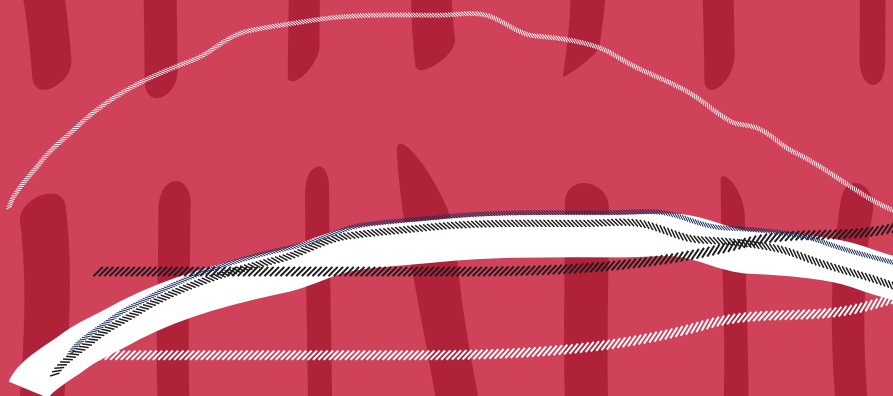


ARTS NORTH WEST:

HOW TO PITCH

This e-Resource is a practical guide to creating pitch material for your creative practice





ARTS NORTH WEST

Based in Glen Innes, Arts North West is the regional arts development organisation for the New England North West of NSW. Arts North West is supported by the NSW Government through Create NSW and the partnership of twelve local government authorities.

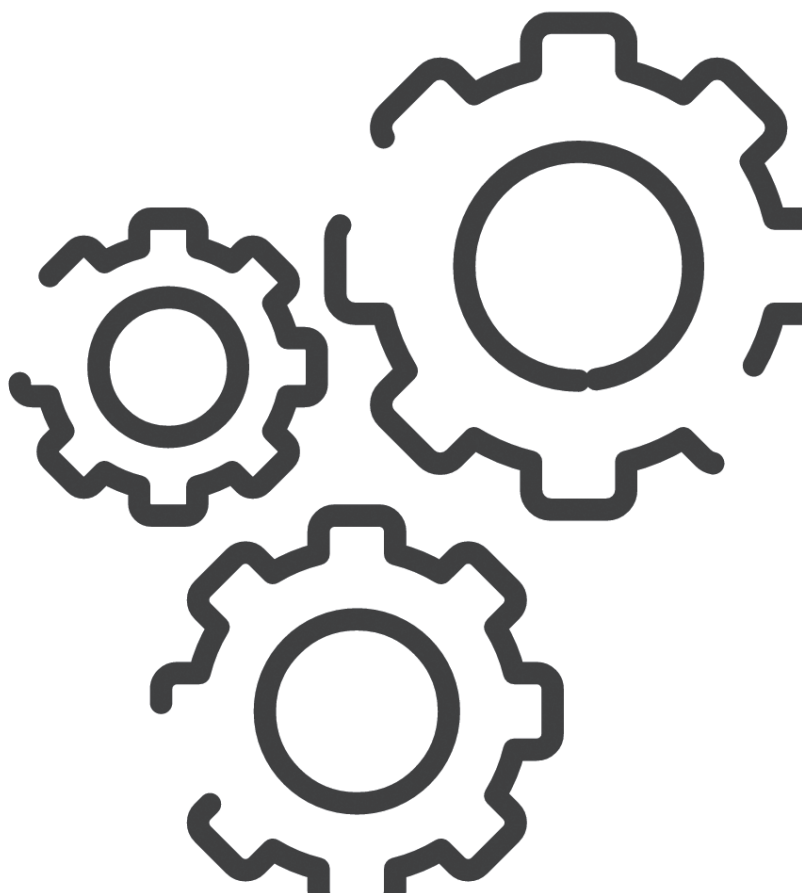
Arts North West facilitates the development of arts and cultural projects and initiatives across the New England North West of NSW, building a rich cultural landscape in the region and increasing participation in arts and cultural activities. We play a vital role in building cultural community capacity, through advice and advocacy, through substantial professional development provision and with the forging of key partnerships and networks throughout the region.

