.

### Access Support

Access Support provides funds for services to overcome barriers in accessing information or resources through Sk Arts. The funding is available to anyone eligible to apply to their programs, regardless of if they submit an application, or if the resulting application is successful.

Access Support can assist with:

- Creating an account on the online application portal
- Completing and submitting a grant application on the online application portal
- Completing and submitting an interim or final report on the online application portal
- Attending an SK Arts event in-person or online

Funding for these supports are paid directly to the support provider (e.g., ASL or LSQ interpreters) and will not affect the applicant's taxable income. Providers must submit an invoice with the name of the individual, the activity the support services were used for, their hourly rate, and accessibility services provided. If the services are used for a grant application, the application number should also be

included. Access Support can be requested by contacting (insert contact here).

### Project Support

Project Support is available to individuals or collectives applying for funding in the Independent Artists (IA) or Indigenous Peoples Art and Artists (IPAA) programs. These funds cover expenses relating to barriers within the project that the artist(s) may face. They are not to be used toward project costs. Project Support funds are awarded automatically based on needs and costs, at a value up to 50% the grant amount, should the application be funded.

Project funds may be paid directly to a maximum of three independent support providers, and will not impact the recipients taxable income. Providers must submit an invoice showing the name of the grant recipient, the hourly rate and accessibility services provided, as well as the grant application number. The invoice is approved by the SK Arts Program Consultant. If the Project Support payment is made directly to the grant recipient, the funds must be included on a T4A provided to the recipient.

There is no special application for Project Support, information is included in the application of IA or IPAA programs.

### Residences

Artist in residencies grants available, none specific to Deaf artists (Project Support fund could be used to help)  
Deadline is April 1

There are some Artist in Residence grants available with SKArts. There are no grants reserved for Deaf artists only, but funding from the Project Support Fund would provide assistance for any support for a residency.

Applications for residencies are due in the spring, and only have one application session

### Development Grants

Development grants provide small amounts of funding to

organizations and/or professional artists or arts professionals to build relationships with potential partners, develop projects or residencies, and/or research community needs.

The purpose of both the Development and the AIC Project grant is to help research and develop the right kind of arts programming. They can build the relationships between the organization, the artists, and community while deepening community engagement, which is at the core of these programs.

There are two deadlines per year for Project grants (April 1st and Nov 1st), whereas there is only one deadline for residencies (in the spring). Artists can build up to a residency with a Development and a projects grant.

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## **Manitoba**

Manitoba Arts Council is the provincial arts council for Manitoba. There are no funding programs reserved for only Deaf artists, but all artists are welcome to apply for any grant.

Financial Assistance is available to Deaf artists during the application process for supports such as ASL interpretation, or other supports relevant to the artist's needs. Assistance is also available for project grants if the artist is successful with their application. Funds gained through Financial assistance can only be used for accessibility related supports, and not for project costs.

### Residences

Manitoba Arts Council features two residency programs on their site: Riding Mountain National Park, and Churchill Northern Studies Centre.

The Riding Mountain Artists' Residency provides professional artists with time to focus on their work in the beautiful natural setting of Riding Mountain National Park. The residency is housed in the historic Deep Bay log cabin, built in 1934, on the shoreline of Clear Lake. The one-bedroom, fully-furnished cabin is situated about two kilometres from

the town of Wasagaming. Artists are given the opportunity to get away from their hectic lives to concentrate on their artistic practice. The residency also provides opportunities to interact and share work with residents and visitors in the Riding Mountain area. Available residency dates are in June through September, with the options of one to three week residencies.

The Churchill Artists' Residency allows artists interested in a unique geographical location to participate in a residency at the Churchill Northern Studies Centre (CNSC). Artists whose work focuses particularly on northern concerns such as the environment, northern ecology and culture, botanical exploration, the aurora, will find the residency a great opportunity. Interactions are encouraged between artists and scientists, as well as with the larger artistic and general community of Churchill. Available residency dates are in February and July, for two week residencies.

Artists can also organize residencies at locations of their choice. Manitoba Arts Council offers these links as resources for research: ResArtis, Transartists

To qualify for residency funding, the work must be centered around an artistic, cultural, or cross-sectoral exchange, be based in creative research, be for the creation and development of new work or works-in-progress, or be to fulfill development of a skill

Professional artists can apply and receive funding up to \$10 000 for the Artist in Residence programs. The Financial Assistance program would cover the cost of any accessibility support used during the application process or the residency itself, in addition to the funding for the residency.

