



Santa Barbara Arts Collaborative Community Arts Residency



Pictured: "Print Power" at the CAW in 2018 (Photo credit: Barbara Parmet) and Barbara Parmet's "Wing Project" at the CAW in 2017 (Photo credit: SBAC). The Wing Project was a participatory public art project projecting images on a large fabric wing. Print Power was a community printmaking project for sexual assault survivors, part of the SBAC Pilot Arts Residency program in 2018, conducted in partnership with Standing Together to End Sexual Assault - Santa Barbara.

The arts have a unique ability to bridge barriers of politics, class, and culture, to reorient perspectives, open dialogue, and connect us with our shared humanity. In this belief, the Santa Barbara Arts Collaborative (SBAC) is launching an artist-in-residence program, based at the [Community Arts Workshop](#) (CAW), for art work that builds community, fosters genuine conversation, reckons with social disconnection, and/or feeds local democracy and relationships between disparate people and groups. All artistic genres and disciplines will be considered.

Projects will be awarded grants of between \$5,000 and \$15,000, receive one month or more of workshop space at the Community Arts Workshop, and the dedicated time of SBAC Staff to facilitate community collaborations. The SBAC will fund 1-3 residency projects to take place in 2025-26.

About the [Santa Barbara Arts Collaborative](#) (SBAC)

The SBAC, founded in 2007, is a nonprofit organization committed to sustaining and growing all forms of the arts in Santa Barbara. Since 2014, the Arts Collaborative has been working to renovate and develop the Community Arts Workshop to provide affordable workspace for local artists, and serve as a hub for creativity and dialogue. The Arts Collaborative created Direct to Artist Grants in 2010, the Arts Enterprise Grant Program in 2013, and piloted an Arts Residency in 2018. With the Capital Campaign for the Community Arts Workshop now complete, the time is ripe to bring this residency and grants program to its fulfillment.



Pictured: (Left) The Burn Cycle Project at the CAW in 2019 (Photo credit: Burn Cycle Project). The Burn Cycle Project is lead by local artist Ethan Turpin in collaboration with fire services, scientists, artists, journalists, and educators. (Right) A roller skate dance workshop by SB Rollers at the CAW in 2023, bringing people of all ages and backgrounds together to dance.

THE OPERATION OF THE RESIDENCY:

1. The residency will focus on:
 - a. Projects that use the arts to build community, foster genuine conversation, reckon with social disconnection, and/or feed local democracy and relationships between disparate people and groups.
 - b. Projects that require large workspace, like murals, theater, large sculpture, collaborative projects, etc, are encouraged, but not required.
 - c. We are most interested in projects that involve a significant period of crafting or creating a piece of art, performance, or other artwork (work could be done solo or with other artists or members of the public through workshops, classes). Proposals may and are encouraged to conclude in a public event or exhibition, but should not be an event only. Interactivity—either in the development period (through workshops, classes) or the presentation period (interactive pieces, performances, conversation prompts)—is encouraged. SBAC staff will be available to facilitate this.
 - d. Showing a serious and sustained effort in the hard work it takes to build community, foster conversation, and grow genuine relationships between disparate people and groups, is highly encouraged.
 - e. All artistic genres and disciplines will be considered. All qualified applicants will receive consideration without regard to race, religion, color, national origin, gender, gender identity, sexual orientation, age, status as a veteran, status as a qualified individual with disability, or any other protected status.
2. Artists will receive:
 - a. Awards (between \$5,000 and \$15,000) depending on the scope of the project, extent of community engagement, and the number of artists and organizations involved. Awards are intended to cover artist(s) stipends, materials and expenses related to the work.



- b. One month or more of continuous workspace in a large room, longer time if split up or in a smaller space, at the Community Arts Workshop. More information about the facilities is available at sbcaw.org/space. Artists will be provided with a room or rooms at the Community Arts Workshop based on the needs of their project. More information below.
 - c. Dedicated assistance from SBAC staff to facilitate collaborations, partnerships.
3. SBAC will work alongside the artist
 - a. Connecting the artist with local organizations and community groups relevant to the themes they are exploring in their artwork
 - b. Facilitating projects in collaboration with the artist's work
 - c. Pairing the artist with potential collaborators and mentors, as appropriate
 - d. Convening community conversations around the artist's work.
4. Projects may take place between July 15, 2025 and September 30, 2026.

The application process will launch January 2025, and will be live at sbcaw.org/residency. The application deadline is March 30, 2025, 5pm.

APPLICANTS MUST BE:

1. At least 25 years of age.
2. Be able to cite previous work in the realm of community-based, and/or socially or civically-engaged art.
3. We are prioritizing local artists, but would consider a strong proposal from a visiting artist, particularly if they have a history of living/working in Santa Barbara. The most important consideration is how effectively the artist's work can serve the community, and their existing local connections are of course a factor.