This e-Resource has been developed in partnership with 2 Rivers Pty Ltd.

PITCHING TO GALLERIES HAS THREE PARTS:

- 1. A CV OR BIOGRAPHY*
- 2. AN ARTIST STATEMENT AND*
- 3. SOME GOOD QUALITY IMAGES OF YOUR WORK*

THIS E-BOOK IS A PRACTICAL GUIDE TO CREATING PITCH MATERIAL FOR YOUR CREATIVE PRACTICE.



PART ONE

YOUR CV



THERE ARE TWO FORMATS FOR YOUR CV

1. Word biography
2. Heading/dot point

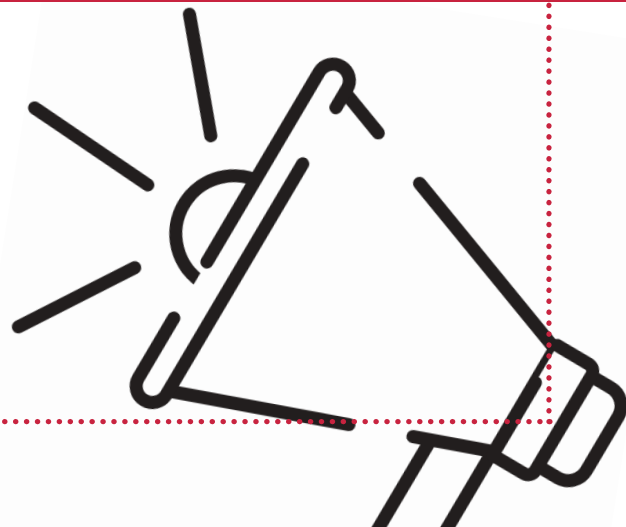
It is good to have both

QUICK TIPS

Word Biography #1

1. Write in third person
2. 200 words max
3. Clear concise language – check your spelling, sentence structure, grammar
4. Get someone to look at it
5. UPDATE - your bio is a living document – it grows and changes as you grow and change

It is best that you structure your bio. And sometimes the easiest way of writing it, is to get someone to interview you. So there is also a list of questions you might like to consider

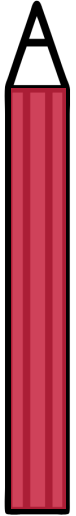


1

FIRST PARAGRAPH

This is a summary of who you are:

- Where are you based?
- Who is your mob?
- How long have you been making art?
- Have you had any formal training? Courses/TAFE



2

SECOND PARAGRAPH

This is more about your art:

- What medium do you work with?
- What subject matter do you mostly focus on? If your work is culturally based, what does this mean to you and why is it important?
- What are you trying to achieve with your art?
- What is different about your work?
- Artistically speaking, what has been your greatest achievement to date? Any awards? Have you exhibited somewhere before? Been commissioned?

3

THIRD PARAGRAPH

Where your inspiration is from, and your goals/hopes for future:

- What is your creative process?
- Where do you seek your inspiration? For your art and for your life?
- Are you involved in community? (Boards/Committees)
- What are your hopes for the future? To explore different techniques? To enter more art prizes?

Sample

ADÈLE CHAPMAN-BURGESS

Adèle is a Ngarrabul/Kooma woman from the New England area of New South Wales. She holds a Masters in Indigenous Language Education from the University of Sydney, as well as a Bachelor of Arts (Honours) and a Diploma of Education. She is a long-standing arts and Aboriginal culture educator in public and high schools as well as TAFE NSW.

Over many decades Adèle's contemporary paintings and woven art have brought a modern expression and palette to ancient customs. Her works represent a new context of interaction between Aboriginal and western societies in an eclectic array of subject matter, from creation, the elders, the inner spirit, her family connections and her life journey.

She has exhibited in numerous group shows including the New England Regional Art Museum, the Aboriginal Cultural Centre and Keeping Place in Armidale and the Inverell Art Gallery. Widely commissioned by organisations throughout the New England region, Adèle also delivers Aboriginal art workshops to communities.



#2

Dot Point CV

CVs are completed with headings and dot points.