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## **Ontario**

Ontario Arts Council (OAC) is the granting body funding arts and culture in Ontario. There are three distinctive streams to help fund and support Deaf artists: Deaf and Disability Arts Projects, Deaf and Disability Arts: Materials for Visual Artists, and Accessibility Fund: Project Support. Artists are also welcome to apply to any grant available through the OAC.

Applications can be submitted through OAC's online portal called Nova.

### Accessibility Fund: Project Support

The Accessibility Fund: Project Support provides supplementary funds to Deaf- and disability-identifying project grant recipients to help them remove barriers to accessibility they may face while completing their OAC-funded projects. The program is open year-round and can be applied to any of the following times:

- while working on a project grant application (before the project grant application deadline)
- while waiting for the results of a grant application (after the project grant application deadline)
- after being notified that you have received a project grant, up until the completion of the project

The grants are available up to a maximum of \$5,000 per project. Eligible applicants include individuals who identify as Deaf or as having a disability, ad-hoc groups and collectives with one or more members who identify as Deaf or as having a disability, and incorporated not-for-profit organizations that have a mandate to serve Deaf artists and artists with disabilities **and** are led by board and/or staff members who identify as Deaf or as having a disability.

The information you provide in your request will not be used to assess your project grant application and will not be shared with the project program assessors. Only OAC staff responsible for the administration of the Accessibility Fund and any co-applicants to your application will access this information. The information you provide is confidential and OAC will never identify it publicly with you.

If you are not eligible for Accessibility Fund: Project Support, but would like to make your project accessible to other individuals, such as audience members, workshop participants or learners, you may include accessibility costs in your project application budget.

Accessibility Funds can be used toward:

- transportation, including ride sharing, taxi, car rental, public transportation, air and train travel (with explanation)
- equipment rental, including ergonomic equipment, accessible devices
- technological expenses, including computer hardware rental, accessible software
- licensed for the duration of the project
- equipment, hardware and software purchases of less than \$100
- counselling services that are directly related to the project
- sign language interpretation (up to \$70 per hour)
- personal support worker or attendant care (up to \$30 per hour)
- communication supports, including captioning, audio description, communication assistants
- other expenses related to making a project accessible to the project grant recipient or to other lead artists, collaborators or Elders involved in the project who identify as Deaf or as having a disability

Eligible expenses are not limited to the examples above. OAC recognizes there is a diversity of needs among Deaf- and disability-identifying applicants and that they are best able to determine their requirements. Eligible expenses must be related to activities described in your associated project grant application.

The program does not fund:

- major capital expenditures, including buying, leasing or renovating buildings and purchase of major equipment
- artist fees
- medication
- hearing aids and other accessibility supports required for day-to-day living
- counselling services that are ongoing or that are not directly related to the project
- support for writing an OAC application or final report (contact OAC staff to find out how to request this)
- accessibility supports for your audience members, workshop participants or learners (if possible, include these expenses in the budget of your associated project grant application)

## Deaf and Disability Arts Projects

The Deaf and Disability Arts Projects program supports Ontario-based artists and arts professionals who are Deaf and/or have a disability, and ad hoc groups, collectives and arts organizations mandated to serve and led by artists or arts professionals who are Deaf and/or have a disability. It funds all contemporary and traditional art practices that are supported at OAC. There are three categories:

- **Creation:** to help cover the costs of research and development, exploration and experimentation, and creation of new work, (maximum \$10,000)
- **Production:** to help cover the costs of production and/or the creation of art works, (maximum \$10,000)
- **Professional development:** to help cover the costs of study or training; mentorship; internship or apprenticeship; and/or documentation of artwork. Professional development activity can include study, training, mentorship, internship, apprenticeship and/or documentation of artwork in one application. (maximum \$10,000)

The deadline for this grant is typically in the fall (This year is October 14, 2021, 1 p.m. ET) Applications are available in Nova approximately three months before the deadline. Only one of the three categories can be applied per deadline. Due to the number of applications received and the limited funds available, grants awarded may be smaller than the amount requested.

Eligible applicants include:

- professional artists and arts professionals who are Deaf and/or have a disability. They must be Ontario residents and have a permanent physical address in Ontario
- ad hoc groups and collectives or not-for-profit disability arts organizations that are led by Deaf artists and/or artists with disabilities. They must demonstrate that the artistic process is led by artists and/or arts professionals who are Deaf and/or have a disability. They must have a permanent physical address in Ontario.