PROPOSAL SELECTION PROCESS:

Proposals will be reviewed by a diverse panel made up of artists, community leaders, arts educators, and non-profit advocates. Projects will be considered for creative excellence, innovative approach, scope of potential community impact, and the experience and qualifications of the artist(s) applying. Also significant is whether the project can live on after the residency, if it can grow, and/or if it might serve as a model to be replicated.

ARTISTS SHOULD APPLY WITH:

1. One to three paragraphs describing their proposed project, how it will (in as specific terms as possible) build community, foster conversation, and/or build relationships between disparate people and groups; and describing the community groups or organizations you may collaborate with on the project, and any steps you've taken to build a relationship with them.
2. A draft project timeline, describing your proposed research, development, community outreach, and creative process. Project funding begins at the start of the development process.
3. A project budget, including artist stipend(s), materials/equipment costs, and other expenses. Also include any in-kind or matching funds for the project, if any.
4. A short paragraph for each lead artist in your project (there of course may be only one), describing your/their qualifications for this work.



5. Links to three examples of your previous work, such as photos, videos, and reviews.
6. A letter of recommendation that highlights your experience.

ADDITIONAL INFORMATION FOR ARTISTS

Program Awards and Budgets

Awards are available between \$5,000 and \$15,000. This means that each year we may have a combination of project types and scopes. For example, one smaller project in the \$5,000 range and one larger in the \$10,000 range; or three smaller projects in the \$5,000 range; or one large project for \$15,000. If your project/budget is smaller, you may have a greater chance of being selected. However, we are also interested in ambitious programs, so don't limit your vision. If what you plan necessitates \$15,000, apply for that.

**We reserve the right to not allocate the full budget each year. The committee will select as many or as few projects as it determines is appropriate.*

Space and Time

Projects will be provided with approximately one month of continuous workspace in a large room, or more time if split up between larger and smaller spaces at the Community Arts Workshop (more information about the facilities is available at sbcaw.org/space). Our intent is to accommodate the different space needs of different projects. An artist creating a large piece of public art might need one month in a large room to work on their project every day. On the other hand, a theatre artist working with community actors might need a large room for only three hours twice a week but need it for 3 months. Or, a writer might need a small room to write for a much longer period of time, and periodically need a larger room for community workshops/classes.

We will work with you to accommodate the space needs and timing of your project. The limits are:

1. Availability of facilities/rooms at the Community Arts Workshop (more information about the facilities is available at sbcaw.org/space);
2. Residency projects will need to schedule around already scheduled programs and events at the CAW;
3. Traditionally quieter times at the CAW are December-March and July 16-September, so most projects will likely take place in those time periods.
4. Projects must come to a conclusion by September 30, 2026.

A Few Examples for Inspiration:

1. In 2018, 4 local print-makers (Claudia Borfiga, Bay Hallowell, Meagan Stirling, and Sarah Woodburn) came together as [Print Power](#), creating a series of print-making workshops for sexual assault survivors, concluding in a public exhibition. The project was conducted in collaboration with local nonprofit Standing Together to End Sexual Assault. The print-makers participated in training with STESA on best-practices, and STESA helped conduct outreach and promotion for the program. Over a series of workshops, participants created screen-printing flags that reflected their experience, emotions, wishes and desires and for change. These flags were exhibited in a powerful show that represented a tapestry of experience and calls for action, and prompts were created for attendees to respond. The experience was cathartic, built a sense of community and common cause among the participants, and raised awareness and advocacy around this chronic issue.

2. In 2019, the [Burn Cycle Project](#) conducted a 1-month project at the CAW. Multimedia designer Ethan Turpin worked in partnership with the SERI Fire research team at UCSB's Bren School for Environmental Science and Management, as well as local and state fire safety agencies, to produce a large-scale interactive exhibition. Attendees were surrounded on all sides by projected video of fire moving through the landscape, were able to interact with computer models of how landscapes respond to fire over years with different conditions, and participated in workshops on fire safety, adaptation to its risks, and our relationships to natural cycles of destruction and renewal. Conducted a year and a half after the devastating Thomas Fire, the immersive experience was cathartic, emotional, and highly educational, increasing community involvement, connection with helpful agencies, and awareness.
3. [How to End Poverty in 90 Minutes](#), a production of Sojourn Theatre Company in Portland, OR, was a participatory theatre event that allowed the audience to allocate \$1000 from the box office at every performance to a local organization that fought poverty. Over the course of 90 minutes, the audience listens, explores and ultimately chooses how to spend \$1,000 cash from ticket sales sitting onstage at each performance. The show was an experiment in dialogue, in collective decision-making, and in shared responsibility. How to End Poverty engaged audiences alongside community experts.

As a resource we can recommend the [Handbook for Artists Working in Community](#) from Springboard for the Arts, for any artist looking for inspiration, a way to organize their thoughts, examples, and tools. The document is available free online, and contains a host of resources on planning, relationship-building, press releases, defining your values, group participation goals, budgeting, and more. It is available at the link above, and at springboardforthearts.org/artists-working-in-community.