1. NAME AND CONTACT INFORMATION

2. EDUCATION

Schools, and if you've done any post-secondary training

3. PROFESSIONAL EXPERIENCE

Specific to your art – so any teaching or related work experience

4. AWARDS/GRANTS/FELLOWSHIPS

5. EXHIBITION RECORD

A. Solo exhibitions

B. Group exhibitions

6. COLLABORATIVE PROJECTS (if applicable)

7. ARTIST RESIDENCIES

8. COMMISSIONS (if applicable)

9. COLLECTIONS

This is if your work is any public collection – like regional gallery or such)

Info you need!

ADÈLE CHAPMAN-BURGESS

A proud Ngarrabul/Gamilaraay/Yuwaalaraay/Kooma yinaar from the New England area of NSW with 30 years in Aboriginal Education

1. EDUCATION

- Masters in Indigenous Language Education (MILE) University of Sydney
- University of Sydney. B.A.(Hons). Dip. Ed.
- University of Sydney. Assoc Dip (Early Child Care Studies)

2. PROFESSIONAL EXPERIENCE

Creative Practice

- Partner in Quindalup Aboriginal Art and Photography
- Aboriginal Creative Workshops for schools and communities

Teaching

Current

- TAFE NSW Department of Education and Training – Glen Innes/Inverell
Aboriginal arts and Cultural Practices, Aboriginal Family & Kinship, Aboriginal Cultural Values, Aboriginal Art History 1, Aboriginal Art History 2

Previous

- TAFE NSW Department of Education and Training- Aboriginal Health and Education
- Emmaville Central School
- Glen Innes High School
- Glen Innes Public School
- St. Josephs Convent School- Aboriginal Educational Aide (4 year)

3. EXHIBITIONS

Group Exhibitions

2018

New England Regional Art Museum, Armidale *Myall Creek and Beyond*
Aboriginal Cultural Centre and Keeping Place, Armidale *Bulaar Yinaa's Gimabi-li -Two Women to Make*

2017

Inverell Art Gallery NAIDOC exhibition *Our Languages Matter*
Aboriginal Cultural Centre and Keeping Place, Armidale *For the Love of Culture and Country*
Inland Café, Tamworth *Ngaya-gal Gimubi-Li -Our Mob Creates*

2016

Aboriginal Cultural Centre and Keeping Place, Armidale *Making Old Markings New*
Art on the Corner, Glen Innes *Recognition*