You are not eligible to apply for the professional development category in this program if you have applied to any of the following programs and have not received notification this

application was unsuccessful:

- Skills and Career Development: Indigenous Arts Professionals and Arts
- Professionals of Colour (formerly Access and Career Development)
- Chalmers Professional Development Projects
- Craft Projects – development component of the Research/Creation and Development category
- Northern Arts Projects – Skills/Career Development category

Eligible expenses under each of the programs are as follows:

- Creation: research and development, exploration and experimentation, and creation of new work
  - eligible expenses include:
    - workspace and equipment rental, research materials, artist's fees, transportation and travel, accommodation, meal allowances;
    - a contribution towards the purchase of small-scale equipment, software, electronics and similar materials required to carry out the project
    - production expenses are ineligible unless the production element(s) is essential to the development of the work being created
- Production: the creation and/or production of artworks (for example, music composition, visual art, craft, media art, theatre, dance, multi and inter-arts piece)
  - eligible expenses include:
    - artistic, production, venue and administrative costs;
    - a contribution towards marketing or promotional costs specific to the project, including the hiring of an Ontario-based marketing manager or publicist;
    - work space and equipment rental;
    - research materials;
    - artist fees;
    - transportation and travel;
    - accommodation and meal allowances,
    - a contribution towards the purchase of small-scale equipment, software, electronics and similar materials required to carry out the

project

- productions must take place in Ontario
- Professional development: study, training, mentorship, internship, documentation of artwork
  - study and training: to cover the cost of arts professionals' attendance at conferences, master classes and workshops or training courses
  - mentorship: to cover the cost of developmental relationships between arts professionals and mentors
  - internship and apprenticeship: to cover the cost of arts professionals working in temporary positions that emphasize on-the-job training. The applicant must initiate the internship or apprenticeship, and it cannot replace a current position at the group or arts organization
  - documentation of artwork: to cover the costs of professional preparation of materials that document an arts professionals' skills, training and abilities

This program also supports:

- child care and other dependent care fees (this does not include regular, ongoing, expenses)
- expenses related to making the project accessible to audiences and project participants (other than the applicant) who are Deaf or have a disability

Note: Applicants to this program who identify as Deaf or as having a disability may apply for supplementary funds for their own accessibility expenses through [Accessibility Fund: Project Support](#)

This program does not fund:

- fundraising activities
- student projects at all education levels
- materials and supplies for workshop activities
- major capital expenditures, including buying, leasing or renovating buildings and purchase of major equipment
- studio renovation, repair or relocation
- accredited college or university programs
- tuition for full-time study
- business, promotional and marketing expenses (except for production grants)

The activities for which you are requesting funding cannot start before you receive your grant results and must be completed no more than two years after you receive the grant results. Final reports for the project must be submitted in Nova upon completion of the project.

### Deaf and Disability Arts: Materials for Visual Artists

The program supports Ontario-based professional Deaf artists and artists with disabilities working in visual art or craft practices to purchase materials. Applications are available in Nova approximately three months before the deadline. Any requests for application support to complete your application should be made at least six weeks before the program deadline. This grant is available at a maximum of \$500

Eligible applicants include Deaf artists or artists with disabilities, working in visual arts or craft practices including basketry, beading, carving, digital media, drawing, glass, jewelry, leather work, metal work, mixed media, installation, painting, photography, printmaking, pottery, sculpture, textile/fibre art, traditional/customary Indigenous arts, woodworking. Full-time students (i.e. taking more than two courses) are not eligible for this grant.

This program funds:

- materials and supplies including: beads, brushes, canvas, clay, fabric, inks, metals, paint, paper, pencils, pens, photographic printing, stone, thread, wood, software, other art materials
- small tools (e.g. carving tools, scissors, accessibility tools)
- small-scale equipment, software, electronics and similar materials required to carry out the project -
- shipping and delivery costs
- child care and other dependent care fees (this does not include regular, ongoing expenses)

Note: Applicants to this program who identify as Deaf or as having a disability may apply for supplementary funds for their own accessibility expenses through [Accessibility Fund: Project Support](#)

This program does not fund:

- major capital expenditures, including buying, leasing or

- renovating buildings and purchase of major equipment
- studio set-up
- materials and supplies for student projects in all education levels
- business and promotional expenses (websites, business cards)
- cost of producing a commercial production line (i.e., to have your designs manufactured by someone else)
- materials and supplies for workshop activities

The activity for which you are requesting funding: cannot start before the deadline, cannot finish before you receive your grant results and must be completed no more than two years after you receive the grant results. If you receive a grant you must submit a final report upon completion of the project.

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### **Quebec**

Le Conseil des arts et des lettres du Québec (CALQ) is the provincial arts funding body for the province of Québec. They currently do not have any public facing information about grants or support funding for Deaf artists, and did not respond to any communication requesting it. Information will be added to this document once it becomes available.

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### **New Brunswick**

Arts New Brunswick is the provincial arts council for the province of New Brunswick. There are no grants reserved for Deaf artists, but there are various assistance programs available for artists to carry out their project. Financial support is available for Application Assistance and for Access Support to carry out the project.

ArtsNB does not directly organize, recommend, or provide support for applicants. It is up to the candidate to organize, with collaboration of the host organization if applicable. Artsnb will provide the funds to carry out the project or write the application.

#### Application Assistance

To organize Application Assistance, the applicant identifies a

service provider (e.g. interpreter) & requests a quote for their services. The applicant then sends a quote to ArtsNB with a brief application with basic info and description of services to be provided. Once approved, the applicant is notified and can begin working with the service provider. Once the work is completed, the service provider will invoice ArtsNB directly, which saves applicants from reporting this income for tax purposes.

### Access Support

Payments for Access Support are similar to Application Assistance. The applicant identifies costs for disability related supports to carry out their project eligible for artsnb funding (ex. residency, travel grant, creation of new work). The applicant would submit a grant application and access support application at the same time. The main grant application is peer juried by professional artists. If the application for the project is selected for funding, the supplemental access support application is viewed, and the extra funding available will be determined. The grant applicant will receive the funds for the project grant and access support grant in one payment.

### Residences

Artist in Residence Grants available for 100% of budgeted expenses up to max of \$5000 for residencies up to 6 months, and \$10,000 for residencies lasting 6-12 months for independent artist applicants. In the case of institutions and for-profit organizations, ArtsNB will only cover up to 50% of budgeted expenses. When applying for the Artist in Residence Grant, only professional work should be featured. Student work is not to be included for consideration. More information on the Artist in Residence grants can be found by accessing the PDF linked below:

[https://artsnb.ca/web/wp-content/uploads/2020/06/Desc\\_AIR-1.pdf](https://artsnb.ca/web/wp-content/uploads/2020/06/Desc_AIR-1.pdf)

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### **Nova Scotia**

Arts Nova Scotia (ANS) is the provincial arts funding body

for the province of Nova Scotia. They currently do not have any public facing information about grants or supports for Deaf artists, and did not respond to any communication requesting it. Information will be added to this document once it becomes available.

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### **Prince Edward Island**

Prince Edward Island's Art funding is managed by the Government of PEI and does not have a distinct art's council. There are currently no funding opportunities reserved for Deaf Artists, or information regarding accessibility support funding. All artists are invited to apply to the funding programs they offer.

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### **Newfoundland & Labrador**

No accessibility services mentioned on site

- according to Ken, Accessibility services are available for application process

Email from Ken "Accessibility supports are available to an artist to prepare an application to ArtsNL and a final report on a grant only.

However, costs for accessibility resources can certainly be included in an application.

ArtsNL does not offer artist in residence opportunities. These would be operated by some of the organizations we fund however.

These would include St. Michael's Printshop, the Newfoundland Independent Filmmakers Cooperative, and Eastern Edge Gallery.

The Rooms provincial Arts Gallery also has an artist in residence program, and Memorial University has a writer in Residence program."

## Arts Council Directory

British Columbia Arts Council  
[BCArtsCouncil@gov.bc.ca](mailto:BCArtsCouncil@gov.bc.ca)

Alberta Foundation for the Arts  
[afacontact@gov.ab.ca](mailto:afacontact@gov.ab.ca)

Saskatchewan Arts  
[info@sk-arts.ca](mailto:info@sk-arts.ca) // [scataldo@sk-arts.ca](mailto:scataldo@sk-arts.ca)

Manitoba Arts Council  
No email available

Ontario Arts Council  
[reception@arts.on.ca](mailto:reception@arts.on.ca)

Conseil des arts et des lettres du Québec  
[info@calq.gouv.qc.ca](mailto:info@calq.gouv.qc.ca)

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Government of Prince Edward Island  
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## Extra Residency Resources

**ResArtis** – an association of over 650 centers, organizations, and individuals in over 70 countries  
<http://www.resartis.org/en/>

**Transartists** – the biggest source of information on artist-in-residence opportunities worldwide, with around 1400 residency opportunities, including first-hand artists' experiences, research, contacts, and advice.  
<https://www.transartists.org/>

## GETTING PAID

### CARFAC Fees

The Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC) is a federal, non-profit corporation that is the national voice of Canada's professional visual artists. CARFAC conducts research for socio-economic strategies for Canadian artists. They recommend minimum fees for organizations across the country to pay their artists.