4. COLLABORATIVE PROJECTS AND WORKSHOPS

2019

Artmaking and stallholder *Lift Off! Festival of the Wind, Glen Innes*

2015

Glen Innes Town Mural – working with students from the Glen Innes High School

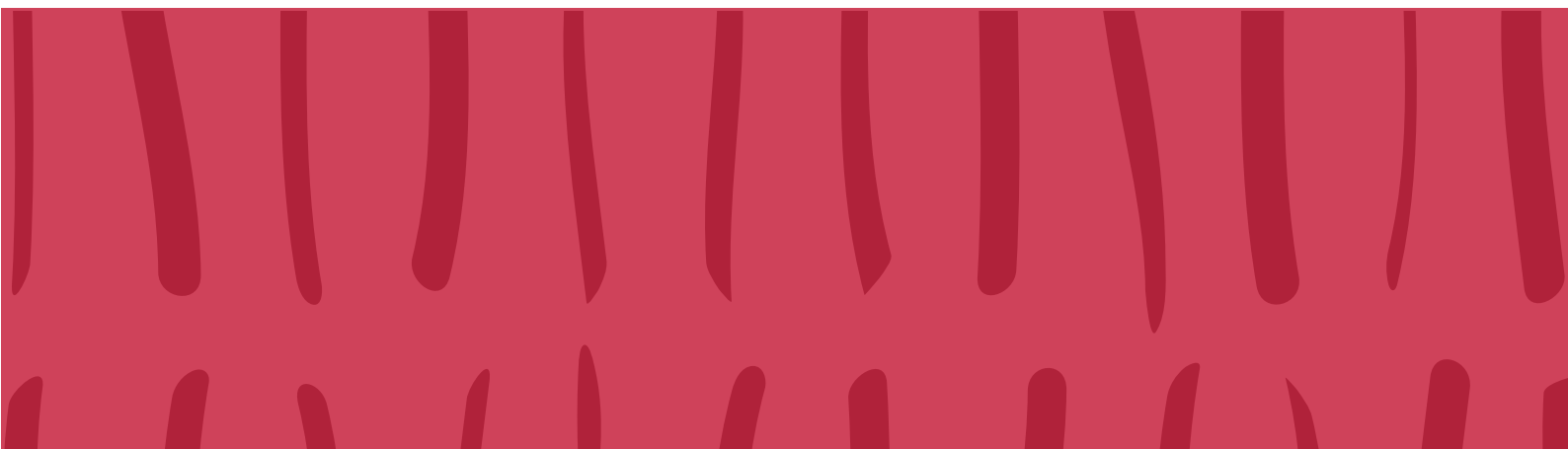
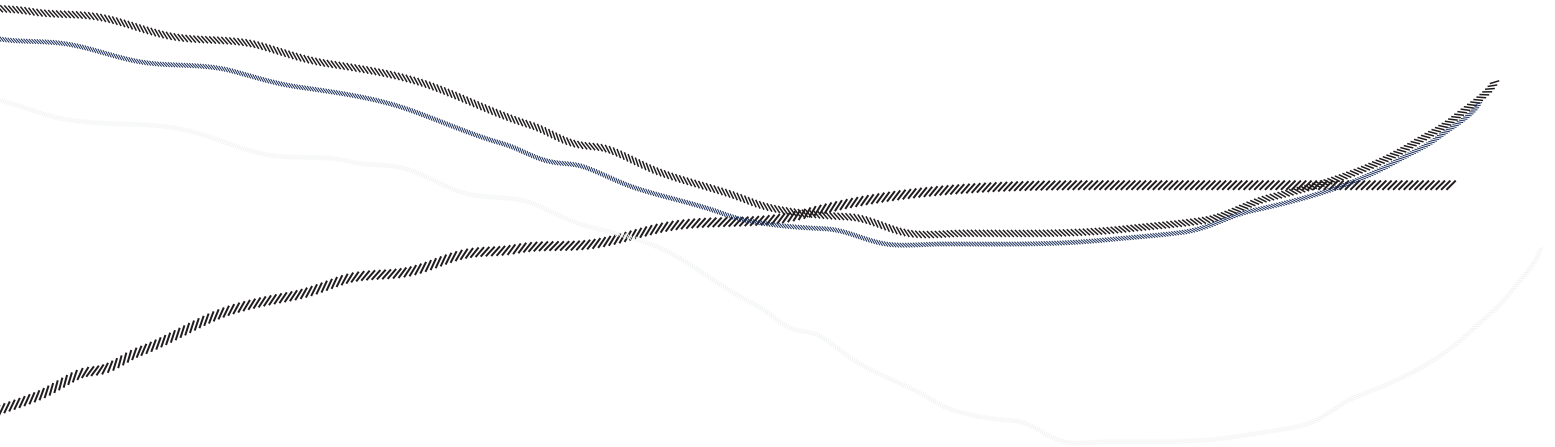
5. COMMISSIONS

- Glen Innes Lands Services
- Armidale Police Department
- Inverell Child Care
- Glen Innes Aussie Kindies
- Glen Innes High School



PART TWO

Exhibition rationale / Artist statement



QUICK TIPS

1. Write in the 1st person

2. Short and snappy, clear and concise. 200 words or less if you can

3. Take 5 mins to have a think about WHY you do what you do

4. Make a list of words or phrases

FIRST PARAGRAPH - why do you make this type of art?

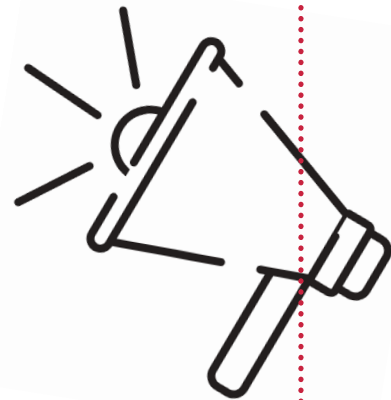
Why are you drawn to this subject? How do you choose a theme?

SECOND PARAGRAPH - what does your artwork represent?

What are you exploring, attempting, challenging through your work? Does your art represent something about you? Does it represent a message about the world? Does it focus on a piece of history or look to the future? Is there a theme for this exhibition? What are the concepts?