The CARFAC minimum fee schedule is a helpful tool for budgeting, helping you determine what to charge for your work, and understanding what payment you are entitled to when working with galleries and institutions. All fees on CARFAC are the minimum requirement; artists are encouraged to request more from the organizations they work with. GST prices are included in the fees.

Minimum Fees are established annually, and calculated differently depending on the work that is being shown or sold, the length of an exhibit, if work is traveling, amid other considerations. The guide is detailed and comprehensive with specific fees for specific activities. Artists should consult the Minimum Fee schedule when entering any new contract with a gallery or organization to be aware of the minimum payment they are entitled to under CARFAC. This is also a useful tool to determine pay rates if the artist is self-represented.

### Minimum Fees

Once you have contacted and agreed to show with a gallery, you will need to set up for your exhibit. This will depend from gallery to gallery, your local area, the type of art you make, and the period that your art will be shown for. Below are some examples to help secure a space within a gallery, and steps to help prepare.

CARFAC's minimum fees are updated annually to reflect economic and sectoral changes, generally a 2% increase every year. The 2021 minimum fee schedule can be accessed [here](#).

CARFAC offers fee guidelines for many categories including:

Exhibition & Screening	Reproduction: Non-commercial, non-advertising	Reproduction: Commercial & Advertising	Artist Professional Services Fee
Solo Exhibition Royalties	Audio-Visual Reproductions	Exhibitions at Trade Fairs, Salons, and Conventions	Presentation and Consultation fees
Touring Exhibitions	Digital and Electronic Reproductions	Audio-Visual Reproductions	Jury fees
Group Exhibitions	Print Reproduction	Digital and electronic reproductions	Writing fees
Permanent Collection Exhibitions		Print Reproductions	Preparation fees
Performance Presentation Royalties			Installation fees
Exhibitions in Other Public Places			
Exhibition of a Reproduction			
Creation of a Work in Public			
Media Arts screenings and presentations			

□

## HANDBOOK CONTRIBUTIONS

### Interviews

3 questions for one-on-one with each person from arts advisory

Allard Thomas

#### 1) What do you have right now?

- Allard is a part of The Deaf Crows Collective, an organization founded in 2016 after the performance Deaf Crows in June 2016. This consisted of two evening performances featuring mainstreamed Deaf people and their experiences compared to those growing up in a Deaf school. Other projects of the collective have included The Forest (2017), a display in library for 1 month, which was also brought to the DCC to put on exhibit 2 years ago, the play Apple Time (2018), which was shown in the Sound-Off festival in 2019 in Edmonton. Upcoming projects include Deaf Shame, Deaf Same, which is on hold until the fall
- Deaf Crows Collective has a hearing artist in residence who signs, and has an MFA. There is a movie in the works for next summer (currently untitled), and a few other smaller projects on the go

#### 2) Do you have good outreach for your artists?

- They invite elementary students, gr 7-8 to do art projects, working with 2 schools that have Deaf and hoh programs in the elementary and high school. Recruitment work is being done through email outreach, and they are looking for more Deaf artists to join the collective. There are currently some hearing artists interested in joining and supporting the group.
- They have also had fundraising efforts — the Ralf Newberry paint nite, the Blue Rooster dining events, Christmas Flowers Sale, theatre play tickets, Bake sale, etc.

#### 3) What gaps do you feel right now?

- COVID restrictions has impacted their ability to produce

work and host events for the community

- One project : Native Beads - learning how to create products with Beads
- Learning to sew scarves and things for sale
- COVID putting this on hold for now
- Challenges connecting with schools due to online learning (currently until Monday April 26th in Sask)

Patricia Spicer

### **1) What do you have right now?**

- Patricia is the President of Saskatchewan Cultural Society of the Deaf. It is a small organization, and has been quiet for a long time. At the moment they are focusing on writing and creating by-laws, as they didn't have any before. They are hoping to have these by-laws presented and approved during the AGM in October. The CCSD has given them their by-laws to view as an example, they are also getting in contact with Alberta Association for the Deaf for more resources.

### **2) Do you have good outreach for your artists?**

- SCSD has strong connections to the community; these include artists, some Indigenous, as well as the Deaf Crows Collective. One of their successful events last year before COVID was a paint night with the community with the artist Ralf Newberry.

### **3) What gaps do you feel right now?**

- Primary weakness is in grant writing; they feel they need training on how to write grants to help secure funding to support the organization. When they contacted the lottery and gaming corp of Sask, they were told they needed to have by-laws and a mission statement, and that in their application for funding and sponsorship, they must have a plan-B describing what they would do if they do not receive the funding.
- Networking with northern Saskatchewan is also a

struggle due to limited access to the Internet, and some communities being fly-in only. Patricia also works for Deaf and Hoh services, and so she has various connections to communities up north. One struggle in outreach for those areas is limited access to art materials and supplies.

Lewis Hartland

### **1) What do you have right now?**

- The Yukon has a population of 40,000 people total, with an estimated 24 Deaf population, though not all are confirmed. The artists there are mostly Indigenous and work a lot in sculpting, though some artists are not Indigenous.
- Lewis has established the Northern Lights Deaf Association, which does primarily advocacy work. Due to limited funding and the smaller target support population, they cannot afford to have separate associations for everything they do. Some of their work includes advocating for closed captioning at city council meetings. Before a TTY machine was used as an interpretation method, though this doesn't really need to be used anymore with the available services on the Internet. Lewis organized interpreting services in Yukon, and later passed it onto the Yukon govt, where they now have an ASL program to establish those services to the territory.

### **2) Do you have good outreach for your artists?**

- Lewis was the first Deaf person to move to the Yukon! He has lived in several provinces, including BC, where he still has artists they reach out to. Their primary goal is to find more Deaf individuals. Most are Indigenous, but many are still not completely confirmed. Because the Yukon government can't rely on that data, it is hard to guarantee services for the current confirmed Deaf population. The Yukon and BC share medical and govt services, and often when they are using video relay services, Lewis usually has an interpreter from BC.
- To have services be widely provided by the govt., they need to have more than 20 people confirmed (including names and addresses). There is one contact at the Federal govt. That estimates there are 24 Deaf individuals in Yukon, but

this needs to be confirmed. They occasionally post ads in the newspapers looking for Deaf people and inviting them to connect with the association. Otherwise, Lewis connects with people through DAAC, the Deaf Artists Advisory Council

### **3) What gaps do you feel right now?**

- Communication has always been a weakness for them, which also happens at the government level. There was an election last week, with a tie with a new minority government, so it is unclear what changes might come from that. His son is a politician, and running as mayor for Whitehorse. The election is 5 months away, but if his son should win, it would give the opportunity to make more connections and have more action on providing services to Deaf people in Yukon

### **Bonus question: how can we support Yukon artists with this document (nothing currently for territories)**

- Tourism and ....
- No arts council, but lots of culture, especially for hearing artists
- He isn't sure where artists get funding from, we will investigate!

Courage Bacchus

### **1) What do you have right now?**

- Courage is currently involved in a fellowship with Wild Seed Arts, where 10 black artists meet monthly to discuss their goals, lived trauma, and lived experiences. She is the only Deaf artist in the group
- She is also involved in a partnership with Theatre Breaking Boundaries, which she became a part of through a third party. The goal is to get Deaf people, hearing people and people with disabilities to develop a show, rehearsals for this will be starting soon.
- Doing outreach with AD's
- She has done work with Luminato, a theatre in Kingston,

Theatre Passe Muraille, and also does curatorial work. She worked on 21 black futures with Obsidian (Black pledge workshop), the Black Drum with the DEAF CULTURE CENTRE, and with Buddies in Bad Times through their Emerging Creator Unit, a 6 month program helping with workflow, developing projects for pride, and grant applications.

- Other work includes doing acting with Jade Bryan, and working with Myseum to put together a budget to build a script next spring (2022)

## **2) Do you have good outreach for your artists?**

- Courage keeps a list of BIPOC artists in her network to pass along to other organizations if she is not available for their project, or if she feels they are better suited. Her goal is to continue investing in her community and bringing opportunities to others.

## **3) What gaps do you feel right now?**

- One of the largest challenges Courage faces is from lack of representation in the spaces she works in; she is often the only IBPOC/Deaf person in the room, which translates to tokenism of her identity (especially while hosting events or spotlights) She feels there needs to be an increased funding awareness around Deaf arts and artists, and within the Deaf community that there is not enough representation of marginalized people.
- Within funding opportunities, she notices many barriers for grant applications, and feels that these should not be just text-based applications, especially considering that often English or French is not a first language for Deaf artists.
- She wants to work to uplift the art and experiences of other Black artists, partnering with them to promote an understanding of their life journey, and to see more of their work through a Devised Theatre project.
- - She feels primary resources in the handbook to address these would be features of artists, and their work on social media, resources on how to create safe spaces for IBPOC artists, expectations for what positive safe working spaces

look like, and resources for mediation and spatial safety awareness within a safe space, for marginalized folks especially