THIRD PARAGRAPH - what inspires you?

What connection do you have to your art? What motivates you? What experiences have contributed to the making of this work? Enthusiastically express why you create what you do and your audience will feel more enthusiastic about it too.



ADÈLE CHAPMAN-BURGESS

I am a proud Ngarrabul/Kooma woman from the New England area. Over many decades my paintings and woven art have brought a modern expression and palette to ancient customs.

My creations are about my many journeys and the various hats I wear. Art is my spiritual strength and a way to learn more about my family connections to the places we visit. My spirit has grown stronger and wiser over time as I continue to gain more knowledge of my Aboriginal cultural heritage.

I enjoy painting for healing and to connect with my unique Aboriginal culture. My works incorporate the classic elements of Aboriginal life: a person's relationship to those around them, the Land and the Dreaming. They also represent a new context of interaction between Aboriginal and western societies.

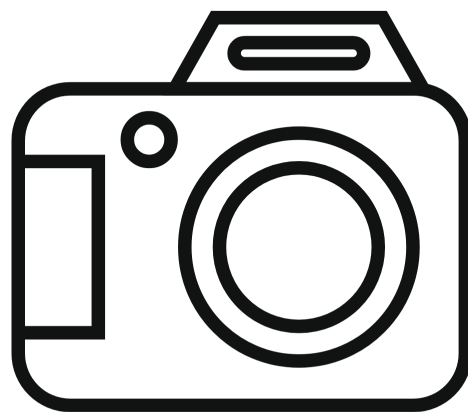
Through the cultural practices of weaving I am able to introduce and express my culture to the community and the world beyond.

I love to use contemporary colours and share my creations with friends and family. It keeps my spirit strong to see the joy my art brings them. I use a wide range of materials and techniques, painting about creation, the old people, the inner spirit, my family, my life journey and what makes me happy. My art is eclectic. My art is me.

Sample

PART THREE

How to take a good photograph of your work

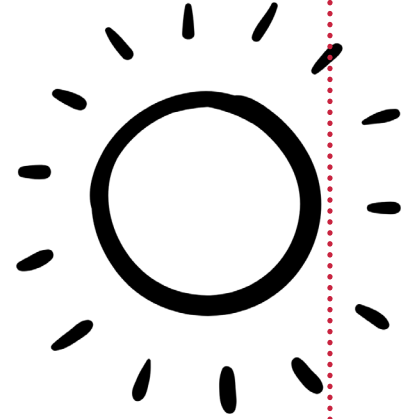


How to take a good photograph of your work

Natural daylight away from standard household lamps, will make the biggest difference to almost every aspect of taking a photograph of your artwork, but primarily colour accuracy.

1. Lighting your work with natural light

You can either hang your canvas on a wall outside, preferably not in the glare of direct sunlight to avoid any reflection. You can pick up removable hooks from Coles, Woolworths, Kmart etc that can be removed after, without having to put a nail through the wall.



QUICK TIP

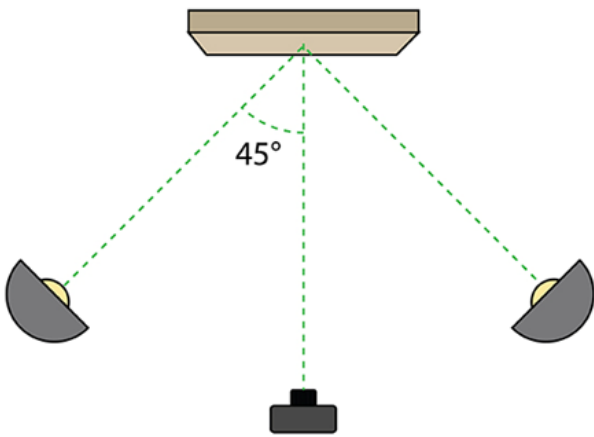
lay your canvas on the floor inside, next to an open door, this will be your light source. Turn off all the other lights in the room and position your canvas roughly 60 cm away from the bottom of the door frame, stand directly over it to take your shot.

2. Light your work properly indoors

Find a neutral coloured wall (white, black, gray) and hang your work at a height where the middle of your piece will be parallel to where your camera will be.