Maryam Hafizirad

### **1) What do you have right now?**

- Maryam is a Deaf visual artist, sculptor, painter, and ceramicist. She also makes children's books. When she first moved to Canada, she was interested in how to access funding and partnership opportunities for her art. She has worked with OAC and Canada Council to increase their accessibility services. Because English isn't her first language, it was very helpful to receive the support of another person to apply for funding. This was something she found easy to access from the arts councils. She also worked on the Accessible support fund (more with CCA than OAC), and would give them tips on funding.
- She also works with Deaf newcomers, which often requires the support of a Deaf Interpreter to adjust the language as necessary (as opposed to just an ASL interpreter. This can be challenging because often two people need to be hired. She has specified with Canada Council that they need to provide Deaf Interpreters and not just ASL interpreters

### **2) Do you have good outreach for your artists?**

- Outreach can vary. When working with organizations and asked to participate with hearing artists, the organization did not want to provide an interpreter at first, which is a challenge Maryam faces frequently. Most people find it too costly to pay for an interpreter, and end up not giving opportunities to Deaf Artists, which allows the struggles and lack of representation to continue. Maryam feels there should be dedicated funding within organizations' budgets to accommodate these requests. That estimates there are 24 Deaf individuals in Yukon, but this needs to be confirmed. They occasionally post ads in the newspapers looking for Deaf people and inviting them to connect with the association. Otherwise, Lewis connects with people through DAAC, the Deaf Artists Advisory Council

### 3) What gaps do you feel right now?

- As a freelance artist, securing work can be difficult; as most artists have their own agencies which connect them with galleries, they don't really need to search on their own, which makes finding work or representation with a gallery easier. This is more challenging for Deaf artists because agencies are not prepared to provide interpretation for required communications. So the work ends up falling on the artist to represent themselves, secure funding, hire interpreters, and secure representation. Maryam feels that there should be an association that works on behalf of Deaf artists to reach out to galleries, and to advocate for accommodation services within their spaces but there isn't really anything like that available right now.

Fatima Nafisa

### 1) What do you have right now?

- Fatima is involved with the Deaf Crows Collective in Regina, Saskatchewan. Some of the projects and events they have done include Deaf Apple Time, Deaf Forest, and the Blue Roosters Cafe where Deaf Crows was involved as a servicing position. There weren't many people, but the group was trying to bring awareness to the event to bring people into the cafe. Their president is Mustafa Alabssi.

### 2) Do you have good outreach for your artists?

- There is a long history of language deprivation for Deaf communities in Saskatchewan, and so a lot of their work aims to help close that gap, such as ASL poetry. They were also fundraising to rent a bus to go to the Sound Off Festival in Edmonton. They sold flowers to raise money, and later also sold hoodies and cups to help raise funds.

### 3) What gaps do you feel right now?

- COVID has caused the organization to pause some of the programming, which has been challenging, they are looking forward to things opening up again. Deaf Crows has applied for grants before but has not received funding, so they could benefit from more training on how to apply to grants.

## FURTHER RESOURCES

### DEAF ARTS SERIES

#### **VOLUME 1 – DEAF VIEW IMAGE ART: CANADIAN EXHIBITS**

**Deaf Arts Handbook Series:**

[Deaf View Image Art: Canadian Exhibits](#)

#### **VOLUME 2 – SIGNED MUSIC: RHYTHM OF THE HEART**

**Deaf Arts Handbook Series:**

[Signed Music: Rhythm of the Heart](#)

[Musique signée : Rythme du cœur \(French\)](#)

**Video Documentary:**

[Signed Music: Rhythm of the Heart](#)

**Website Resource:**

[Understanding Signed Music Through American Sign Language](#)

**Slideshow:**

[Signed Music Exhibit](#)

[Signed Music Exhibit \(French\)](#)

#### **VOLUME 3 – SHOWTIME! DEAF THEATRE IN CANADA**

**Deaf Arts Handbook Series:**

[Showtime! Deaf Theatre in Canada](#)

### **FIGURE + GROUND: DEAF VIEW PHOTOGRAPHY**

**Handbook:**

[Figure + Ground: Deaf View Photography](#)

### THE BLACK DRUM SIGNED MUSICAL

**The Black Drum Signed Musical: Behind the Scenes Youth Activities Guide Handbook:**

[The Black Drum Musical: Behind the Scene Youth Activities Guide](#)

**Mentorship for Canadian Deaf Artists: Fostering Performance Arts Excellence Handbook:**

[Mentorship for Canadian Deaf Artists: Fostering Performance Arts](#)

### POETRY IN VISUAL ART: A DEAF RETROSPECTIVE

**Handbook:**

[Poetry in Visual Art: A Deaf Retrospective](#)