All you will need is two lights at a minimum for 2-dimensional work. You can use lighting stands like tripod light stands from Bunnings. Place the lights halfway between the camera and the canvas at a 45-degree angle pointing toward the wall (this will help eliminate shadows and “hot spots” on the painting).

How to take a good photograph of your work



Photographing Your Artwork: Beginner's Tips That Anyone Can Do by Daric Gill
<https://dgillart.wordpress.com/2017/04/05/photographing-artwork/>



QUICK TIP

If you do not have professional grade lighting kit, you can easily diffuse the light with a white sheet, t-shirt, shower curtain or white plastic between the lights and your work. This helps to evenly distribute the light.

3. Reflections

Reflections are the biggest challenge to photographing artwork. The best way to avoid reflections is to take the glass out of the artwork. If that is not possible, then find an angle where there is not a reflection in the glass. You can change the angle to avoid reflection by taking a piece of rolled tape and put it behind the frame to bump it either the right, left, up, down to handle the reflection.



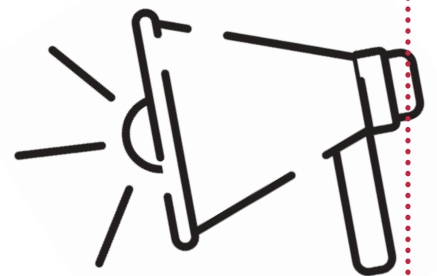
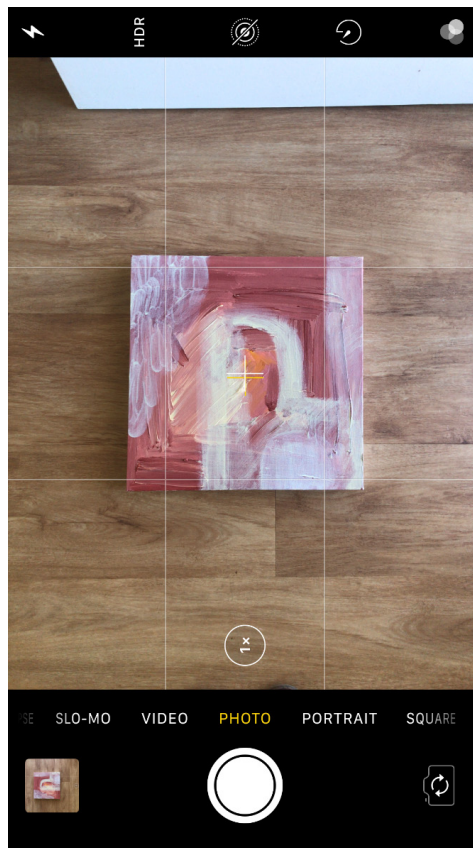
How to take a good photograph of your work

4. Adjust your camera and settings

Once your artwork is secured to the wall, set up your phone on either on a tripod or resting sturdily on a table or other surface. You want to position your camera so that the frame is filled with most of the painting, with a bit of background that you can crop out later. It is important to see the edges of the paintings to get a sense of scale.

Every smartphone has a grid feature, which you should always use to help compose your image correctly. To display a grid on the camera screen that can help you

straighten your shots, go to Settings  > Camera, then turn on Grid.



QUICK TIP


Be sure you tap the screen of your smartphone to focus the camera on your subject - that'll help to ensure that it is focused and the lighting is optimized.

When you take a photo from a distance, it is tempting to zoom in on something specific you are trying to capture. But it is actually better not to zoom in - doing so can make the photo appear grainy, blurry, or pixelated. Take the photo.


5. Crop and adjust

Photos of paintings in books or gallery websites are almost always cropped to clean edges. Use the crop tool to crop and frame your picture to avoid the distraction of background.


1. In **Photos**, tap a photo thumbnail to view it in full screen.

2. Tap **Edit**, tap , then do any of the following:

- **Crop manually:** Drag the rectangle corners to enclose the area you want to keep in the photo, or you can pinch the photo open or closed.