[La poésie dans les arts visuels : Une rétrospective sourde \(French\)](#)

### TEA WITH ME SERIES

**Video:**

[Tea With Me Series](#)

## ABOUT AUTHORS

### **Francine Prévost**

Francine Prevost is a hearing artist and theatre maker based in Toronto, ON. Born in Sudbury, and raised in Northern Ontario, she has been involved in both the artistic and francophone communities in her region for over 20 years. Graduating from York University with a Bachelor's in Drama Studies, and from Humber College with a post-graduate certificate in Arts Administration & Cultural Management, she now devotes her time assisting organizations improve their accessibility for all individuals. In collaboration with the DEAF CULTURE CENTRE, Francine worked to communicate with provincial arts councils and artists all over the country to gather the information found in this handbook. She hopes that it will act as a useful resource for artists looking to get their footing in the arts and culture sector.

### **Rylyn Delaney**

Rylyn Delaney is from Calgary, Alberta, works as a Community Development and Outreach Director for the DEAF CULTURE CENTRE/Canadian Cultural Society of the Deaf that promotes Deaf arts and heritage.

Rylyn graduated with a Bachelor of Communications (BA) in Information Design from Mount Royal University and a Diploma in Digital Graphics Communications from Southern Alberta Institute of Technology. She has a passion for non-profits organizations and has been involved with different organizations such as Deaf Youth Canada, Alberta Cultural Society of the Deaf, and the Calgary Association of the Deaf. Rylyn had been involved with the Canadian Deaf Youth Leadership from 2012 to 2018 as a camper, camp committee and chairperson organizer for the camp for the Deaf Youth Canadians from 18 to 30 years old and an event organizer for the Deaf Alberta Expo in Calgary, Alberta in 2015 and it was a successful expo along with the Calgary Association of the Deaf's 80th anniversary.

She has gained experience in community development, beginning with the mentorship process. Her current projects are to develop a strong relationship with the provincial cultural organizations, the partnership and expansion franchise stores with The Palgong Tea Company, and expand the Deaf Canadian artists through Deaf Artist Run Collective (DARC), Deaf Arts E-store and E-directory networking

## DEAF ARTIST-RUN COLLECTIVE CONTRIBUTORS

### **Allard Thomas**

Allard is the Deaf Elder at Winston Knoll Collegiate Deaf and Hard of Hearing Program and a member of the administrative team for Deaf Crows Collective. He is active in various organizations of/for the Deaf locally, provincially, and nationally as an advocate and supporter.

### **Courage Bacchus**

Courage from Toronto, Ontario is both an award-winning athlete and actor, combining her athleticism with her physicality in theatre. Natasha was selected winner of Canada Top 100 Black Women to Watch by the Canada International Black Women Event (CIBWE) 2019.

### **Fatima Nafisa**

Fatima acted in Deaf Crows, Apple Time, Thousand Ladders and Deaf Settlers. Fatima is gifted artistically and designs puppets and stage props. Her languages include Bengali, English, and ASL. Fatima became involved with Deaf Forest as a means to document her experience of living with hearing loss.

### **Lewis Hartland**

Lewis Hartland, founding member of the Canadian Theatre of the Deaf - Canada tour - 1976. He was professional mime artist for over 20 years and studied at Canadian Mime Theatre - Professional mime school at Niagara-on-the-Lake in 1977. He founded Deaf Mime Company and Ontario Theatre of the Deaf - Artistic Director and Actor in 1977 to 1983. Studied at the National Theatre of the Deaf in 1988 and Advanced - 1989 then he founded Canadian Deaf Theatre in 1989 as Artistic Director and actor until 1995.

### **Maryam Hafizirad**

Maryam Hafizirad is a Deaf Canadian Persian painter and sculptor. Graduate of Isfahan University of Fine Arts (2002) with her first exhibition at age 18 in Iran. When she moved to Malaysia and settled in Canada, her work transformed. She began painting bright Persian and De'VIA metaphors (acrylic, crushed coloured glass and watercolour) - pomegranates (symbols of hidden love released) fish in water (sincere human beings in her silent world of pure beauty) and birds (embodying her newfound freedom in this country). The third phase of her work fuses these symbols in large mixed media installation experiences with ceramic, colourful, glazed sculptures, handshapes and large eyes affirming her Deaf identity, graceful language, quiet strength and life itself.

### **Patricia Spicer**

Patricia is a president of Saskatchewan Cultural Society of the Deaf (SCSD) since December 2020. She is a Deafblind and she have been on the SCSD board for over 4 years and assisted with many fundraiser projects.