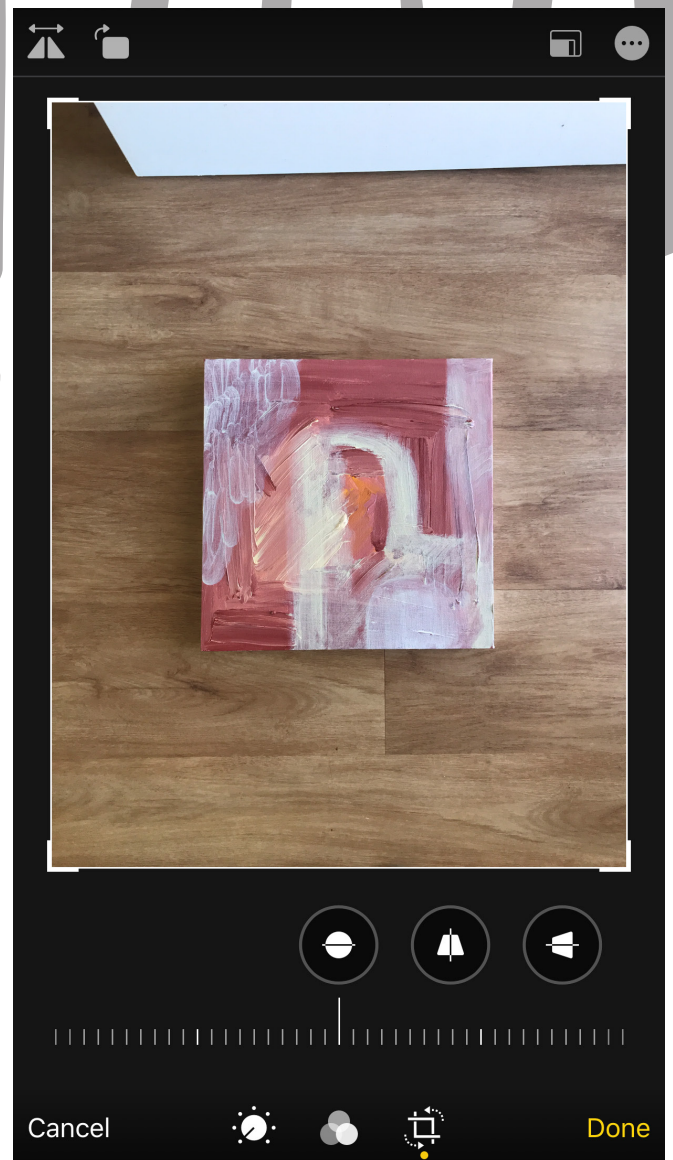
- **Crop to a standard preset ratio:** Tap , then choose a ratio like Square, 2:3, 8:10, and more.

- **Rotate:** Tap  to rotate the photo 90 degrees.

- **Flip:** Tap  to flip the image horizontally.


3. Drag the corners around the edge of the image to crop the image.

4. Tap **Done** to save your edits, or if you don't like your changes, tap **Cancel**, then tap **Discard Changes**.



6. Edit your photos to perfection

Taking a photo of your work in natural light and cropping accordingly will usually be enough, but there are plenty of free or inexpensive photo editing software alternatives out there that will help minimize any inconsistencies including Snapseed.

Download and open Snapseed  on your device. Snapseed will prompt you to open and image from your photo library on your device.

Click on **tools** in the middle of the screen and then **tune image**. Click on one of the options and move your finger across the bar at the top of the screen to adjust the image accordingly.

Once you are happy with the adjusts, click the **tick**, and press **export**. The image will then be exported back into your photo library.

QUICK TIP

You do not want to apply filters or tune the image of your work to the point that it is not an accurate reflection of your original artwork.





2 RIVERS PTY LTD

2 Rivers Pty Ltd are a Supply Nations registered 100% Aboriginal owned, boutique community development company based in North West NSW. It aims to encourage economic and social independence to communities, groups, organisations and individuals. Its services include project planning and management, workshop facilitation, submission writing, business planning, community consultation, development and implementation, event management, administration and governance support. The name 2 Rivers comes from the culturally significant Severn and McIntyre Rivers in the New England North West. The rivers have long provided a reliable source of food, shelter and water for our community. They also have significant cultural, social, economic, environmental and particularly spiritual powers allowing us to connect to our past and embrace our future.

**Arts
north
west**

 **2RIVERS**
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